

# **THE NEW ENCYCLOPEDIA DICTIONARY OF MENTALISM**

COMPILED BY  
BURLING "VOLTA" HULL

REVISED ENLARGED AND ILLUSTRATED EDITION

A GIGANTIC COLLECTION  
OF COMPLETE MENTALISM METHODS,  
SECRETS, INSTRUCTIONS, ROUTINES, ACTS  
PROGRAMS, SHOWS.



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# Foreword

With more than fifty years as a performer, writer, inventor, publicist and dealer, Burling Hull has built up a gigantic storehouse of information on Magic and Mentalism. He is known professionally as "Volta" The Man With The Radar Mind and his collection of Mental books, manuscripts and apparatus staggers the imagination of even the most knowledgeable performers. A great deal of Burling Hull's practical information has been passed on to the fraternity through more than forty books which he has published over a period of years. The largest of these was the encyclopedic "Dictionary of Mentalism" which appeared in a private limited edition about 1960.

The original edition of the "Dictionary" contained a rather large amount of personal editorial comment which, though of sincere concern to Mr. Hull, provided no pertinent information and distracted from the real value of the book. This material has been deleted to make room for additional content, enabling us to supplement this work with 34 more great mental effects and routines. More than 100 line drawings have been added to this work to help you understand and enjoy the material herein.

We want to thank the dealers and originators whose items appear in this book. All effects contained in the New Encyclopedic Dictionary of Mentalism remain the property of the contributors, originators and dealers who reserve all commercial rights to the manufacture, publication and sale of their own items. We have made no attempt to give credits, other than those which accompany the original manuscripts, because the origin of many mental effects could hardly be traced at this late date.

The first "Limited Edition" of the "Dictionary" had been put together hastily, resulting in a certain amount of vagueness that needed clearing up. We believe that this new enlarged and illustrated edition will be truly appreciated by those who want to use the New Encyclopedic Dictionary of Mentalism as a ready source of reference.

It has always been our aim to provide Magicians and Mentalists with the most valuable information at the most reasonable price and it is with this thought in mind that this book has been published. We hope that you will see a reflection of this aim in the New Encyclopedic Dictionary of Mentalism.

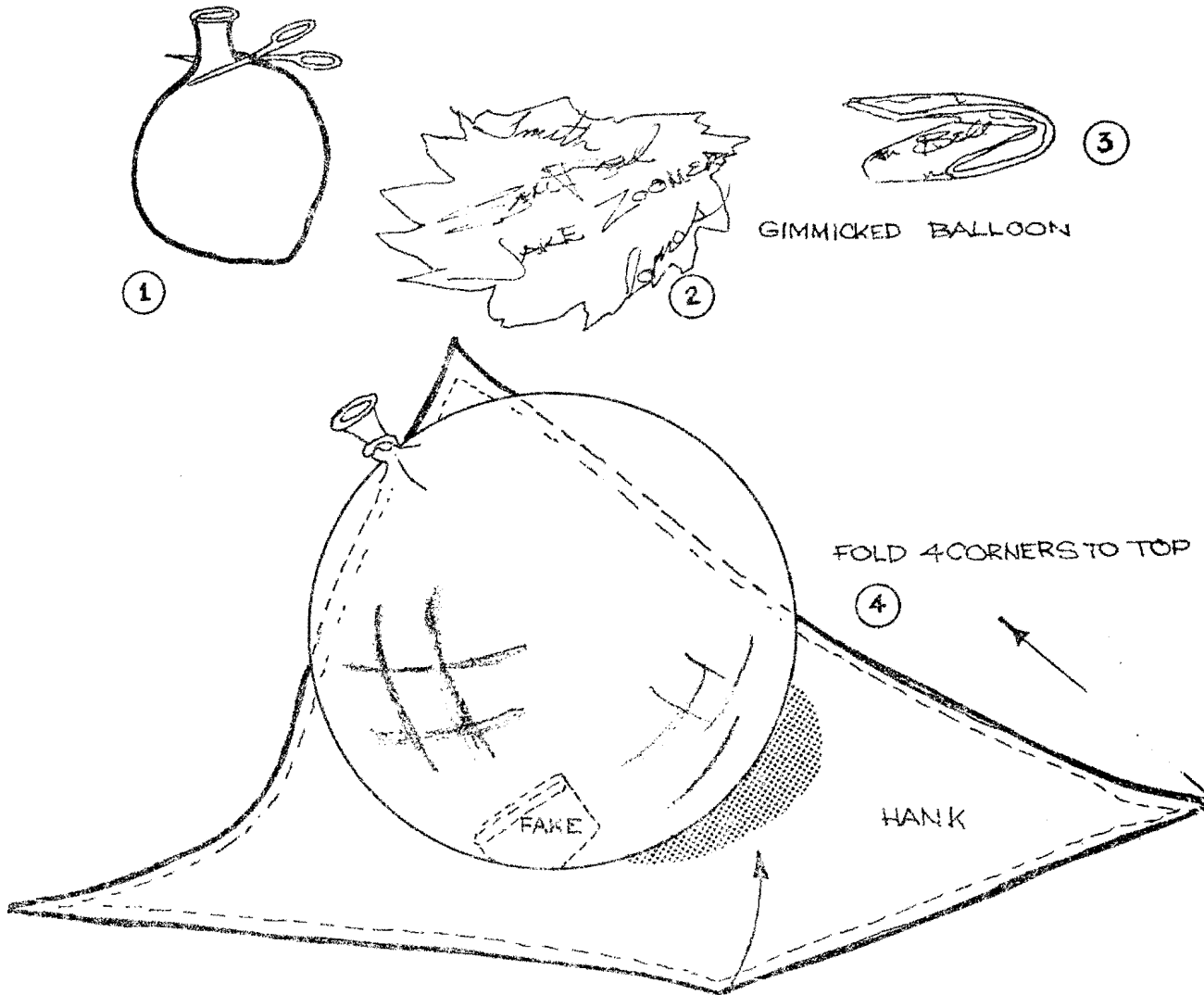
THE PUBLISHERS

# "AIR TIGHT PREDICTION"

(Hollywood Magic Exchange)

On a toy balloon which contains a folded slip of paper, the spectators write their names, initials or marks with a ballpoint pen. Performer states that the folded slip contains a prediction of some future event. On that date the balloon is broken and slip contained found to have prediction as promised by performer.

The gimmick: Cut the neck off a balloon so you can tear the rest of it into a flat ragged sheet. With ballpoint pen write several names on it. Fold balloon into a package about 1" x 2" and squeeze it with plyers so it keeps its shape. Insert this into another balloon of same color preferably blue and inflate it. It will look like a folded slip of paper. When balloon has been signed by spectators place in a plastic or glass box for display and to prevent balloon from bursting, prepare a duplicate slip with the predictions in left pocket.



Working: Borrow a large, white handkerchief and spread it flat on table. Take balloon in your right hand meanwhile getting folded slip into left hand. Transfer balloon to your left hand placing it directly on top of the slip so your fingers will hide the slip. Lay balloon with slip under it in middle of handkerchief bringing the four corners up to form a bag. Give this to one of the committee and a pin to another person who is told to burst the balloon through the handkerchief. He does so, removes the slip and verifies the prediction. The gimmick apparently becomes one of the pieces of the exploded balloon and attracts no attention.

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#### THE MEN-TAL-O MYSTERY ACT

Effect: Fair cards and envelopes are distributed to the members of the audience, with the request that they write their questions and sign their name on the cards, then seal the query in the envelope. This done, performer collects the sealed billets, inquires of each spectator their name, writes names on the envelopes for purpose of identification. These sealed billets are collected and never leave the audience's sight.

The sealed envelopes are deposited in a fair glass bowl, which is left in the keeping of some disinterested spectator. Performer returns to stage, calls a name, requests the party to acknowledge same by raising the right hand, then answers the question. The spectator holding the glass bowl is then directed to search among the billets and locate the envelope bearing the party's name just called. This envelope is opened by the performer who verifies the question and name AFTER it has been answered! Another name is called, and question answered, same removed from the bowl by the disinterested spectator, and again verified. At the conclusion, the envelopes and cards are returned to the original writers.

This particular routine is designed for performer who works without assistants, anytime, any place and for any occasion. It requires no preparation, no apparatus or special properties. The cards and envelopes, if of uniform size, may be borrowed. The misdirection and psychology of the effect is very clever and the modus operandi is practically undetectable.

Properties: Ordinary cards and envelopes are used, the only restriction is that they must be alike in size and appearance. Small envelopes that can be easily held in the palm of the hand are recommended.

Modus Operandi: For the purpose of illustration and to make the method of operation as clear as possible, we will assume that twenty cards and envelopes are distributed to twenty different spectators who write a question on the cards and seal them in the envelopes. Any number of billets may thus be prepared. The cards and envelopes are distributed and spectators are then requested to write one important question and sign the name in full. The performer distributes the cards and envelopes and is among the spectators at all times. During this distribution, it is necessary that the performer see the contents of ONE card before it is sealed in its envelope. The performer may wait until he sees a finished card, then direct the spectator to insert the card (thus noting the question and name in a glance) the performer showing the audience how to seal them. Or it will be found quite easy to learn the contents of at least one billet while circulating about the writers. (More about that later). Let us

assume that the contents of one billet have been learned, and the other nineteen are unknown, and all cards are sealed in their respective envelopes.

Performer returns to the spectator who possesses the billet containing the information he is now familiar with, and takes same in his hand. He inquires of the spectator his name, in order that he can write it on the envelope for purposes of identification. He knows the name of course, also the contents. On hearing the name, he pretends to write the party's name on the envelope but in reality writes nothing. Assume this party's name to be BROWN. The performer then collects a second billet (any billet) and inquires this person's name (which is Smith). He takes Smith's envelope and apparently writes Smith's name on it, but actually writes the name "Brown." Collecting the third billet, he inquires the name of the third writer and learns it to be Davidson, and appears to write that name on the third envelope, but in reality writes the name of the second writer, or SMITH. This procedure is continued, always writing the preceding name on the envelope just collected, until the LAST envelope is in your possession. On this envelope you write the preceding NAME, and the name just given by the LAST SPECTATOR as his name is written on the FIRST ENVELOPE collected.

We now have twenty envelopes each containing a card bearing each spectator's question and name. The twenty spectators' names appear on the envelopes likewise, for purposes of identification. As each envelope is securely sealed, they may be safely handed to any member of the audience, or placed in a glass bowl, mixed up and this bowl containing the questions placed in the care of some disinterested spectator.

Performer now returns to the stage and is now ready to start the actual demonstration of reading the contents of the sealed messages, which actually repose in the glass bowl, now in the possession of some disinterested spectator. Appearing to concentrate, he calls the name BROWN (this was the first billet collected, and he is also familiar with the question Brown wrote on the card.) Getting acknowledgement from Brown he proceeds to answer Brown's question. During the process of answering the question, he requests the spectator holding the bowl of questions to endeavour to find Brown's billet, which bears his name on the envelope. The performer can wait until he has completed the answer and then takes the billet, or takes it during the answer process. At the conclusion of the answer he inquires of Brown if he was successful in reading the contents of the envelope and asks permission to open same and verify. This he does hurriedly, nods his head and places the card and envelope on the table.

Again he concentrates and calls another name, which is SMITH'S name, and SMITH'S CARD BEARING THE QUESTION AND HIS NAME WAS IN THE ENVELOPE MARKED BROWN! While apparently verifying BROWN'S QUESTION, he LEARNED the NEXT spectator's name and question (Smith). The question is answered, same located in the glass bowl, and then verified by the performer, this modus operandi putting the performer in possession of the next spectator's name and question (which is Davidson) and which is answered. This reading one ahead process is continued until the performer answers all billets.

After the first billet is read and verified, the card is withdrawn from the envelope. The card is then placed on top of the envelope, and card and envelope placed on table. The same procedure is carried out with all questions, the envelopes sandwiching the cards, and all should be placed in sequence in an orderly pile. At the conclusion of the demonstration, when all billets have

been answered, you have the entire twenty cards and twenty envelopes, take the card now resting (last billet opened) on the top of the pile and place it on the bottom of the pile. Now go into the audience and distribute the cards and envelopes, to the original writers, and they are now stacked in perfect sequence and can be paired off as fast as you locate the spectators.

Explanation of the routine: The modus operandi of this effect will no doubt seem very complicated and may be difficult to understand by many. However, in spite of its complicated appearance it is very simple once the idea is grasped! In order to make the exact procedure clear, the modus operandi will be explained in detail, using only three spectators and three billets. While it is not practical to use this method for such a small number of spectators, it will enable you to get a better understanding. The three spectators are Harry Jones, John Smith and Mary Brown.

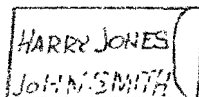
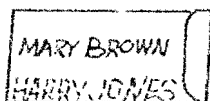
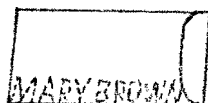
Three fair cards and envelopes are distributed among your audience of three, a card and envelope to each person. Each write their name on the card and one question. In showing them how to seal the billets (or how or where to write the names) you learn the contents of one of the billets, say Mary Brown's. (It would be difficult to learn the contents of one of these billets with only an audience of three, but this explanation is for purpose of illustration only.) We will assume that Mary Brown's question is "When will I marry?" All three questions and envelopes are sealed, and you collect Mary's envelope first and ask her name. When she replies, performer thanks her and informs his audience that he is going to write each spectator's name on the envelope for purposes of identification and appears to be writing "Mary Brown" on the envelope but in reality writes nothing. He then approaches Harry Jones, takes his envelope, inquires the name, is informed Harry Jones and pretends to write the same on envelope but really writes "Mary Brown." He then takes the third billet and learns the name to be "John Smith" and on this envelope writes "Harry Jones." All envelopes are collected and it is now necessary that he write the last name on the first envelope. That is, he must write "John Smith on the first envelope which is really Mary Brown's billet, containing her card and the question. In appearances the three envelopes have been collected and each spectator's name placed on their respective envelopes.

Returning to the stage the performer calls the name "Mary Brown" as he is familiar with the question. This question he answers and then he requests the spectator to take Mary Brown's billet from the glass bowl and give it to him. He opens same and verifies it, in reality reading the card written by John Smith bearing his name and question. Having answered the question, the envelope is placed on the table, card on top of it and performer calls John Smith by name and answers his question. Now the billet is given to the performer who opens it for the purpose of verification. The card contained in this envelope is that of Harry Jones. The card and envelope are placed on the other card and envelope on the table top and performer requests Harry Jones to raise his hand. He now answers Jones' question and asks that the billet be given him bearing Jones' name which he opens and verifies. (The last billet is that of the first spectator). These are placed on the table, atop the other two cards and envelopes.



Now examine the cards and envelopes on the table. You will find them stacked as follows:

Mary Brown (envelope)  
John Smith (card)  
John Smith (envelope)  
Harry Jones (card)  
Harry Jones (envelope)  
Mary Brown (card)



3 ENVELOPES AS COLLECTED  
JOHN SMITH MUST NOW BE  
WRITTEN ON FIRST ENVELOPE

Note that all cards and envelopes are "paired" together with the exception of the card and envelope on the top and bottom of the packet. Now by taking the top card and placing it in the bottom of the pile, EVERY card and envelope will be in perfect sequence and properly "paired." You are now ready to distribute them back to the original writers. This explanation should make the modus operandi understandable.

Variations: After you have grasped the mode of operation, you will readily appreciate these variations and wrinkles which go to strengthen the routine if you care to use them. As previously explained, any number of questions can be used, but you are to return the cards and envelopes to every writer you answer. It is then necessary that you answer every billet in order to secure the card that was supposedly in the first envelope answered.

Here is a well-balanced routine. Distribute say fifty cards and fifty envelopes and plan to answer twelve or fifteen which will make a sufficiently long program. In the course of distributing the cards and envelopes you will find an opportunity to glance at some ONE billet. (This opportunity may be offered as to pass a card to another spectator near this writer, or you can take the card in your hand and insert it in the envelope advising your audience to put the card in face down, so No One can see it.) You can thus learn this one question. You continue to pass out cards, etc. and now start the collection. Collect half a dozen billets inquiring the writer's name and write their correct name on their envelopes. When you approach the spectator who holds the billet containing the question you know, take it, inquire his name, appear to write same on envelope, but leave it blank. Then continue collecting the next 12 or 14 billets, writing the preceding name on each billet and the last name on the first billet. You now have your packet to work with but you can still continue to collect billets, inquire the writer's name and really write it on the envelope. As you appear to be ~~making~~ taking up too much time, ask the spectators to oblige you by placing their own names on the envelopes for

purposes of identification. Collect all these names in a glass bowl, having first deposited the envelopes you have written the names on. Leave the glass bowl containing the questions with some spectator in the audience and return to the stage. You are now ready to offer one of the strongest routines ever presented by any mentalist.

Questions and names were written on fair cards and envelopes collected and never leave the audience's sight. Each writer's name is (apparently) written on each envelope, these deposited in a glass bowl now in possession of some spectator. Performer calls first name and answers questions which he was able to learn during the distribution of the cards. Verifying same, this gives him the next name and question, etc. The performer must continue until he has answered the cards as prepared by himself writing the names, and on the last billet, he regains the card for the first envelope but he explains that he is forced to close his entertainment due to the time that he consumed and greatly regrets his inability to answer all questions explaining to do so would require several hours. Performer informs his audience that he will return the sealed billets that are left in the bowl and no doubt many writers would not care to leave them about the theatre where so many prying eyes might learn some of their personal affairs. The remaining sealed billets (still sealed) and with the spectator's names on them are returned to the original writers. What could be stronger?

The last routine actually proves that ALL questions were actually placed in the bowl, that performer never approaches them and that the remaining balance were returned, still intact to the original writers, together with those answered. This routine must be seen to be appreciated and will baffle the best of skeptics.

While it is not part of the method or routine to use a plant in this one-man system, it is felt that additional tips and variations will be appreciated by all readers, whether or not they place them in practice. The value of a confederate can readily be appreciated, if this confederate is the first one to be answered, the performer, of course, knows the contents of the billet. In this way the performer never approaches the billets until every one has been SEALED. He then makes the collection.

Again a sensational effect can be created and presented as a special test if a second plant is used. After having answered sufficient questions, the performer starts to return the answered billets, also requests that a spectator or usher aid in the distribution of the remaining billets (sealed), the confederate can put his punch in the show. He can stand and challenge the performer to answer his billet (which he just recovered from the bowl) and here is ample opportunity to present a real test. To create a wonderful effect is merely a matter of showmanship.

#### THE ALL FAIR WANT-AD TEST

(Burling Hull)

Secret: Burling Hull created a masterpiece when he painstakingly RE-WORDED the advertisements on a page of classified advertising so that FOUR different words appear AT A CERTAIN NUMBER FROM THE BEGINNING OF EACH ADVERTISEMENT. These pages, the size of Popular Mechanics magazine, may be carefully inserted into any magazine of this size for the purpose of this presentation, and are

now available from Micky Hades Enterprises. Each column has a separate word at a certain number. For instance, MONEY is the SEVENTH word in every ad in the entire page.

OFFER is the 13th word in every ad in the 1st column  
NEW is the 15th word in every ad in the 2nd column  
WRITE is the 10th word in every ad in the 3rd column.

Directions: Place one of the advertisement pages in a copy of the current issue of "The Modern Mechanic Magazine." Put it in the same section with the regular section of "Classified Advertisements" in the magazine. You are now ready. Have a glass bowl and a pair of scissors. In the event that you intend to use all three words or four words - then have THREE PAIRS OF SCISSORS with BLUNT ENDS (without points) such as obtainable at local stores so that you can give one to each of the spectators who are to assist you in this experiment. As there are two styles of presentation depending on whether you plan to have the word appear upon a slate apparently written by the aid of the "Spirits" or appear on a large card placed inside an envelope which you have hung in some conspicuous place before the start of the performance. This feature (the revelation of the word at the conclusion of the experiment) may be prepared according to your preference.

Other ways to reveal the word are to have the word first arrived at by the audience by an apparently free choice - and then pick up a slate and chalk and receive an impression by means of Mental Telepathy of the word which they have selected and which they are concentrating upon mentally.

#### PATTER AND PRESENTATION

Performance: "Ladies and Gentlemen, for my next demonstration I take pleasure in offering an experiment in Scientific Mental Phenomena. In order to have the material as simple as possible, I will make use of a page of advertisement taken from the CLASSIFIED SECTION of "The Popular Mechanics Magazine." This issue is the issue of (give date of magazine.)

Run over the pages until you reach the Classified Section where you have inserted your extra page. Take the two pages, the one you have inserted and the one directly below it between your thumb and forefinger and TEAR THE PAGE OUT OF THE BOOK. The tearing sound as the genuine page comes free from the magazine will provide the SOUND which makes it appear that you have torn both pages out of the magazine. Separate the two pages, saying, "We will use this page which has the largest number of advertisements on it." Toss the magazine aside and come forward with the single sheet. Hand one of the pairs of scissors to a spectator in the front row of seats, asking this individual to cut the three columns apart, making three strips (column 1, 2 and 3.) Take these columns and distribute them to different persons in the audience handing Column 1 to a person who we will call PARTY NO. 1 - column 2 to a spectator who we will call PARTY NO. 2 and the same with Column No.3. It is suggested that you hand to each of these persons either a small tray on which to cut up the advertisements or a large envelope into which they may drop these clippings as they are cut. Give to each of these persons a pair of the scissors. (By using the small scissors with blunt points, they may be carried conveniently IN THE POCKET without catching on the cloth, and may be distributed right from your pocket without returning to the stage).

"I would like to have each person holding the strips of advertisement cut these carefully apart AT THE BORDER LINE WHICH SEPARATES THE ADS. I believe there are about 20 to 30 ads in each column. I trust that the volunteer assistants will not mind 'cutting up' for a few minutes for the entertainment of the rest of the audience. You do not? Thank you."

"Now it has so often been said that performers in this line employ confederates, so I would like to remove that unfair suspicion from your mind before going further in this experiment. Therefore, if any of you would like to have me change the ladies and gentlemen who are assisting in this experiment and select others to hold these clippings, I will be very glad to do so. Are these persons satisfactory to you? Very well, then we will leave the experiment safely in their hands. Will you please place the clipping which you have cut from the advertisements in the receptacles which you hold" (this refers to the envelopes and trays which you have handed out with the columns). "Now I would like to have the audience choose one of the three individuals holding these clippings, the RIGHT, the LEFT, or THE CENTER ONE. Will someone please call out which is preferred? The party at the right side? Very well."

"You, sir, have been selected. I want you to realize your responsibility to the audience and to be perfectly fair and unprejudiced in your choice and not try to assist me in any way as against the fairness of this test. Will you therefore please place your hand WITH YOUR EYES SHUT among the clippings and select one leaving the choice entirely to chance. You have one? Thank you. Will you now place the other clippings back into this glass dish so as to get them out of the way (bring forward glass dish - have party pour clippings into it). We will now proceed to have a selection made of the words in the advertisement, which we also have determined entirely by chance. (Here the performer employs whichever of the numerous methods of "force" he prefers a few of which we have suggested below). We will assume that the third column is the one which is being dealt with here. He will then use the method to force the 10TH WORD. "The number selected by the audience happens to come out as number 10. Will you therefore be so kind as to count down to the 10TH WORD in the advertisement which you hold? Please be quiet as possible, so as to allow the gentleman to do this without confusion. Have you done so Sir? Thank you. Now will you be so kind as to count down once again to be SURE that you really found the 10TH WORD in the advertisement" (pause for a moment as it is necessary to have the gentleman make sure that he has the correct word before going on with the feat).

Effect 2 and 3. Performer may now pick up the slate and piece of chalk and ask the gentleman to show the advertisement to person sitting at his left and both to concentrate upon the words - pretend to receive the correct impression of the word by means of Mental Telepathy. He may then write the word or rather print it in large letters on the slate which he holds. Then ask the gentlemen to announce the word which is the 10th word in the advertisement selected. It then only remains to turn the slate around and show that he has written the IDENTICAL WORD.

This may be repeated with another of the two remaining columns having one of them selected and then forcing the 15th word if column number 2 is to be used. An effective climax is then to bring out a lady assistant, have her blindfolded. State that this time without a word being spoken, she will

endeavor to receive the impression of the word. This, of course, she can do very successfully because she knows the word in this case will be "NEW."

Effect 3. This is generally sufficient, but if the performer wishes to carry it still further, the 3rd or final presentation may be attempted. In this case bring forward the glass bowl and have ALL of the clippings poured into it and stirred up by someone in the audience. From this, ONE advertisement is selected at random - an entirely free choice. The forcing method employed is now used to indicate No. 7. OF COURSE THE 7TH WORD IS THE SAME ON ALL THE ADVERTISEMENTS. The performer may proceed with a 3rd presentation as follows:

Patter: "To go still further in the realm of mental phenomena we shall attempt a feat involving an experiment in prediction. You sir, who have selected the word from the column and the advertisement also, will you kindly announce the word which you have selected?" (The spectator states that the word is MONEY.) The performer remarks with a laugh, "What a POPULAR Selection you have made Sir. That is something we all like - which everyone will approve of, I am sure. I call your attention to the large envelope which you saw placed there (pointing to it) before the start of my performance. It has been in full sight at all times during this exhibition. Involving as it does the possibility of an experiment in prediction, I want to tell you that within that envelope is a card bearing a word. That word was written BEFORE THE PERFORMANCE BEGAN. I will now open the envelope and withdraw this card. On this card you find that the word "MONEY" has been written which is the IDENTICAL word SELECTED FROM THE IDENTICAL ADVERTISEMENT - ALSO SELECTED by the audience. I remind you again that this was written BEFORE the experiment had begun! -----I Thank You!"

Forcing Methods: A pack of forcing cards made up of 7,10,13,15 numbered cards in rotation. A standard "Changing Bag" on handle. Numbered cards all different shown - tossed into bag - Switch feature of bag operated and cards all alike in other compartment are all that spectator can secure when he "selects" a card from the bag.

Each card having TWO numbers on it (one on each side) enables performer to force TWO numbers at a time, so the effect can be worked, say with two words. For other forcing methods secure the Book "ONE HUNDRED AND ONE METHODS OF FORCING" by Annemann.

York best market. No obligation - write today. Patrick Flaherty, Chicago, Ill. Suite E, 1492 Broadway

MOVIE Film and money. Send for our on rebuilt

can, slide pany, Mu BUY Film

time. To your goods and goods at prices below the market. Prompt shipments. Write for lists. Lowell Films, Philadelphia.

PROJECT money. We offer today. Olive, St. t

MOVIE C faction of 1 tear outfit

postpaid. Cinema Equipment Corporation, 4809 North Carpenter, Chicago, Illinois.

Mills, Carter Building, New Britain, Conn.

**ALL-FAIR**

selling shirts on e. No experience plan almost gives ease free. Henry

**WANT AD TEST**

pany, Har. New, Chemist, Albany, N. Y.

by **VOLTA**

"The Man with the Radio Mind"

Resilver mirrors like new. Learn our process. Write for particulars. Acme Mirror Co., Akron, Ohio.

sick need from Dept.

COU steady catalog claudie mission ment. Pt New Yo

RUN O Free equ National direct in All or sp Co., Wa Texas.

KAINGI for less Write to and sell Strong, Inc., 560, Chicago.

dis- ood ust. and any.

fish sell.

Write to and sell Strong, Inc., 560, Chicago.



## THE VOLTA MASTER SLATE WRITING

Micky Hades Enterprises

This Method is based on the peculiar characteristics of Figures discovered by "Volta," plus a mystifying routine as worked out in connection with another slate trick using non-mechanical slates but which required preparation of the slates and the erasing of the numbers. The routine of moves has been changed lately and employs now part of a variation suggested by Annemann in a trick using cards in place of slates. The Annemann card effect employs the Volta number idea but in a different way; namely, with small numbers which would be useless on the slate. The Volta method also does not employ an extra number. The moves are also different, as the Annemann idea required hiding one side of card, BEHIND THE HAND which would make the feat impossible with large slates - or anything larger than a calling card. A slate cannot be hidden by the hand.

NOTE: The Volta Slate Writing requires NO TREATMENT OF SLATE WITH PAINT - EMPLOYS NO ERASURE - EMPLOYS NO EXTRA FIGURES. Also, uses LARGE NUMBERS covering the ENTIRE FACE of each side - over one of which the answers appear in writing. It requires NO HIDING OF ONE SIDE OF THE SLATES behind the hand - the moves being FREE AND OPEN.

Directions: This trick may be performed with the usual size small slates such as magicians generally use. Or it may be performed with the Giant Size Slates, such as Volta uses, and of the size which Koran uses and the size which we made up specially for Dr. Harmon and Rajah Raboid. The club performer will probably prefer the medium size (6" x 9") slate. It is better to use slates WITHOUT RIMS for this trick. The slates appear less suspicious this way for it appears that they must necessarily be free from mechanical features. This point should be brought out by the performer in introducing his slate tricks.

Preparation: Mark a large FIGURE "1" with the white chalk - starting at the TOP of the slate and bring the line downward USING THE ENTIRE SPACE OF THE SLATE FOR THE FIGURE. MAKE IT AS HIGH AS POSSIBLE SO THAT THE ENTIRE SURFACE OF THE SLATE IS USED FOR THE NUMBER 1. Now ON TOP of this write the answers that are supposed to come from the spirits - WRITING THEM RIGHT OVER THE NUMBER 1 ON THE SLATE. A good idea is to use a red chalk or an orange-colored chalk for the answers - so the performer will not be suspected of having written these answers himself with the white chalk which he has in hand at the time he is marking the NUMBERS. You are now ready to perform. Lay this slate MESSAGE SIDE DOWN - on TOP of the other slate.

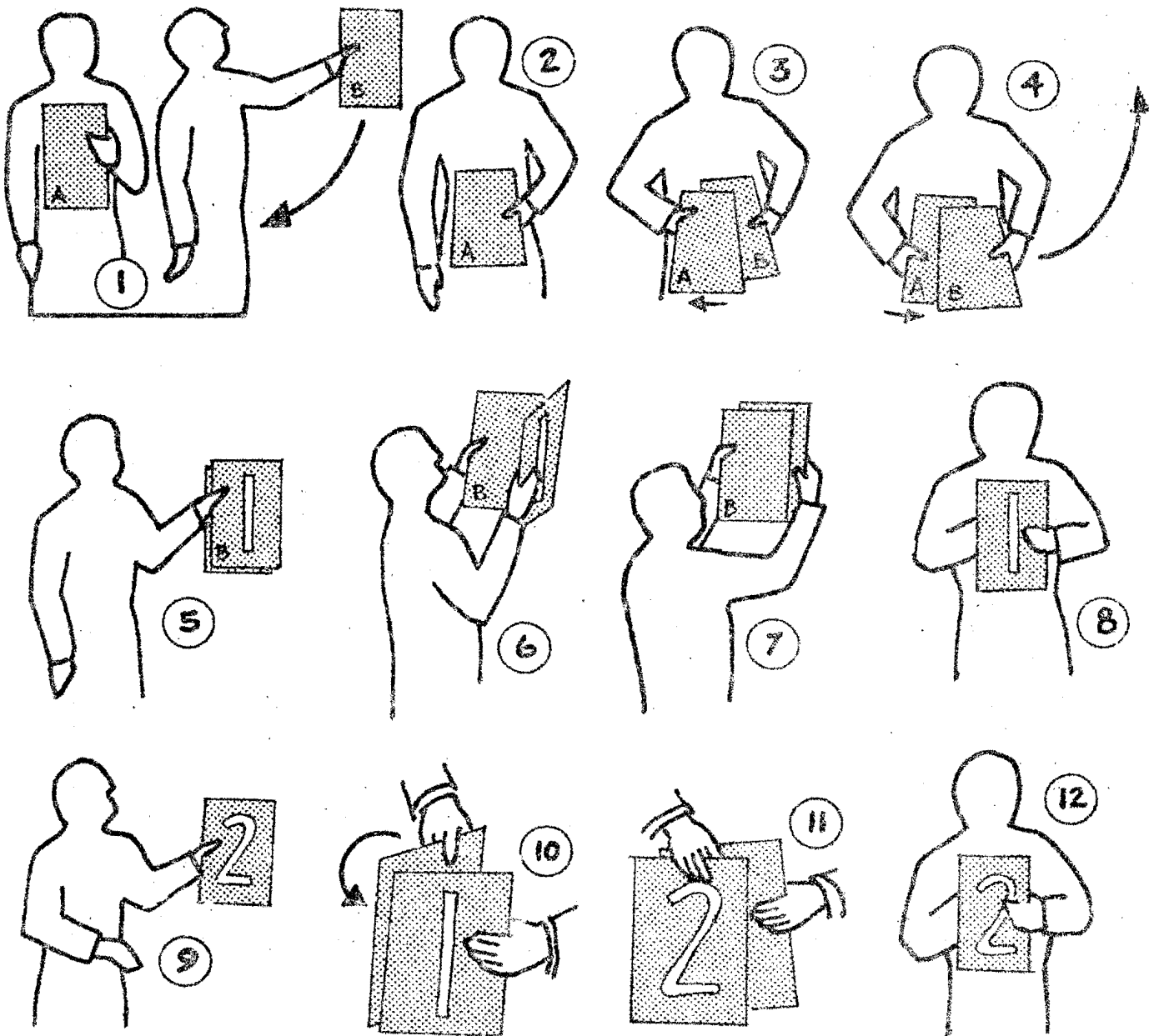
Performance: Bring out the two slates. While talking, hold the slates together in the left hand and carelessly turn them to show the UPPER and LOWER SURFACE of the packet of two slates held together - and back again. End with the Slates in front of you as in ILLUSTRATION 2. The top slate (toward audience) we'll call SLATE "A" - on the underside of which is the WRITING.

Next draw the two slates apart as in FIGURE 3 drawing the top SLATE "A" to the right. Put the slates together again with "B" on TOP (Fig. 4) BE SURE TO KEEP THE SLATES HELD DOWN IN THE POSITION SHOWN IN FIGURE 4 BECAUSE THE MESSAGE IS ON THE BOTTOM OF THE PILE, THEREFORE THIS SIDE MUST BE KEPT TOWARDS YOUR BODY AND AWAY FROM THE AUDIENCE.

SWING AROUND toward THE LEFT (see Figure 5) AND MARK A LARGE NUMBER "1" ON THE UPPER SURFACE OF "B" - make this figure exactly the same as the FIRST Number 1. Remark, "We will call this side No. 1. I will mark it to identify it."

NOW RAISE THE LEFT HAND EDGE OF "B" (see Figure 6) - like opening a book - and slide it AROUND BEHIND (Figure 7) the other Slate. This now becomes the BOTTOM Slate.

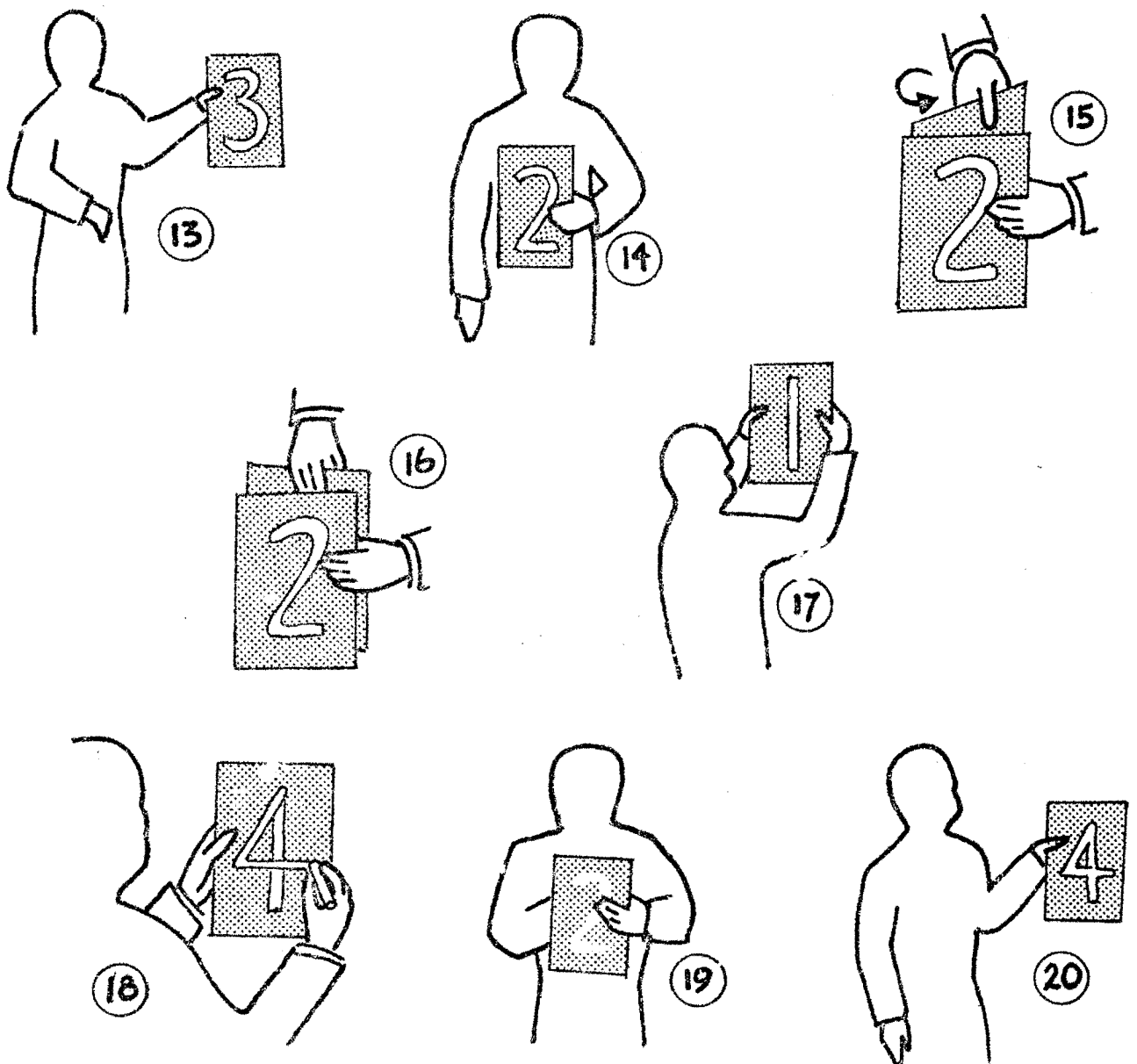
Turn facing the audience and hold the slate AS IN FIGURE 8. Write a large number 2 on this surface - filling up the ENTIRE SPACE on the Slate. Make a half turn to the left and show this side blank also with exception of NUMBER 2 (Figure 9). Remark, "We will call this side 2." Then swing back to position Figure 8.



Take the LEFT HAND EDGE (Figure 10) and open the rear slate bookwise under-cover of the front slate - then slide it around IN FRONT of the other slate (as in Figure 11). This presents a new side facing you. Mark a large number 3 on this side (Figure 12) and show it to the audience as in Figure 13 - then back to position 14.

Now here is where a little caution must be observed. Again open Slates bookwise - but this time DO NOT SLIDE IT AROUND IN FRONT of the other slate but just TURN IT AROUND and replace it back against the other Slate. (Figs. 15 and 16). THE ORIGINAL Number 1 is now FACING you. But this is UNKNOWN to anyone but yourself. (Fig. 17 shows performer's view at this point).

Now holding the chalk as before, PRETEND to draw a straight line from the top downward as when starting to write a number 4 - but keep the chalk AWAY from the surface. Just let your fingernail draw down against the slate which makes a SOUND similar to the chalk. Then draw the two lines which change the





number 1 into a number 4 (as shown in the BACK VIEW Figure 18). Figure 19 shows the view as the audience sees it. Show this as in Figure 20 saying "We will call this side Four."

Now tie the slates together with a piece of tape remarking "That way we have shown and NUMBERED as I have shown them, EACH OF THE FOUR SIDES." Tie them with a piece of tape and hand them to the audience to hold - or hang them in a conspicuous place.

An excellent trick to perform at this point is the "All Fair Want-Ad Trick". Another excellent combination effect may be selected from the book entitled "THE WORLD'S GREATEST BOOK TESTS" which gives 12 excellent methods of tricks suitable to use in combination with Volta slates.

A little practice until the routine becomes automatic and almost second nature and you have mastered the MOST PERFECT SLATE TEST EVER INVENTED using ORDINARY non-mechanical slates. The principal is DIFFERENT employing principles of optical illusion with the principle of psychology that the mind cannot remember the confusing moves when a slight variation is made on the last turn - combined with this is the fact that the peculiarity of the figure 4 being merely an addition to the figure 1, makes possible this wonderful combination. An excellent example of Modern Scientific Magic Principles - which do away with clumsy mechanical devices, exchanges, undercover work and subterfuges or any QUICK MOVEMENTS.

EVERYONE will ask you to DO IT AGAIN - because no one will be able to BELIEVE their own eyes. But DO NOT REPEAT IT and risk detection. Do it just ONCE, doing it cleanly and showing everything so that all can see it - and let that suffice.

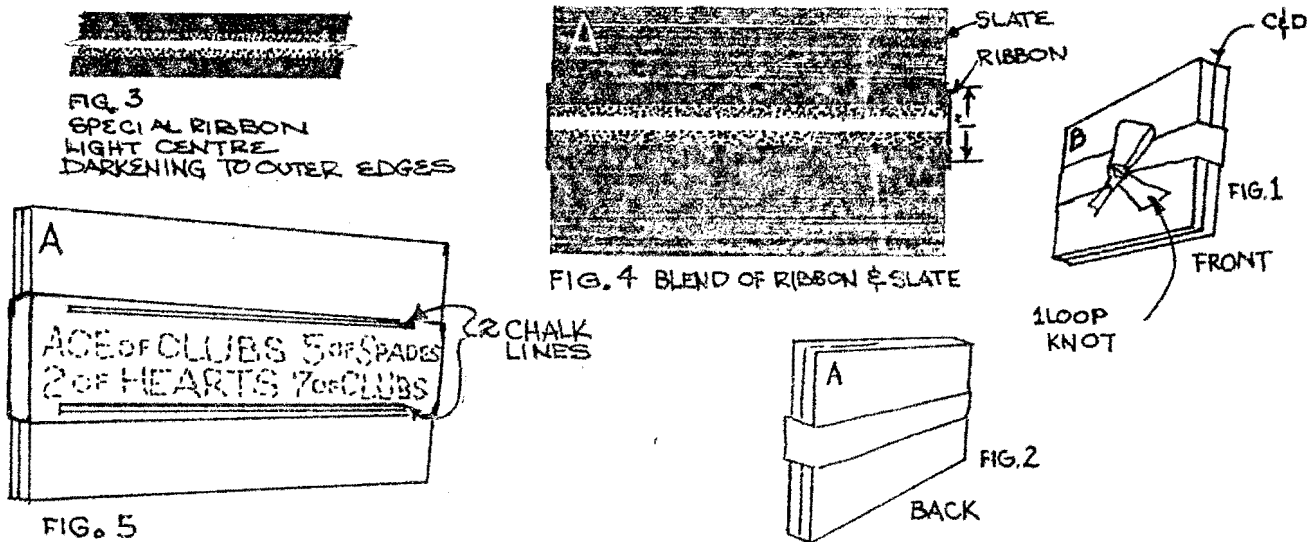
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#### THE MYSTERIOUS DR. C. SLATE MYSTERY

Invented by Dr. Hereward Carrington

This slate Mystery which was the first as well as one of the BEST non-mechanical methods to do away with flaps, etc. I had the honor to introduce at the time I was the magical inventor and technician for Poole Brothers Co., then the headquarters for Mindreading and Spiritualistic Material. It has been the most widely "stolen", "lifted", and "borrowed" effect in this line I have ever seen.

But if anyone wants to know the true origin of this excellent feat, he has only to turn back to his files of "THE SPHINX" for 1920 and read the advertisements of it and the TESTIMONIALS quoted in the numerous Poole Brothers advertisements month after month plainly on exhibit therein.



Effect: Two perfectly unfaked slates are brought out and shown back and front. As each side is shown, it is lettered respectively: A, B, C and D. The spectators themselves may mark each side as shown. Slates then tied together and held by audience. A message appears on one of the slates, preferably one giving the answer to a row of figures a word from a dictionary test or the names of two cards selected by the audience.

Among all the purloined samples of this trick I have seen NONE which had the proper kind of ribbon supplied with it. The slates are to be tied together later. So what is more natural than that they should be brought out tied up with a strip of ribbon as shown in Figure 1? Perfectly natural. The ribbon is tied as shown in Figures 1 and 2, showing back and front. The ribbon is a special kind. It is light colored in the center and GRADUATES OFF INTO A DARK BLUE-BLACK WHICH CLOSELY MATCHES THE COLOR OF THE SLATE. (Fig. 3). Therefore the ribbon really appears about ONE-HALF AS WIDE AS IT ACTUALLY IS because the edges blend off into the slate. An optical illusion in fact. Note Figure 4 to show this BLENDING ILLUSION effect.

Refer to Figure 5 and note that the names of two or three cards can be printed underneath the part where the ribbon passes over the slates.

Working: Show the REAR (message side) first. Mark with chalk in upper corner the letter "A", saying "This we will call the A side." Turn the tied slates around and show the FRONT or TIED side of slates shown in Figure 1. Mark "B" on this side and call it the B side. Pull the end of the single-bow knot and SEPARATE the slates showing the INNER SIDES. As the "message" is now on the side which is AWAY from the audience (on the "A" side) you can show the inner surfaces freely. Mark one of these inner surfaces "C" and the other "D".

Put the slates together BUT WITH THE "A" SIDE BETWEEN THE TWO SLATES and retie the slates as before. Hand these to a spectator. Have two cards selected (use my Svengali Forcing Pack or force otherwise) - or use a good dictionary test. Have slates opened and message discovered.

My personal contribution to this effect was the use of (1) the Special OPTICAL ILLUSION type of ribbon, (2) using TWO LINES, one above the other, for the words - instead of the single line. This also serves to create a most amazing optical illusion as the two lines made rather short and coming near to edge of the ribbon LOOK WIDER THAN THE RIBBON ITSELF AT THE CONCLUSION OF THE FEAT. White, as we all know, makes anything appear LARGER than a dark color - such as used for the ribbon edges.

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### "VOLTA" BLINDFOLD STREET DRIVE

To get a clear picture of the subject the reader must first realize that the drive is a PUBLICITY STUNT purely and simply - and not a clever "Trick". It is sometimes hard for a pure MAGICIAN who features the use of extremely baffling principles and strives for undetectable "principles" to realize that in this present PUBLICITY stunt he is entering an entirely DIFFERENT FIELD. Here the TRICK METHOD employed is relatively UNIMPORTANT while the PUBLICITY ANGLES are all IMPORTANT! Many of the greatest and most successful mental performers use extremely CRUDE METHODS, but employ good PUBLICITY results.

Effect, briefly, is that performer advertises (1) his show, or (2) a big charity drive, (3) the opening date of some store, (4) the first showing of a new auto or truck model by an auto dealer or other interests, publicities. By newspaper advertisements - by announcements over Radio, paid for as "spot" announcements by dealer or theatre, at a cost in most towns of from \$1.00 each up to \$3.00 and \$5.00 in larger towns and by announcements from stage of theatre by performer or manager of theatre and also sometimes by loud speakers driving through town, that on a certain date--

Dr. A, one world-famous mentalist, will drive a late model \_\_\_\_\_ car through the city traffic AFTER BEING BLINDFOLDED. "How does he do it? How can he do it? Will he be able to do it? Come and see him attempt it at \_\_\_\_\_ A.M. starting on the corner of \_\_\_\_\_ Ave. and Street on \_\_\_\_\_ (date). You have HEARD about him! NOW COME AND SEE HIM DO IT with your own eyes."

Arrangements can be made by contacting in person or VIA YOUR MANAGER the local car dealers and explaining the great publicity benefits that will result from (1) the pictures in newspaper showing their car used in the stunt, (2) your announcements from stage and radio announcing that you will use "a beautiful new model \_\_\_\_\_ furnished by \_\_\_\_\_ Co. leading car dealers in (name of local town). Also the blindfolding will take place on an open model so-and-so truck from the same company parked on the corner of above streets. The public is INVITED FREE.

Arrange with dealer to have signs made advertising that car is furnished by the dealer and have them hung on the sides of open truck. Have the truck

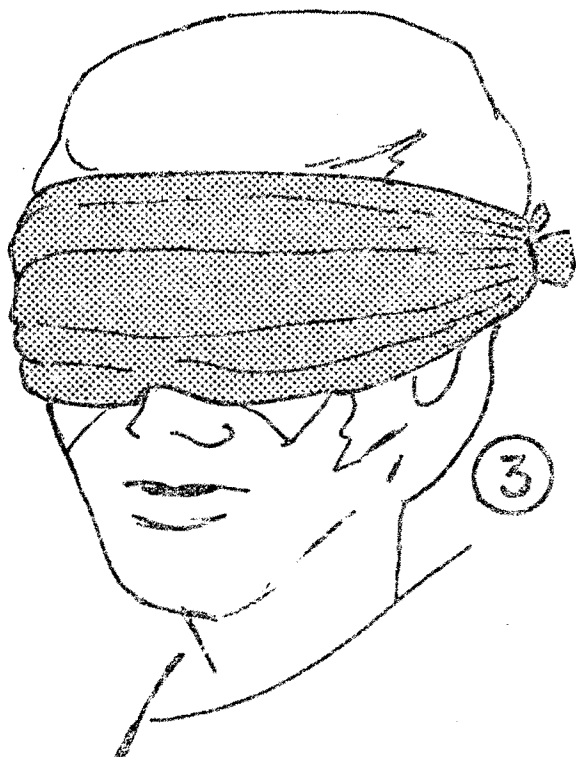
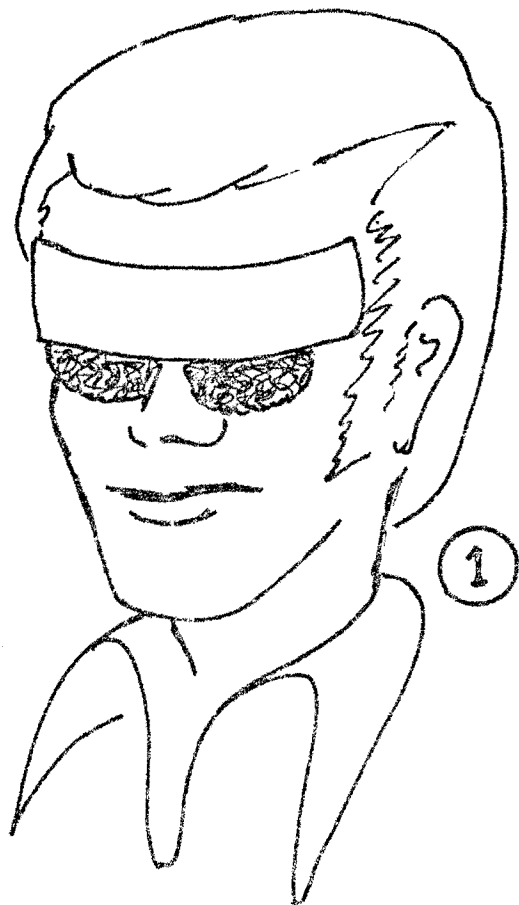
bearing advertisements parked all day if possible at prominent corner where the most passersby will see the ads.

Car dealer will usually pay \$50 to \$100 per day to you for advertising their cars. Some performers do not bother with this fee, but insist on a quarter or half a page of advertising space of the dealer, carrying the mentalist's PICTURE, say a portrait, in one corner and a picture of him sitting blindfolded in the car - and run for several (THREE DAYS AT LEAST) days in the local newspapers.

On the day of the stunt have a bridge table and two folding chairs placed in the truck. Secure a committee of two or three well known persons connected with the car dealer, chamber of commerce, head of any organization sponsoring your show or similar personages to be at truck and stand beside you.

After a short address telling them what you will do and that you are appearing at such and such a theatre or show on certain days, that the truck has been furnished to you by the leading car dealers, so and so company, and also that you will use for the drive a brand new so and so model from the so and so company (mention the name as often as possible in talk.)

Ask committee men to step forward. Take your blindfold and place it over the eyes of each member asking them to notice it completely obscures all sight and visibility. While holding it over eyes of one man ask him if he can see what your manager is offering to him. Have manager hold out a \$10 bill and wave it about toward him. Committeeman will reply that he cannot. Reply, "Thought not, that was a THOUSAND DOLLAR BILL he was holding out toward you, sir! I know if you could have seen it you would have taken it." This Volta gag is good to use as it RELAXES everyone with a round of laughter from the crowd. If he asks for it then, you can say "Oh now, we have to keep that in case we smash up this nice new so and so model." And that will get another laugh. Use any PRELIMINARY steps of blindfolding you prefer - the wads of moist cotton flattened into three-inch disks, flattened against the palms, etc. or any of the methods in the book "THE WORLD'S BEST BLINDFOLDS". Then turn your head back until you are facing directly up toward the sky. By seating yourself in one of the chairs this becomes easy. Place strips of adhesive tape - first strip from left to right temple across top level of the eyes and the cotton disks or pads thereon (Figure 1) and as this is done by either you or your assistants or manager BRING YOUR BROWS DOWN IN A DEEP FROWN (which will be hidden by hands) placing strip across face. Now place a second strip over left eye from point about midway between eyebrow and hairline if you are not bald and passing over the cotton pads and down to the left cheek, RETAINING THE SCOWL OR FROWN MEANWHILE. Repeat similar treatment with another strip over right eye and pad. (Fig. 2). Now pick up the blindfold and holding it with THUMBS ON THE UPPER SIDE and fingers on the lower side, bring hands up until the blindfold is directly across the eyes from left to right and ask committeeman to tie ends of blindfold at the back of your head. To assist party in doing so you BEND FORWARD UNTIL YOUR FACE IS FACING TOWARD FLOOR. As your head moves forward you find it EASY to press the blindfold firmly against the EYEBROWS and at the same time relax your scowling position of brows, which on raising up will - with pressure of fingers against brows and slightly pushing upward with the fingers - cause the adhesive tape end that is against the cheeks to break free. This pulls the pads upward or rather causes them to naturally rise upward, leaving a neat space under lower edges of cotton pads.



Now by glancing downward you can see quite clearly under the blindfold along either side of your nose. If a beginner and you become confused, you can easily break the tape away from the cheeks with your thumbs and lift pads up from eyes as your thumbs are on the INSIDE next to your cheeks.

Have CAR STARTED AND WARMED UP by dealer before you get into it, so it will not stall while you drive slowly at 8 or 10 miles through town. Have committeeman and assistant or manager assist you down a short step ladder to ground and then into the car you will drive. Some performers add touch of having one hand or wrist handcuffed or chained to steering wheel spoke. Or a chain handcuff may be used. Explain this is so performer cannot escape from car in case of accident. Start drive with a blaring of horns, both yours and cars from dealer or theatre owner. When you come to corner slow down and stop. If there are traffic lights you can tell by noticing the other cars on opposite side of road coming toward you are stopping. Then when lights change you will note them starting and you can start also. AS YOU TRAVEL MUCH SLOWER THAN OTHERS IT IS EASY TO BE GUIDED BY THEM AT ALL TIMES. At times you can put your hand to your forehead and bring back head as if concentrating on what to do next. Especially when it is desired to turn a corner. You can put hand to forehead dramatically and "think" a bit, turning head slightly to that side and then nod head as if satisfied and extending hand in that direction, turn corner slowly.

At finish of drive ask party to untie blindfold. To assist them you naturally turn face downward and place hands against cloth again to keep it from dropping to the floor and WHILE DOING THIS, DRAW BLINDFOLD DOWNWARD AGAIN AND PRESS THE ENDS OF ADHESIVE AGAINST THE CHEEKS so they will again stick to the cheeks and pull pads down a bit too if they have been moved up too high. Everything will then appear as at start.

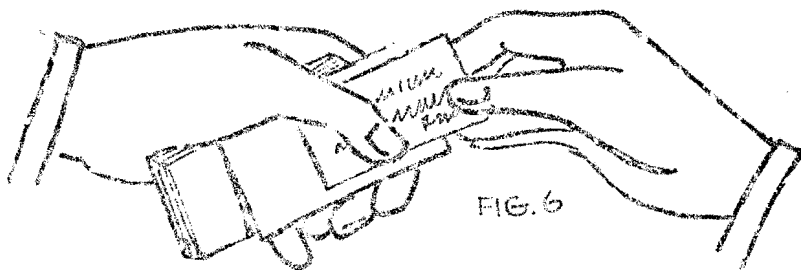
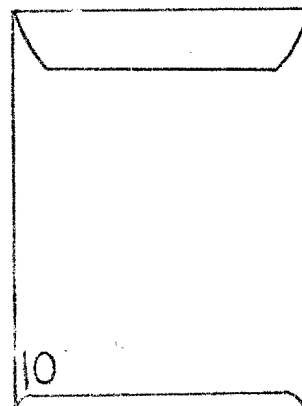
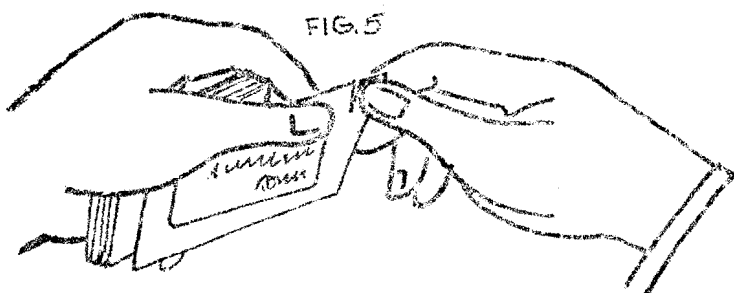
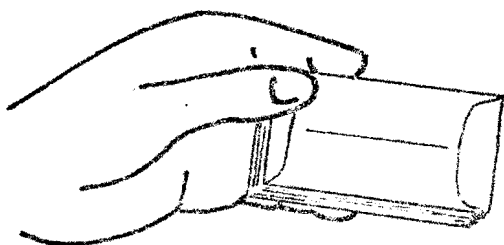
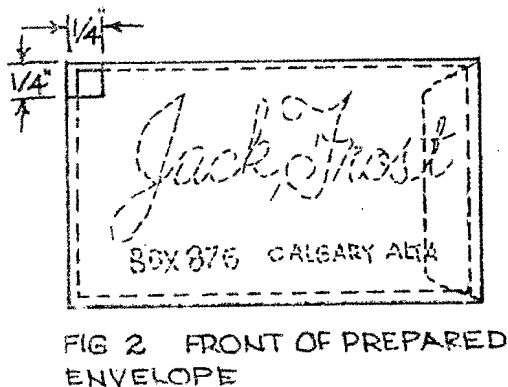
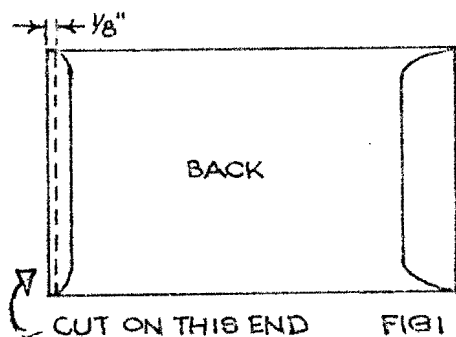
Blindfold can be made of velvet of lightweight, or velveteen. By picking out every CROSS THREAD along the LOWER 1½ inches of the cloth, it can be made so that you can see through it at that part. Pick out the threads with a large needle and pull them free with tweezers. Some performers just use chiffon velvet which is transparent toward light feeling correctly that the preparation of the eyes with pads and adhesive tapes is sufficiently convincing. Others show one blindfold and have it tested, and then while pads and adhesive is being placed on eyes, the manager or assistant holds blindfold and switches it. Others use the cross stitch binding in center of doubled cloth. As ends of blindfold are tied tight this causes the diagonal stitching to open up like Lazy Tonge and leaves good visibility in the center as only ONE layer is then in front of the eyes.

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Ed Mellon presents  
A. J. G. Thompson, Jr. Creation

"IMPROVED QUESTION READING"

I guess I must have looked at them all -- all the many, many methods for reading sealed messages that have appeared in profusion since the twenties. Designed primarily for answering-of-question acts, there were none that, in my opinion, approached perfection of the type I was seeking. After years of fruitless searching, I finally developed a set of moves....not difficult ones either.....that produced the desired effect for me.



Not more than ten small (business size) white cards and ten envelopes (flap-on-end type), into which they will fit, are employed. Prepare one of the latter by snipping one-eighth inch off the bottom end. (Fig. 1). Cut a  $\frac{1}{4}$ " space (a size that can be concealed easily by the ball of your thumb) from the FACE at the bottom edge, (Fig. 2) and arrange the envelope as the lowermost one of a stack of 10, cut-out side down.

Hand out the cards, instructing the spectators to write any questions they wish and then hold the cards writing side down. Also give an envelope to the last person to receive a card; retrace your steps to the others and hand them each an envelope, finally returning to the first man who, by that time, should be finished writing.

On the pretext of showing him what is to be done, take his face down card, insert it in the remaining envelope (the gimmicked one) and seal it in full view, showing it on both sides as you explain, not only to him, but the other writers as well, the procedure to be followed. As you hold the envelope aloft, remark that "it should look like this". Tell the first spectator, before whom you stand, that he is number 1 and that you will so mark his envelope for later identification. Lay the envelope on your left palm (flap side up) with the open (slit) end nearest you, and WRITE 10 WHILE APPARENTLY WRITING 1 along the left edge (lower corner Fig. 3). Cover the small figure with your left thumb and gather the other sealed envelopes and number them always writing the numbers one behind thus:

(bottom)    10 1 2 3 4 5 6 7 8 9    (top)  
              (1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

Return to the front, holding the envelopes high above your head in full view. Once there, bring the stack down in front of you, in the action turning it completely over (with the help of the right hand), so that it may be held by your left fingers on the side towards the audience, and by a moist left thumb at the rear over the cut-out and resting on card number 1 (envelope 10 Fig. 4). If the penciled numbers have been placed properly, 9 will be covered by the left fingers.

Recapitulate and explain that what you hope to do is to hold the envelopes up one at a time and divine the contents of each, "like this". As you utter this phrase, press lightly with your left thumb on the exposed card, and, with your right fingers, pull the prepared envelope off the stack. BEFORE THE EYES OF THE AUDIENCE, YOU HAVE REMOVED A CARD FROM AN ENVELOPE. The card remains on the rear of the stack, completely out of the spectators' sight, but with the writing in your full view. Replace the empty prepared envelope under the stack (on the side nearest audience.)

There are two courses open at this point: (a) with your right hand pick up the envelope AND the exposed card nearest you (envelope is marked 1, but contains card 2) and hold it to your forehead, or above your head. While this position is being maintained, the stack in your left hand can be turned over casually to demonstrate without comment that everything is in order; or (b) you can pull out the envelope numbered 1 and hold it aloft, leaving the exposed card on the rear of the stack, this being accomplished because your moistened left thumb is pressing on the card. At this point, the upheld envelope can be turned casually, so both sides are visible. It is a good idea to alternate (a) and (b) as the remaining questions are answered, which will prove most confusing to the onlookers. In either case, there is ample time to ascertain what has been written, when first the card is removed from the envelope.



After answering the first question, if (a) has been used, push the envelope back on the stack under the left thumb, so that about half of it extends over the right edge of the stack and slightly above the latter. Or, if (b) has been used, place the envelope in the same position, but between the exposed card and the stack, and then push the exposed card to the right with your left thumb until the card is directly behind the envelope, which was held aloft in your right hand.

Utilizing both hands, shift the position of the envelopes and visible card until the stack and card can be gripped by their upper edges between the little, third and middle fingers on the side nearest the audience, and by the fleshy base of the thumb on the side facing you. (See Fig. 5). Attaining this position will free the left thumb and forefinger which grasp and hold the extending edge of the envelope while the right thumb and fingers tear off the end. Shift envelopes to position as shown in Fig. 6 and with the right forefinger and thumb, withdraw the card therein, apparently verifying the information you have just revealed, but really reading what is on the number 2 card. Bring this card toward the left hand, apparently with the intention of securing the clipped envelope. Slip card 2 under the left thumb, grasp the other card (1) and the extending envelope between the fore and middle fingers of the right hand, and withdraw both to the right, at the same time retaining card 2, just left by the right hand, by pressing tightly against it with your left thumb.

The picture to the audience is that you have picked up a sealed envelope bearing the figure 1, held it to your head, divulged the contents and opened it for verification.

When you return the card and envelope held in your right hand, spectator number 1 discovers that it is really his card and apparently his envelope too, for it bears the Number 1.

Utilizing either (a) or (b) depending upon which method was used first, proceed in exactly the same manner with the second question, lifting off envelope Number 2, but actually containing card 3. After answering, return card 2 and envelope marked 2 to the second spectator.

Continue the foregoing procedure until there is but one envelope remaining...number 10. On the side facing you will be the number 10 card. After answering the question, turn the envelope end for end in a vertical plane, which will bring the gimmicked end to your right. Tear it off, thus getting rid of all the evidence. Apparently remove the card from the envelope, actually pulling it off the back with your right thumb.....a perfect illusion. Pretend to check the written question and then return both card and envelope to the person who wrote the question.

## PART II

For those Mentalists not particularly interested in question reading, a shorter test, employing only three envelopes and card, but the same basic move, is possible.

The primary difference lies in the fact that the first spectator is asked to write any number, the second person, a word and the third to draw some simple design.

After marking and collecting the envelopes containing the cards as described in Part I, and returning to the front, point out that the three forms of expression have been used...numerals from the Hindus, letters from the Phoenicians, and design, or Hieroglyphics from the Egyptians. Then as in part One, explain that what you hope to do is to hold up the envelopes singly and divine the contents of each, "like this". It is at this point that card number 1 is removed secretly from the envelope marked 2.

Complete the test as previously described, alternating procedures (a) and (b).

### PART III

It is possible to present Part II as a portion of a two-person routine. After seating your Medium somewhere to your left with a pair of sizable slates easily accessible to her following completion of a previous test, explain that you are going to give her a rest and that you will prove that you can do something besides looking wise. Hand out the three cards and envelopes and proceed as described in Part II, up to and including the point where you disclose the first digit of the number. Apparently encounter difficulty "getting" the second. Fuss around, blaming the spectator for not concentrating. Then, in a sentence telling him to think, code the number to the Medium who is resting apparently and, therefore, paying no attention to the proceedings. Suddenly she says sweetly, "I don't like to interrupt, but I believe that the number you are trying to get is...". This usually produces a small sensation when the spectator announces that such is indeed the case.

A bit of amusement can be injected here if you will say resignedly, "Now, Ladies and Gentlemen, you can see for yourself what kind of home life I have. The other night I was sneaking in at rather a late hour when I heard her say, "So, playing cards again! Lay the \$3.45 you won on the dresser. If you had quit an hour ago, you would be \$6.19 to the good".

Proceed successfully with the remaining digits and, when you are ready to return the first card and envelope to the writer, have the Medium approach from the left and hand her the two items in your right hand across your left arm which should be extended slightly towards the audience, the remaining envelopes being clutched by the left fingers and thumb. This procedure becomes important later.

Continue with the name card. When the time arrives for the Medium to return it, have her approach as before; that is, from the left. This time, however, she should bring with her the pair of slates and two pieces of chalk. As she takes the card and envelope preparatory to returning them, she looks directly at card 3, which is in full view in your left hand (card 2 and envelope are handed across the left arm as previously described) and memorizes the design.

After the Medium has returned the card and envelope, have her hand one of the slates to the person who drew the design and then withdraw to a position about equidistant from you and the spectator. Reveal by description the type of drawing, after requesting the spectator to reproduce it upon his slate and then instructing the Medium to draw what she thinks it is upon her slate, both

without showing the results. This portion can be made more effective by having the Medium handle the entire matter in the audience, so that it will not be necessary for you to say anything.

For the climax, point to the Medium and have her turn over her slate, whereupon it will be seen that she has drawn a figure exactly as you described it. Then ask the spectator to turn over his slate, which proves that both you and your Medium are correct.

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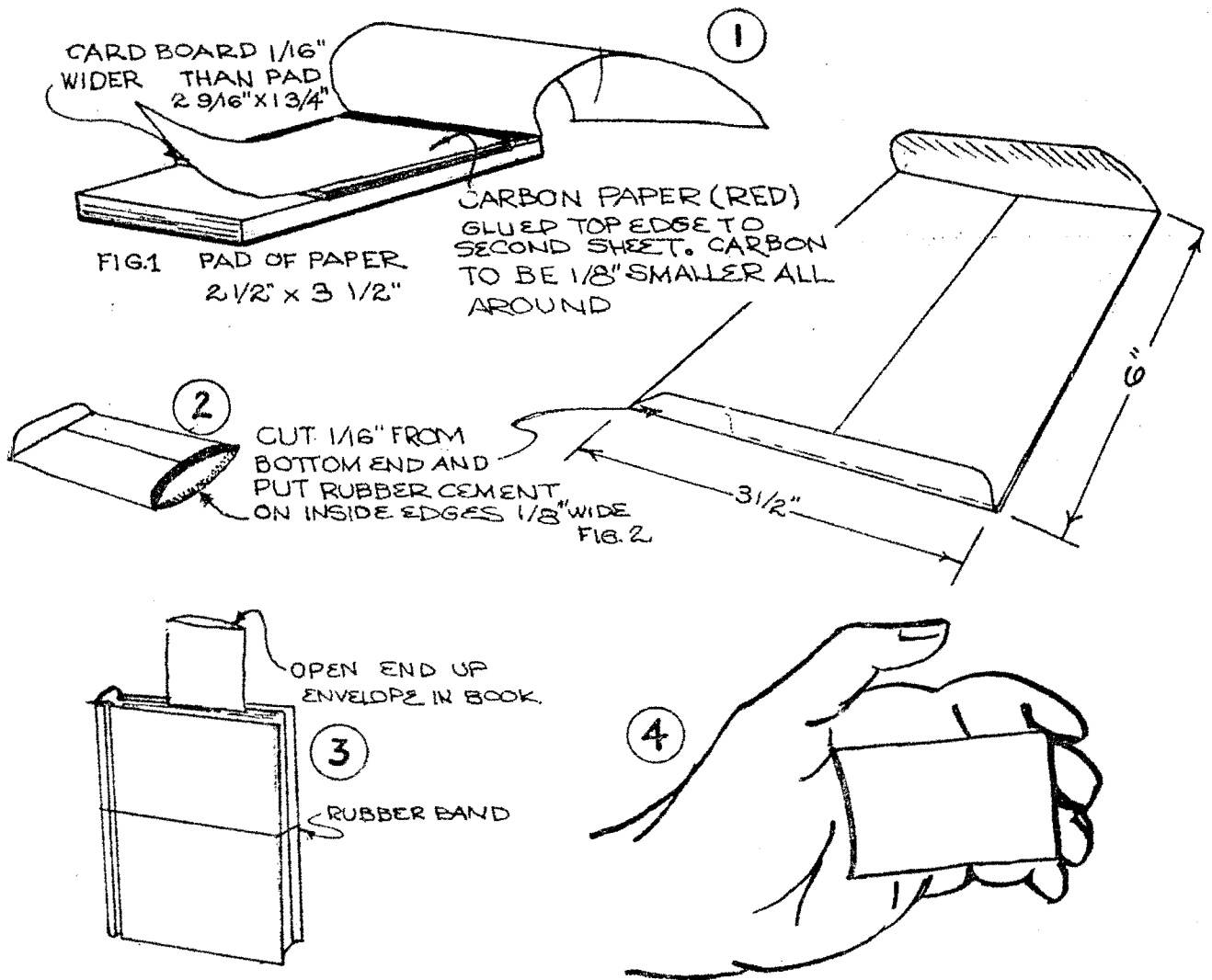
### THE "IMPERATOR" MENTAL TEST

By Bryce Chambers

A common shortcoming among many otherwise excellent mental effects is a lack of directness and a content of extraneous actions on part of performer. It then takes ample misdirection to make such an effect convincing and to keep the audience from interpreting such moves as mere trickery. The author believes the following to be very direct and effective, and just the course of action a genuine mentalist might follow.

The effect is somewhat different from the usually presented mental mystery. Three cards are sailed into the audience and the audience members whom the cards touch are invited to arise. The performer calls attention to a sealed envelope standing in full view and says he will mentally convey or transmit what he has therein written to the three standing. The first person calls aloud the first number coming to mind following the performer's deep concentration. Likewise the second person calls out a person's name, and the third person calls out any single word in the English language. As these are called out, the performer writes them on a pad for future reference. Dropping the pad, he walks over and picks up the sealed envelope and forthwith hands it to anybody in the audience. This person, after verifying that the envelope is tightly sealed, tears it open and removes a card (written in red pencil) and reads aloud the items which check almost exactly with the previously tabulated items.

The materials needed to bring about this startling test are: a pad of paper about 2½ x 3½ inches; a piece of red carbon paper a little less than pad size; a piece of light flexible cardboard 2½ x 1-3/4" cut from the type used for taking notes, etc.; a drug envelope about 6 x 3½ inches (one opening at the end); a tube or bottle of rubber cement (Carter's rubber stationery cement is suitable as it has an attached applying brush). All of the items are obtainable at a stationery or office supply store. Also used is any fairly thick book which serves as a stand or holder for the envelope.



To prepare the pad, slip the carbon paper under the first sheet and with a drop of glue affix it at the top to the second sheet to prevent its dropping out. The piece of cardboard is slipped under the red carbon paper and is centered in the pad. When this card was cut, however, it was cut just slightly wider than the pad - about 1/16 inch, and when it is centered in the pad there is a very slight overlap along either edge (see Fig. 1). Take care in subsequent handling to prevent card from shifting.

To prepare the envelope, seal it and snip about 1/16 inch off the opposite end thus opening that end. With thumb and finger push in the folded edges so that the opening remains bowed out or distended about 1/2 inch. With a brush apply rubber cement all around the distended opening to a depth of about 1/8 inch, and allow cement to dry. (Fig. 2). If the opening is pushed closed now, of course the cemented surfaces will stick and seal that end (a similar faked envelope has been used before for magical purposes.)

For carrying purposes, have a paper that fits in the opening to prevent premature sealing. Now snap a rubber band around the book and set it on edge and stick the envelope into the book, about an inch of the ungimmicked end going between the pages. (Fig. 3). The book thus serves as a stand to keep

the envelope in audience view at all times. The opening in the top cannot be seen at a short distance away! Stand back a ways and convince yourself of this, but the audience should not be directly to the sides in a line with the envelope.

Ready to perform now. Sail three cards into the audience to select assistants by chance (and it is best to make them give the audience their word that nothing has been prearranged with them). They merely stand in place. After the appropriate buildup, you claim you will mentally transmit what has been beforehand written and sealed in the envelope. Say you will count three and concentrate, and the first person is to call aloud the first number of three figures that comes to his mind. Meanwhile you have picked up the pad, saying that you will record what thoughts are received to make sure they are not forgotten. The pad is placed in left hand (assuming you write right-handed), the palm and fingers circling it naturally. With a pen (or a pencil) write the number called out in the center portion of the pad so that the writing is transferred by the carbon to the top of the concealed card. However, do not write the exact number given, but instead change the center figure by one digit. Thus if the person called 982 write 972 on the pad, but remember which way the number was altered (nobody but you sees pad's writing). You concentrate again, and likewise ask the second person to call the first man or woman's name which comes to his mind. Write it under the number. The third person likewise calls out any English word which is written under the name. Do the writing openly, holding pad toward audience.

Now comes the first move. As mentioned, the pad is held by the encircling palm and fingers. The concealed card which is a little wider than the pad therefore makes contact on either edge with fingers and palm. After swinging the pad so that it faces the body, the right hand now lifts the pad straight up, with the result that the card remains behind neatly palmed! (Fig. 4). As the pad clears the left hand, the hand's thumb and finger tips take the pen which was being held by the palm and other fingers of the right hand. The left hand now naturally holds the palmed card, the pen also being held affording perfect misdirection. This whole move takes but an instant, and is very smooth and easy even for one not proficient at palming. Drop the pad on table, mentioning you will refer back to it.

Next turn and walk toward the envelope which should be to the right. During this, the right hand takes the pen back from the left. The left hand reaches toward envelope as the fingers straighten out and the thumb turns in and clips the upper corner of the card which causes the lower edge to separate from the palm. The outstretched hand now reaches the standing envelope and as the hand lowers, the fingers touch the side toward audience and the card slides into the opening, putting the thumb to the rear and the envelope's left edge in the crotch of the thumb. The thumb releases the card which drops down into the envelope as the fingers lower assuming a position parallel to the edges as the envelope is picked up and raised high in the air.

During the raising, the thumb at the rear closes shut the opening and as the envelope is held high, it is easy for the thumb to run along at the rear and finish sealing the envelope, with the little finger slipping to envelope rear and assisting. The author pauses just a moment as he reaches the envelope

and slips the card in, looks up and addresses the audience with a remark about the envelope having been in full view at all times, etc. This furnishes just enough misdirection to cover any delay in getting the card into the opening. With a little practice it will be found that the entire move goes rapidly and smoothly and excites no suspicion, but don't try to hurry it.

Still holding the envelope high, give it to someone in the audience, saying, "The envelope is tightly sealed, is it not?" After he verifies this, he rips it open and reads aloud what is written in red pencil on the card. He reads the number while you pick up the pad and read (apparently) the original number. Due to your alteration, the number on the card is not quite the same, but say that he came close - a subtle point making it seem more like a mental test. The other items check. Conclude appropriately.

The test should, of course, be conducted as a mental experiment and not as a trick. By changing the presentation, it can obviously be used as a prediction, apparently prognosticating thoughts to come.

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TELEDICTION - (U. F. GRANT)

It's BIG -- It's NEW -- It's BAFFLING -- It's DIRECT -- It's GOOD. Refer to the illustrations and you will see just how it works. On slips at rear draw or write the correct design and slip it into the correct position as per marking on rear of outfit. (Rear is side with elastic holders and slips).

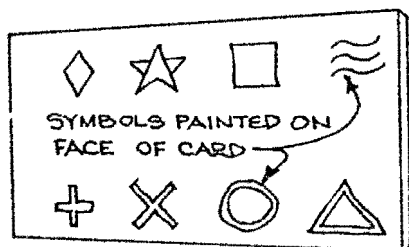


FIG1 FRONT VIEW

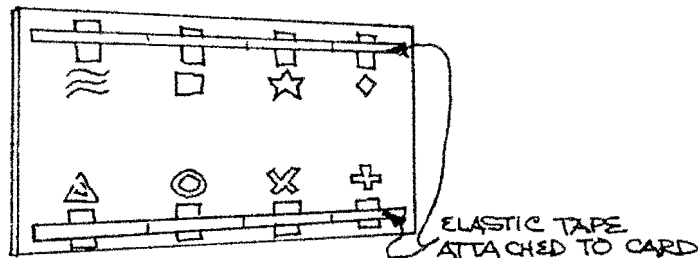


FIG.2 BACK VIEW

ELASTIC TAPE ATTACHED TO CARD

NOTE: SYMBOLS ARE BACK TO BACK. BILLETS WITH CORRESPONDING SYMBOLS ARE CLIPPED IN PLACE UNDER THE ELASTIC TAPE.

Working: Pick up plaque with front to audience and ask a person to think of one of the designs. You pretend to pick up their thoughts and make a prediction on a slip of paper. Fold it the same as those folded at rear. Pretend to place it in a hat or bowl on the table, really keeping it concealed in the hand. Casually place hand in pocket as you patter along, leaving the slip in pocket. Pick up plaque again and with front to audience. Hold it between hands at top and bottom, one hand at the top and one at the bottom.

Have person call out the name of design that they had thought of. As they do you see marking at rear that corresponds with that design. Take a fresh hold on the plaque with one hand only and at point the correct slip is in, holding board and slip at this point, thumb at the rear and fingers at the front. The thumb secretly slides slip out of holder into hand. The free hand pulls the plaque away and places it on table. This leaves slip concealed in other hand. This hand picks up the hat or bowl and as it does so, lets slip secretly fall into same. Hand hat or bowl to person, let them remove slip, open it up and read your apparent prediction. This is the one the person thought of and named.

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### ZENITH MASTER MENTAL ACT

For Radio, Television or Personal Appearances

By U. F. Grant

This script reveals HOW to present and how this wonderful act is accomplished. Veritable MIRACLES to any lay audience or committee... An act that will create more talk, mystery and attention than any other type of Magical offering... Appears to border on the real supernatural. The act consists of apparent real mindreading and several super tests, all of this is so flexible that you may be on the same program week in and week out and work a different test each time.

In the first part you step out and instead of the usual passing papers out and having people write questions or having a person in the audience for them to whisper their questions to, you merely ask people to concentrate and you will read their minds. Then you call people by names or initials, tell them what they are thinking of and perform mind tests for them, such as telling them how much money they have in their pocket, how many grandchildren they have, Social Security number, if they have a trip in mind and where to, how they happened to attend your show, type of watch they have in their pocket and practically anything along this line.

GET THIS---Every question you answer the actual person in the audience verifies it and is not a plant, is completely mystified and admits they have never seen you in advance or had any conversation with you.

This Master Mind Type of Act had made thousands of dollars for a chosen few.

SECRET AND WORKING OF THE ZENITH MASTER MENTAL ACT. The part that has fooled the laymen and magicians alike on this type of act is that no apparent questions were written or whispered to anyone, and each person would agree that they had not seen the performer in advance or told anyone what the answer to their question was, etc. That secret is what you are buying and that secret can make you hundreds of dollars.

The gimmick used in this type of act is known by all Magicians and used by many, but it took a master mentalist to figure out and use it so his act appeared to be out of this world, even to those in the know. This he accomp-

lished by a very simple switch around. He discontinued the practice of having papers passed out and questions written. The way he asked the person who wrote the question he answered whether they had ever seen him in advance, etc. was a great feature but again shows how a known method used just a shade different can fool those in the know.

The gimmick used in this act is nothing more than our old friend, the question clip board. For those who do not know what a question clip board is, it appears as an ordinary wood clip board that will stand rigid examination. Clipped to it is a piece of paper perforated into sections. The first person writes on bottom section, tears their question off and keeps it. The second person writes on the next one, etc. The standard board will take care of four or five questions. One or more boards may be used. Later, when the board is taken back stage, unlocked and opened up, you will have carbon impressions of the writing, unknown to the writers or the audience.

BUT...In the Master Mental Act the way this board is used is the main feature. If working the act on a television show, naturally it is a show that has a studio audience, so you have a man in the lobby to catch the first four or five people who come in. He steps up to a person with a clip board in hand and explains that there is a Mentalist on the program, and wonders if the person would take a bill out of his pocket, write down the serial number of it, sign his name or initials, tear the paper off and keep it, and not to let him (the man who is telling them of this test) or a living soul see what it is. He is told to keep it in his pocket at all times and during the mental act to merely concentrate on this test, to see if the Mentalist can pick up his thoughts and tell him the number of the bill. This is done with three or four more early arrivers. Each person is prepared for a different test, such as asking if they have a trip in mind, where to, the type of watch they have in their pocket, their Social Security Number, etc. Practically any type of test questions you can think of may be used. Then your man leaves and takes the boards back stage. This means that just the first few who enter know of this phase and even to them it appears impossible that the performer will have a chance of knowing their test, since no one saw the test they wrote and they have the paper in their pocket at all times.

Before the appearance the clip board is opened up and the carbon impression of the tests are read and copied down in abbreviated style on a small card that is held in the hand that the crystal is in, or in the cloth that the crystal is held in when the performer steps on stage. The crystal, when looked through will magnify the writing as the mentalist looks into it. Some performers do not use a crystal, but memorize the four or five questions and answers. Others have a pad which they write on during the act and near the top in fine writing is the information they need.

During the act, the studio, as well as the television audience, is not aware of the fact that any questions were written (the same thing applies to theatre or club dates) and when the mentalist calls out the name or initials and a person raises their hand in response, the mentalist words his conversation with the person in such a manner that the person is NOT asked if he wrote a question. He is merely asked if he has ever seen the performer before or in advance of the show, or if he has told a living soul what the answer to his test is. Naturally, the person will answer "no."



It may be of interest to the reader to know that this general idea of using clip boards in the lobby in advance of the show was worked out many, many years ago for Paul Kara by U. F. Grant, and later on Kara put out the secret on this in a hundred dollar manuscript. Another idea worked out for Kara by U. F. Grant was this: Besides the few questions that were written in the lobby in advance, papers were passed out to the audience during the act for them to write questions on. Then as these were being collected and before the assistants get to the stage with them, Kara started answering the questions they apparently wrote, but these were really the questions that were written in the lobby in advance. The questions brought to the stage were switched and the originals went off stage to an assistant who opened them to get the information which was secretly delivered to Kara on stage...BUT.... in the Master Mental Act, no questions are written during the act and this is the apparent small part that has made the act appear so impossible. From the point of view of the audience, at no time does anyone write a question. They apparently merely think of a question and the performer apparently picks up their very thoughts.

In the answering of the question or thought the performer can build it up into much greater effect in the way the question is answered. We will say that a person writes to inquire if he is to take a trip to New York City next week. The performer goes at it in this way. First, he get the impression of initials so and so. The person raises their hand and the performer says: "You have a test in mind in regard to a trip. Is that correct? Please think of the place you intend to visit. I get the impression that it is New York City, is that correct? Now please concentrate as to when you expect to take this trip. I get it as some time next week. Is that correct? It is? I do not predict the future, I merely read thoughts, so I cannot say whether you will take the trip or not, but if you do I merely hope it will be a very happy and successful one.

With answers of this type built up, plus the special test in the second part of your act, it is only necessary to answer four or five questions to fill in the allotted time for an act of this type. Too long an act is not good theatre.

## PART TWO

### Special Tests With Well Known Persons

Part Two consists of a test with some well known person. For example, an orchestra leader may bring any record to the performance with him wrapped in any manner desired and it never leaves his possession and he never tells a living soul the name of it and swears to the fact that he is not in cahoots with you...STILL.. you are able to name the record and give its serial number, and for effect it then may be opened by the orchestra leader and played to verify it.

An author may bring any books and step in a corner (any corner), decide on any book, peek at any word in the book at any page and you are able to name the book, page and word.

Before you make your appearance, anyone may suspend an envelope in the dome of the hall or theatre and you are able to tell its contents without asking a single question or touching it.

The above are just a few of the many test possible. An artist may go out in the hallway and make a sketch and you duplicate the same sketch on the stage at the same time.

Any of these men that you work the test with are NOT plants and they too are completely fooled.

Part Two is also worked on the same plan as part one, the gimmick again being a question clip board, but the clever handling of the person you are going to work the test with is what makes the final effect so startling and apparently impossible.

Naturally, to get a well known person to work the test with, they must be contacted in advance by one of your men or representatives. You should not see the person or talk to them until they step on the stage. Your representative calls on him in advance carrying a brief case, and in it, with other papers, he has the clip board. He explains that he is there in connection with the appearance of this person on a television program. (All well known people, such as writers, actors, etc. are glad to get on television for the great free publicity they will get, and the bigger the person is in any line, the easier he is to talk to and handle, once you got to them; otherwise they would not be a well known person. Judges and all politicians are easy to get on a program, especially before election time as they always want publicity). Your representative explains that he wants them for a test on the Mentalist's program. We will assume that the well known person is an author. Your representative asks him to pick out any two books that he has written, to decide on a word on one of the pages in either book, remember the book, the page and the word, and that he will step out while this is done as he was instructed not to be present while the selection was being made. The author is then to call him back in the room. When he comes back he opens his brief case to get out a paper for the author to sign to the effect that he will be on the program on such and such a night. This paper is clipped to the clip board. The author is told that it is not a contract or anything like that to bind him to the agreement, but merely a paper he is to keep as a reminder. When he does this, he is also told, so he will remember the book, the page and the word, to be used on the act, to jot that down also, tear the paper off and keep it, and not to let anyone see it, especially the Mentalist on the night of the program. Then on the night of the program he is to bring that book along with a couple of others so as to throw the Mentalist off the track as to which one the word is in. Then, during the program, to select that book, page and word that he decided on a moment ago. Under no circumstances he to change his mind on the word or book, as that is liable to throw off the working of the program and spoil it, and if the program does not go over, it would be to his disadvantage as much as anyone else's.

On the night of the test, during the program, the subject, in this case the well known author, steps onto the stage with his books and the Mentalist has him verify that he, the Mentalist, has not seen him in advance and that he has not told a living soul what book or word he is going to pick out. The Mentalist then tells the author to take his books over in the corner and

select one, open it to a page and note a word on that page. Then the Mentalist tells what book he has selected, the page and the word, to the amazement of the audience as well as the author.

In the above manner any type of test may be used on any well known person, such as suggested at the start of part two. The type of effects or tests that you may work in this manner is unlimited. Also, this type of test does not necessarily have to be worked on just radio or television, but may be worked on any show by having a local Judge or well known person as the subject.

#### ADVANCE INFORMATION

This method is used successfully by a good friend of mine who does not care to have his name used. He uses a couple of question clip boards. He travels with a Masonic group that puts on a show at nearby small towns at initiations. The day of the show he has one of the group go to the town in advance with a clip board, to drop in the stores of the ones who will attend, telling them there is to be a mind reader on the program and they want to give him some real test. He asks them to write something on a slip with their name, such as the serial number of the stove in their store, etc. and keep the question or notation. Then, that evening to stand up and hold their slip above their head and ask the mind reader if he can tell them what they have written on the slip of paper. If he is the real McCoy he should be able to tell them. The Mentalist just about floors them and the rest of the audience when he gives the correct answer.

The question clip board referred to in this script may be obtained from most magic dealers or direct from the publisher.

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#### TELEVISION THOUGHT TRANSCRIPTION

Published by U. F. Grant

Here is a real Miracle to use when on television as a regular feature or as a guest artist or on an interview. You take an ordinary deck of 52 cards, all different and not gimmicked in any way, and we will say for example that you are to work this for the M.C. or studio announcer. That person has their free selection of any card, they do not even have to look at it, they are cautioned not to let anyone see it, not to turn the face of it to the cameras, to slip it in their pocket. The performer does not have to and should not know what it is either (and he really does not know). Then you explain that you will project the announcer's thoughts to any person he phones. So he takes the local directory and has his FREE choice of picking out any number (no force) and dials that number and the person that answers is able to tell him the name of the actual card he has in his pocket.

Read the above effect again. Read impossible? That is just the way it appears when you work it. To prepare, take two decks of cards, shuffle one of them well then arrange the cards in the second deck in the same order as these in the first deck. Leave one of the decks with the person you are going to

have help you with the trick, such as your wife or a friend, someone who has a television receiver and also a telephone. When you go in advance to arrange for your appearance as a guest artist on program, arrange that they are to have a phone on the set that will receive or send out telephone calls, and find out what the number of that phone is. Before your appearance you give your assistant that phone number.

Now, on the night of the program, while you are on the air and as the M.C. is talking to you, your assistant dials that number. When the announcer answers the phone your assistant does not say a thing, so the announcer will eventually hang up, but your assistant does not hang up. This keeps the line connected. It is now impossible to phone any other number from the announcer's phone, so long as your helper keeps his receiver off. You then take your deck of cards, show them all different and give it a series of single cuts by pulling cards off of the bottom of the deck and placing them on top in an over-hand type of shuffle. It appears as a shuffle, but you are merely cutting the deck several times. This does not disarrange the general order of the deck. Fan the deck out face down and have the M.C. pull out any card.

Before he does that, ask for a close up with the cameras so the television audience can see what is being done. Wherever he pulls a card out, cut the deck at that section and carry the cut to the bottom of the deck, so that the card above the one he selected goes to the bottom of the deck. Tell him to peek at his card and slip it in his pocket. Then, as he does this, you hold the deck in your hand so the bottom of the deck faces towards the camera. Your assistant at home will see what card it is, runs through his deck and looks for that card and the card below it in his deck will be a duplicate of the one the M.C. has in his pocket. Then you have the M.C. take the telephone book, open to any page, run down the right side of any column, stop on any number and remember it.

You take the receiver off the phone and hold it to your chest as he dials the number, this way he will not hear that there is no ringing sound over the line. As you hand the phone to him he says hello and your assistant on the other end of the line answers as if he just heard the phone ring, and plays dumb to the effect that he does not know what it is all about. If the M.C. should ask him his name or address, he explains that he would rather not have his name go over the air. Also caution the M.C. when he picks the number not to announce it as this sometimes jams up the lines (which it does) as listeners will phone that number also.

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TELL A THOUGHT  
Micky Hades Enterprises

Effect: Performer borrows a sheet of paper, has it initialed, then writes a "Prediction" on it. It is sealed in an envelope held by spectator from a pile of newspapers offered, spectators select one. From this performer removes a page bearing "classified ads". Page creased in center, then torn in half. Spectators select right or left half to be used. This operation is repeated several times, spectators selecting either half of torn sheet to be retained and used.

Finally paper is reduced to size 4" wide by 3" high; about large enough to contain two columns wide and contain 3 average one inch high ads. A total of six ads. Tearing this in half and placing one portion on top of the other, the paper is turned sideways and torn in 3 pieces - each now about size of one classified ad.

At this point the trick takes place. While talking, performer drops hand to side and obtains six slips of paper (that all have the same ad on them) from a paper clip which holds the duplicates under the edge of his coat. Before show, performer prepared six duplicates of all the same ad which he had torn from six copies of any one day's newspaper. He placed these in paper clip under edge of his coat, ready to get possession of when needed.

Bringing hand up he deposits duplicates on top of others in left hand, Spectators are told to stop him at any point they wish when he takes the ads one at a time from left hand. He holds each one up a second and then places it on table. As performer starts slowly picking up one at a time from the left hand, spectators will be likely to stop him at first, second, third, fourth, fifth or sixth ad. It will not matter as they are all duplicates of the same ad. When stopped, performer raises the ad so "Selected" holding it high and walks toward a spectator and asks him to hold ad. Meanwhile pocketing the other slips of paper.

Spectator holding paper bearing "Prediction" is asked to read it aloud. Both sides of ad are included in the prediction. The other spectator holding the ad may now - slips are duplicates, all containing the same ad. Slip handed to a spectator to read aloud. Of course, it coincides with prediction written at start of trick. Prediction covers the ads on both sides of the paper. Read aloud the wording of the advertisement confirming the accuracy of the "prediction".

The instructions contain as an added suggestion that the performer can write a prediction of the advertisement on only one side of the piece of newspaper and have the spectator holding ad locate the correct side which contains the advertisement covered by the prediction. Then request him to turn the ad over and silently read over to himself the words of the second advertisement....and to "concentrate" on each word as he slowly reads it. Performer states he will endeavor to pick up the thoughts from the person's mind. Picking up a large pad or blackboard, performer proceeds to write down each word and announce it at same time as he seems to be receiving each "thought". This is said to give a dual effect. If not able to memorize the wording, the performer before a show can write out words of the ad in very light pencil along the edge of a large pad, slate or blackboard, or have them on a card lying on edge of blackboard. The patter provided with the trick is good. The item sells for \$5.00.

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#### A "NO ASSISTANT" CRYSTAL GAZING ACT.

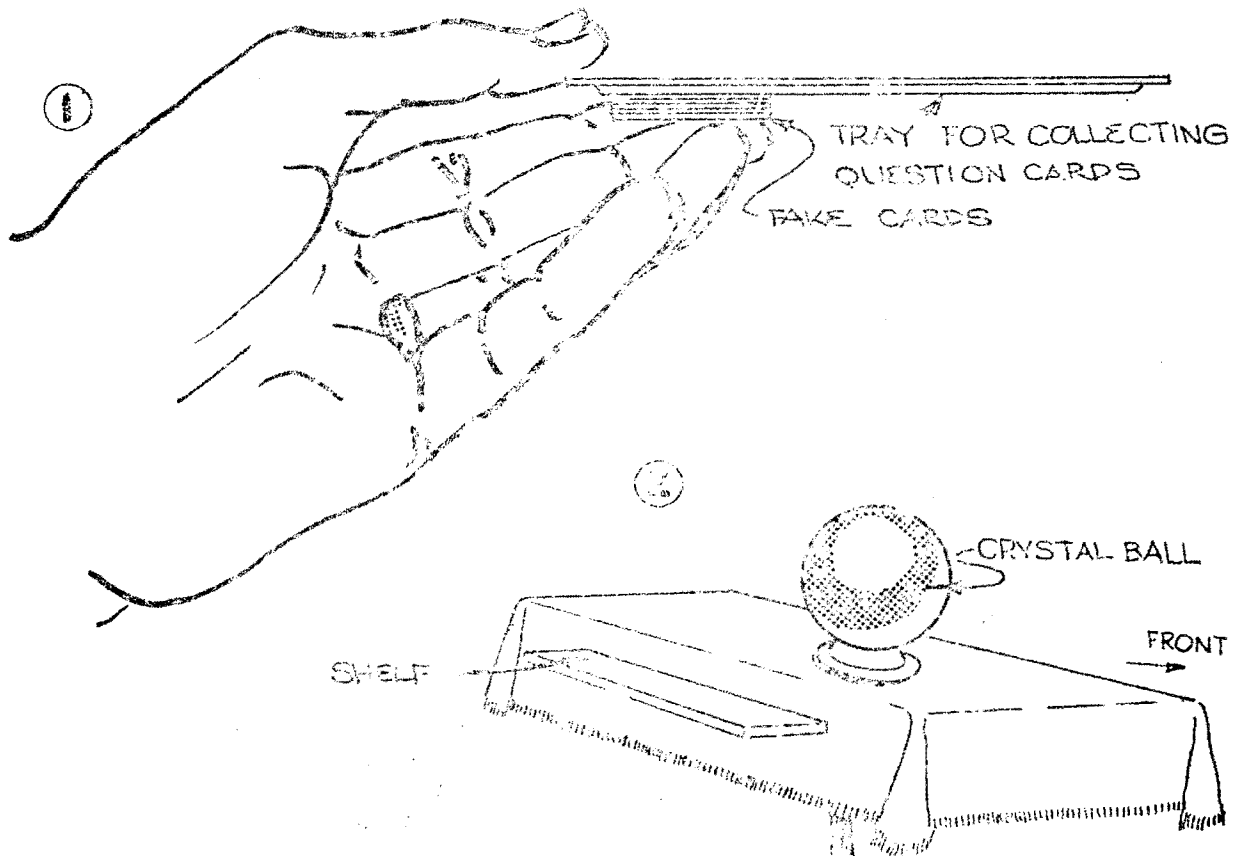
For the magician who works alone, the one drawback to him including a crystal gazing act in his program has been that nearly all of the present methods require one or more assistants, and even then, the majority of the secrets being sold are worthless when put to a really practical test. I have devised a method absolutely practical in every respect; that will baffle even

the wise ones and which is worked absolutely alone. I am employing the identical method myself at the present time, playing the same people over and over again without ever a suspicion being created and that all is not genuine crystal gazing.

No electricity, no phones, no blackboards, no turbans, changing bags or baskets, no pads, prepared stationery, nothing to remotely suggest trickery. Well, "Show me" - I can hear the reader say.

Arrange your table with a shelf at the back, about two inches below the table top. Shelf extends the whole length of table, but has the fringe running all the way around. On table, is a small pedestal to rest your crystal.

The questions are written on small cards about one inch by two and a half in size, distributed by performer who now returns to stage and picks up an ordinary unprepared metal tray - but is holding with the fingers under the tray, a small stack of phoney question cards. This should be held in left hand and questions are collected on this tray. Performer now asks writers to place their cards face down. As they are placed on tray, the performer in a natural manner, with the right hand, occasionally straightens the cards into a pile.



After questions have been gathered up, performer turns around and walks back to stage; but under cover of this move, the right hand grasps the tray the left hand places the hidden cards on top and the right hand slips the

genuine cards under the bottom of tray. Upon once more facing the audience, the performer pours the questions (?) off the tray onto a small stand; tray is casually shown empty and placed on another table, the real questions being palmed and actually pocketed if needed.

The switch of questions occupies but a second and is absolutely undetectable. Just try this once and you will be completely assured of this.

Performer now sits at the table where the crystal stands, and taking a handkerchief out of his pocket to polish the glass, brings questions with it and they are dropped on shelf at the back.

Performer now apparently gazes into the ball, but in reality down on the shelf and easily reads the first question. While answering that, the left hand, casually moving around with the handkerchief, slides the top card to one side, enabling the second question to be read. This, of course, is continued - the last two questions being memorized and answered down in the audience.

While gazing, shield eyes with right hand, thereby preventing the audience from noticing that you are looking down.

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#### LECTURE FOR SALE OF HOROSCOPES

A lecture or spiel on Astrology, involving the birthdates and characteristics of spectators must, of necessity, be extemporaneous. And the successful lecture must establish a direct relationship between the individual and the planets. Such is an effective demonstration of Astrology and will convince the most skeptical.

The high points and features of a good spiel are herewith given and the performer should rearrange them to suit his taste. The lecture is to be used in conjunction with a pictorial chart showing the division of the Zodiac, and enables your spectators to follow the course of the lecture with greater ease.

It is necessary that performer absorb certain amount of knowledge on Astrology to give convincing sales talk. First, signs of Zodiac starting with Aries and continuing round Zodiac until Pisces. The calendar division should be memorized so that you can tell spectators immediately in which sign he or she was born. The general characteristics of these signs must be learned, then you will have an effective lecture for the sale of astrological books and readings.

"Friends, astrology is a science of foretelling probable future conditions by the position of the planets, or major stars in our solar system. This form of fortune telling, if you wish to call it that, was practiced thousands of years before the Birth of Christ, and now in its modern form is highly scientific and accurate. The astrologer is able to read your life, characteristics, talents and aptitudes like the pages of an open book and all he need know is your birthdate and birthplace. Most important about astrology is its ability to analyze people and to find their true vocations and start them on the road to success.

Park benches of our cities are filled with men and women who have failed in life's race to success and happiness simply because they didn't follow some profession or line of work that they really were adapted to. A square peg never did, or will, fit a round hole.

Astrology teaches that all mankind is divided into twelve and only twelve general classes of people - the same as our year. However, the Zodiac is divided into twelve signs (or months) and each sign represents a different type of person. For instance, all people born between March 21st to April 19th, were born under the sign known as Aries. That tells me much about these people. Aries is the first and most favorable sign of the Zodiac and is symbolized by the Ram. I know people of this sign can marry people of only a few of the other signs and find happiness in marriage. I know the nature of their temperament and when compared to temperament of some of the other signs, they haven't a chance for happiness in marriage, or some kinds of business. How many of you were born under the Ram with the Golden Fleece?

Right, that Ram is a second cousin of yours, and it's hard to tell which head is hardest. You know the ram never kicks - he always butts, so his head must be strong. Now here is a man who hates to go to bed at 3 o'clock in the morning for fear he'll miss something. He is the inquisitive type - he wants to know - his curiosity often gets the best of him. When he says "no", he means no! And when he says "yes" he means yes! Mars is your ruling planet, from which source we take the word "martial". We can rightfully say that this man is of the martial type. Aries is a head and fire sign. Denotes temper and a fiery nature. He has a habit of fussing with the Mrs. will break up the china, and in the next ten minutes will say, "Oh well, Honey, it's as much your fault as it's mine, let's kiss and make up!" That's Aries for you.

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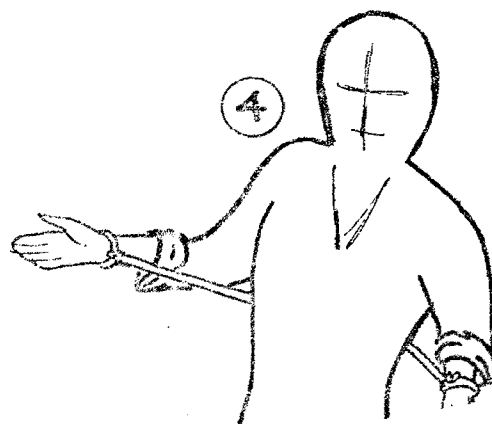
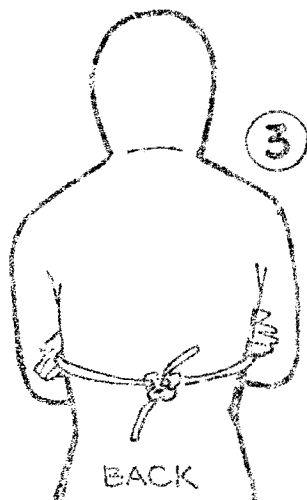
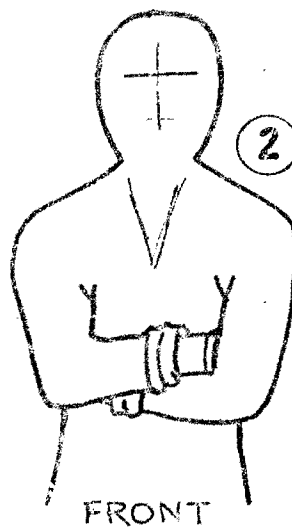
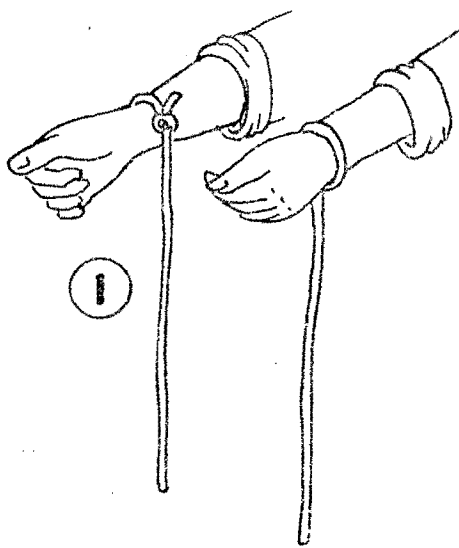
#### PERFECT SPIRIT ROPE TIE

A very superior rope tie for all kinds of spirit manifestations, where the operator wants to make an instantaneous release of his hands and an instant return. Ropes are placed on Medium and tied as tightly as humanly possible. This tie concerns the use of hands and arms only. For effectiveness, performer usually is placed in chair, hands tied, followed by knees and ankles being tied to chair, but we are not concerned with that.



# SPIRIT ROPE TIE





Operation: Two small ropes about 30" in length should be used. They are tied most securely to each wrist, loose ends hanging down. (Fig. 1) The performer crosses his arms across his chest and ends of rope are passed around center of his back where they are drawn up as tightly as possible and tied in a very secure knot. See illustration. The best way to learn how to do this spirit tie is to first learn the legitimate tie or what NOT to do for a quick release. With the ropes hanging free from wrists, cross your right arm across your chest, tossing the rope attached to your right wrist around your left side. Now cross your left arm across your chest, tossing the rope attached to it around your right side. (Fig. 2). Ends of rope are then securely tied in middle of back. You are now most securely tied. (Fig. 3.)

That is effect you want to create when performing Perfect Spirit Rope tie. However, the placing of ropes is slightly different. As you go to cross your arms across your chest, bring both arms up almost at same time. However, you start to cross the arms with your hands almost down to your side. As you bring your hands together in the action of crossing them, you catch the rope tied to the right wrist with thumb of your left hand, and the rope tied to the left wrist with thumb of your right hand. Continue (in one movement) the folding of the arms and ends of both ropes are tossed behind you to be drawn taut and tied.

You are facing your committee as you go to cross your arms, make turn as you toss rope ends back to be tied. The effect is very realistic. When you are finished with tie, hands should be under upper portion (muscle) of arm. For release all you have to do is to draw your hands (Fig. 4) and you can instantly return to tied position (as previously).

CAUTION: After being tied, always note which arm, left or right, is on top. When you replace your arms in tied position, be sure to have arms in the original position. A little practice and you have one of the best instant release and return rope ties available.

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### PSYCHOLOGICAL READING

(Nelson) - Micky Hades Enterprises

Some psychologists and spiritual readers that do not use a billet test apparatus or any method that requires preparation. They are ready for the sitter on a minute's notice and give a reading that is unquestionably satisfactory. Employing no actual apparatus, they never need worry about detection as nothing can be detected for there is nothing to detect. Perhaps they are wise in the reasoning from that standpoint as well as others.

This type of reading depends on the medium's ability to handle the sitter, repeating a more or less stock spiel, adapted to the sitter's age, appearance, intelligence and general make-up. Truly it may be termed as 'psychological reading,' as the basis of the medium's spiel is psychology and common sense built into a beautiful word picture. Readings of this character are given only by the more intelligent workers, as intelligence itself is required.

That the 'psychological reading' is the best available to the medium is not to be questioned. No preparation or apparatus is required and chances of detection (actual) are completely eliminated.

For amusement purposes at socials and parties, you will find this system superior to all others. In explaining the 'psychological reading', the author shall reconstruct the mental process of the reading.

The Psychological Reading (How to Read). First, in my preliminary conversation with the sitter, I endeavor to study their characteristics and to memorize the details of their appearance. However, not so I can tell them or their character, but so I can deduct something of their past and present surroundings, as I consider their environment to have made them what they are. In giving the actual reading I generally close my eyes and start receiving impressions, as I find people are more responsive when I appear not to notice them. Then I usually have some form of physical contact with their hands, this contact guiding me when I am right or wrong. Having remembered the color of their eyes, hair complexion, their features, speech, tone of voice, dress, etc. enables me to give accurate descriptions of natural friends, enemies, rivals, etc.

I try not to make mistakes, such as telling a fat, rotund person that he is predisposed to stomach disorders or dyspepsic, or that a short heavy set individual is going to be stricken with consumption.

The reading is based on a certain skeleton framework and the appearance of the individual supplies the necessary information, permitting the medium to build the skeleton into a real, accurate reading. The reading or spiel is more or less alike each time, however, I never repeat the spiel, for working all the readings alike would make complications if clients were to exchange confidences. I change each reading so as to exercise my own versatility and thus command a more natural flow of language. However, the same framework is always in mind and the reading is built around it, the details merely supplied by the sitter.

Framework for Reading. The following twelve divisions cover about everything in the life of the average individual and it is up to the medium to fill in the events and details that he believes will apply to that particular client. Note carefully the divisions.

1. The Present Time.
2. Personal Magnetism-Charm-control over others.
3. Age of life-sickness to look out for-accidents.
4. Investments - partnerships-employment.
5. Best friends - obstacles in pathway.
6. Enemies that bear watching-undecided state of mind.
7. Psychic powers - predominations-judgment of human nature.
8. Marriages-money conditions
9. Warnings
10. A change in affairs - trips.
11. Surprises - fortunate years, months, dates and days.
12. The cause of all unfavorable affairs - change and result.

Note in the sample reading are given the details as supplied to the framework, thus making a most beautiful word picture for the sitter. The details as supplied are subject to variation according to age, sex, social and financial conditions, etc. etc.

"Now I see at the present time that things domestically and financially are not progressing as pleasantly as you would desire. In a manner of speaking, you just go so far and then you return directly to where you start from; you seem to get no further ahead. And in proportion to the amount of energy expended on a given undertaking, you are inadequately remunerated. In accordance to the effort put forth you are not sufficiently rewarded. The trouble is that you are surrounded with evil influences. A disturbing element that occasions, delays, disappointments, losses and uncertainties do arise along your pathway; and until you have these influences removed and the forces harmonized and directed into their proper channels, you will not meet with the success which you are entitled to.

"Your personal magnetism is exceptionally strong but at the present time, owing to the undecided state of your mind, and the conditions affecting you, is not directly under the control of your will. You possess the power to sway, charm, fascinate and control those you come into contact with, in a manner

that would be advantageous to yourself, but you are using a small part of this power you possess, in comparison with the amount it is possible for you to exercise. Now development in that direction would materially assist you in the realization of your desires. The vibration now changes and I see what looks like a figure. Yes, it is a figure. You are destined to live quite a long life. You will attain the advanced age of 86 or 87 years and up until your 71st year of life you will be remarkably free from personal injuries, bodily sickness or accidents of any kind, excepting a nervous condition, some stomach disorders and a glandular disturbance later on. But these things will take care of themselves, so do not worry about them for the outcome will be satisfactory.

"Investments made later on and along the lines of property or real estate should prove extraordinarily successful for you and in business dealings, you should always go in alone and not affiliate yourself with another person in any way. You ought not to be in partnership with another and neither should you do any work for another person, for you do not like to have others dictate to you and you are thoroughly competent to manage your own affairs and you know it.

"The opposite sex are better friends to you than your own, and I now get the influence of some person whose mind has acted rather strongly on your mind and it seems that at times your mind has acted strongly on this person's mind; but there seems to be some obstacle, something that prevents this person from being to you what you would like them to be. It would seem that no matter what you would do for this person or how hard you try to please them, you find them apparently indifferent, that is, they appear to lack appreciation of your efforts, but in reality, that is only appearance, for that person is really naturally adapted to you, and is a person who could make your life very happy and successful. They are influenced at times by other persons about them in a manner that is not exactly favorable to you.

"And I get the influence of another person you come in contact with; a woman running toward the light, having blue eyes and light hair, and indicating that you are in danger of being deceived by such a person, so in all your dealings with them do not depend too much upon their word, but keep your eyes open so to speak, in dealing with them for this person is deceitful and will bear watching. There is also another person, running between the darkness and the light, having mixed brownish blue eyes and brown hair that is also untrustworthy. In fact, there seems to be a number of persons whom you come in contact with that are jealous of you and your success. That is, they do not like to see you succeed. However, at the present time, while they are in no position to hurt you or to cause you serious trouble in any way, still you will have to watch them closely, and with these conditions about you as they are at the present time, it places you in a state of confusion. You do not know exactly what course to pursue. Sometimes you think you will do one thing and then again you change your mind and think you will do another. Now there are two things on your mind, two courses of procedure and you don't know exactly which one to choose. You don't know whether to allow these conditions to remain as they are now for a while longer and just see what the outcome will be, or whether to try and make every effort in your power to bring this change in your life that you desire, and it is the latter that I would advise you to do.

"You are a person who often receives impressions of just the way things are going to transpire previous to their occurrence. And your impressions or premonitions are almost invariably correct, but you do not always follow them. You have made serious mistakes by disregarding them. On account of your possession of Psychic Power you should always heed these warnings that come inwardly to you and you would be safe from money losses, accidents, etc. and it would also prevent you from being deceived by designing persons in any way or manner.

"However, you are not often deceived as you are a good judge of human nature, and you can tell when a person is lying to you or trying to deceive you. Although you have been deceived by a person, and were warned against him, you failed to heed the warning.

"Two marriages show in your life. One a successful marriage and one but moderately successful. The first marriage is but a moderately happy one and the second marriage, all that can be desired in every way.

And there is some money connected with you that will come later on thru another person in some way, but you will have difficulty in getting it. There will be some dispute about it, some delay and trouble in getting it, but nevertheless you will receive it. I also see some paper of importance that you are going to be called upon to sign. I also see a green snake crawling across the paper. That is a sign that there is some deceit or deception connected with it in some way. So be very careful in regards to it. And I see somebody watching you, a large black eye hovering back of you, and at the present time for some reason, in some way, so be on your guard. And you are going to receive some news that will surprise you. No, not bad news, neither good, although it is not of the utmost importance to you. This comes thru word of mouth.

"A party is going to come to you and impart some information that you will be glad to hear. This is regarding some other person. Concerning something they will say or do, or their plans and intentions and you are going to be very glad to learn this. You will also receive a letter shortly containing a surprise or invitation or offer of some kind.

"And I foresee a change in the tide of your affairs that will take place soon, during this present year..... and that seems to be an entire and complete change in your life, but if the change occurs with these conditions around you as they are now, it would be detrimental to you - very unfavorable. And there is a journey for you, a trip, and on this trip you will meet persons and have dealings with them that will be to your advantage. And I see you in the company of one of the opposite sex and the trip will combine both pleasure and profit for yourself.

"And in the years of 1972 and 1974 will prove to be rather eventful years for you. There are a number of surprises and changes for you in these years, but not all of them favorable. The years of 1972, 1974, 1976 and 1978 will be fortunate, favorable and prosperous years for you. And your favorable and fortunate dates of the month are the 2nd, 22nd and the 12th. Your life is completely dominated by the figure two, hence, two marriages showing in your life. And the 2nd, 12th and 22nd are your lucky dates. Any business changes,

moves, transactions, or undertakings of importance, if you make them on one of these dates, stands a much better chance of being successful for you than if made at any other time. Your best days of the week are Sunday, Wednesday, and Saturday. And on the whole, I find that you will be a person far above the average as far as financial means and material accumulations are concerned. You are not going to be in need, or in want, nor in distress in any way.

"But I would like to say at the present time and I wish to impress upon you strong, that with these conditions around you as they are now, it causes things apparently to be working against you. No matter what you do or how hard you try, things seem to go wrong, not favorable to you, and that is the direct result of what is psychologically termed Antagonist Influence which I see surrounding you.

"This influence, which you can feel acting on your nervous system at this time, causes you to feel blue, discouraged and despondent. This is because some occult forces about you are out of harmony and in that manner I would advise you to take my assistance and have these forces harmonized, or removed, which would mean an entire and complete change in your life from what it now is - to just what you are seeking. It would also influence this other person in your life and it would bring about the idealistic state of love, harmony, happiness and success and everything that is to be desired for you.

"Now if there are any important questions that I have not answered during the course of the reading, you have the privilege of asking them, but after asking them please concentrate your entire mind upon these conditions or I will be unable to get the right vibrations etc."

Sufficient to say, had such a reading been delivered to you by an unknown stranger and arranged according to the clues that were made available to the medium by your presence, it would be hard to deny that the medium had not delivered a most satisfactory reading, and "hit the nail on the head." At the conclusions, you and others labor under the impression that much more was told you than actually transpired. While the mediums usually rattle thru this spiel the sitter will invariably ask questions and confirm certain statements, making the course extremely easy for the seer.

The reading given above as a "sample reading" was arranged identically as given by mediums who endeavor to "case" the sitter, i.e., to avert influence or sell charms to straighten out these unfavorable conditions. Also, it will be noted the reading composed on large words, and really nothing much as far as information is concerned, was given out. The sitter is impressed by the mediums flow of language and large vocabulary, and at the conclusion of the reading the sitter knows very little or what was actually told her, but she is satisfied that it was a good reading, just as you, dear reader, would be!

In reading rooms, where opportunity presents many mediums go thru the outer garments of their clients, searching for letters and other marks for identification.

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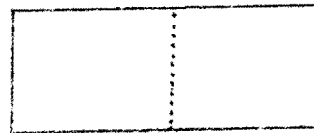
ZELLA MIND READING ACT

U. F. Grant

First Method: For this method you use several slips of paper about 2 x 3 inches in size, these are perforated in the center, which can be done by running them thru a sewing machine. The slips are numbered from 1 up; a corresponding number on each half of the perforated slip. Have a soft hat on the table, mouth up. The type with a crease in the center. In one side of the crease have about 20 slips of paper, the size of one of the above slips torn at the perforation. You are now all set to work.

Pass out the perforated slips with request for persons to write any question on the top half, sign their name on this half, tear at perforation and fold the half with writing on it. Following this, you pick up hat holding same between fingers at creased side with fake slips, in this manner you can casually hold hat up-side-down. This shows hat is apparently empty. Pass thru audience and collect questions throwing them on empty side of hat.

FIG 1 2"x3" SLIPS  
OF PAPER PERFORATED  
IN THE CENTRE



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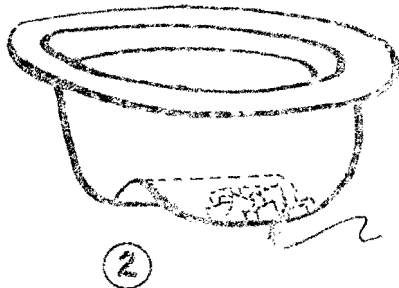


FIG 2. ABOUT 20 SLIPS OF  
PAPER TORN ON PERFORATION  
HIDDEN ON ONE SIDE OF CREASE  
IN SOFT FELT HAT.

On your way back to the front, transfer hat from one hand to other grasping the creased side with real questions and releasing side with fake questions. In this manner the questions are apparently tipped into a glass bowl. Really fakes going in, originals staying in hat.

Then pass thru audience with hat and collect the other slips with just the numbers on, telling each person to remember their number. These are dropped into the empty side of hat. You state your reason for collecting the numbers is that you will remove the numbers from the hat and whatever number is removed, that is the question you will answer. In this way you will answer questions by number only so as to eliminate names in the seance.

You return to platform and apparently remove a numbered slip, really a slip with the number and question on. (Audience believes the question slips are in the glass bowl on the table). Then you call out the number, have person with that number raise their hand and you answer their question. Once in a while really pull out just a numbered slip and accidentally allow the audience to see it is just a number slip, then pretend to see a person at the rear raise their hand and you answer a fake question.

Here is an example of how to answer a question in a convincing manner Say the question is "Will I go to New York next week?" You answer, "This person wants to know if they will take a trip. Kindly think of the time you intend to take this trip. I get the impression it is some time next week. Is that correct? Just think of the place you intend to visit and I will try to name it. Ah, I have it - New York City. Is that correct? From all indications you will make this trip, and it will prove very successful.

Second Method: This is a club or stage method. Before the performance you or your assistant stands in the lobby or front and the first 10 or 12 that come in, write on a pad any question, tear it off and place in their pocket. Third sheet down has carbon under, giving you a carbon impression of what they write.

Those that come in later on do not even know this has happened. When your act comes on you pass out slips and envelopes and have questions written and sealed in envelopes and they place them in their pockets. You never touch them. Pick up a crystal ball and under this in the cloth written in small letters you have the 12 questions that you got from the carbon copies in the lobby. These are the questions you answer along with a few fakes throughout.

Third Method: This is the same as method No. 1 except when working for children, instead of having them write questions on the slips, have them write down any present they desire for Xmas. And call it a guessing game and that you will try to guess what they wrote on the slip, etc. Or have them write on the slips the name of any city and you try to guess it, etc. This goes over much better for the children, rather than trying to make them think it is mind reading. The guessing plan they like and they get right into the spirit of the fun, especially if you make a few mistakes from time to time.

Fourth Method: This is an impromptu method for parlor use and newspaper offices, etc. Have two small folded slips of paper that you show. Place one in the pocket, the other is given to a person with request to write any name on same. While they are doing this, secretly get another duplicate blank slip in the hand. They refold their slip and you apparently wrap it in a handkerchief. Really you are wrapping the blank one and palming the real one. Then reach in pocket for the other slip and really come out with the one palmed. Unfold this and you are apparently going to write the same name on this slip. Pretend to do so, but do not write at all, merely note the name written on same. Then refold and have a second person hold this. Now take one out of handkerchief and open it up and apparently read the name on it, really calling out name noted on other slip. Have second party open slip and on it, they see the same name that the first party wrote.

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## PHANTOM ORCHESTRA

This method will sound so simple to you that you no doubt will wonder if it will prove effective enough to use in your show. All we ask is for you to try it out and note how well it goes over. The method looks so natural, it is surprising how audience is mystified by it.

In your pocket have about 4 small cards with the name of some song on them, each one different and in an order that is known by the Orchestra in advance. You tell them to play these tunes in this order, every time anyone stands up and requests they play a song.

You have about 30 blank cards this size that you show and pass out with the request for people to write their favorite song on the card, then hold them face down. Anyone collects these and shuffles them up and drops them into a hat. While this is being done, you secretly palm out the 4 small cards from your pocket. Take hat in other hand. Step into audience and reach in hat with hand that is palming cards and bring them out of hat at the finger tips, as if you reached in hat and removed a few.

These you hold writing down and pass out to four various people asking them to look at them and concentrate on the name of song written on them. Then have them stand up in order and ask the Orchestra leader to play the song they are thinking of. And of course, this is done correctly by the Orchestra.

It is so simple, sure, direct and innocent, it really fools the audience. TRY IT OUT AND SEE.

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## RESISTA - SECRET

The true secret of "Resista The Girl You Can't Lift" has not got around too much. Its best for girl to weigh from 110 to 118 lbs. Anyone is allowed to step up and try to lift the girl.

First, she lets them lift her high in the air to show how easy it is. Then she keeps increasing her weight until it is impossible for them to budge her from the floor.

In this the real method, the girl does not touch them at any time. She stands with her back to them and the lower part of her arms up as she holds her arms and elbows snug to sides of her body. Person doing lifting stands at back of her and leans down so as to take hold of her elbows to lift, as she holds her elbows stiff at her sides to make that possible. Thus they lift her high as desired and she kind of goes with them same as an acrobatic act would. NOW when she wants to apparently increase her weight, as they go to lift, she tilts back ever so slightly. That pushes them slightly off balance and makes it more difficult for them to lift, and not going with them on the lift makes it more like dead weight. This time she lets arms give a little with the lift instead of holding them stiff. For the final time, so they cannot lift her feet off the floor, she leans back more and this definitely throws them off balance so they lose all lifting power; plus letting her elbows relax slightly.

BUT PLEASE REMEMBER it is not apparent to audience or even the lifter what is taking place as you will see by trial. It does not take too much of a lean backwards to throw a person off balance as they are in a leaning down position to get their hands under her elbows. Right here I should say, insist they lean down to get their hands under her elbows; saying it is necessary for them to do so in order to get a proper hold on girl, etc.

A nice lead-up stunt to this is to have a man stand each side of girl, and as she places lower part of her arms and hands in front of and against her chest with finger tips touching, have each man take hold of her arms at bent elbow position and pull a steady pull (not a yank) trying to pull her finger tips apart. Try as they may, they cannot do it. As the secret is they would have to pull her arms off to do it as they are really pulling against the upper parts of her arms.

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U. F. GRANT

99 HINTS, TIPS AND WRINKLES FOR THE CRYSTAL GAZING ACT

Forward. In the following, no relation between one mention and another. However, a general classification has been made as follows: Advance, Presentation, Apparatus, Methods, Answers, Publicity and Exploitation, Sales promotion and miscellaneous instructions.

The purpose of this work is to give the performer methods of improvement over his present modus operandi; to enable him to analyze his successes and failures; to act as a summary of details that may be referred to in order to refresh his memory. The author readily realizes that this work contains but little NEW material - the real object is a Review of that which you have temporarily forgotten and ceased to use. Much benefit can be derived from the application of suggestions here defined.

Don't say, "I see" if you are blindfolded, and wish to lead the audience to believe that you do not see. This is a contradiction and a theoretical error. When Crystal Gazing, pretend to see your answers in the crystal ball! Don't be gazing at some pretty girl in front row and tell - that you see a vision meaning health and happiness. Look into the crystal and tell them what your best judgment dictates. Demand silence and a respective audience. Demand It!

Don't claim supernatural powers. To do so puts you in bad with the majority of the audience. Your fellow professionals might experience a slight offense and are apt to dispatch hints to police authorities.

Don't insist that you are always correct. No man is and you are no exception to the rule. Explain that your answers are not infallible; that occasionally you receive a poor vibration and interpret it wrong, due to adverse conditions, etc. This is better and more proper.

Your opening lecture should be short and to the point. Your Lecture is the most important part of your offering.

Endeavor to have each writer acknowledge his question. Unless you continually do - your audience will assume you are using "plants."

Audience work is very effective. Make a point to enter the audience and answer at least four questions at each performance. Memorize the questions.

Don't refer to other 'methods' that you don't use. It merely places the public on their guard and you are - - - Exposing!

Avoid repetition of phrases in getting acknowledgement of answers.

Inject humor into your demonstrations occasionally. Everybody enjoys a good laugh, to break the tension that you must create if your Act is a success. Create atmosphere of MYSTERY. Many performers mar a perfectly excellent presentation by adopting a too abrupt manner and voice. Nothing can be gained by such action. Incense plays an important part in creating the desired atmosphere. It is equally important to attract the sense of smell as that of sight.

Carpets are not at all necessary for direct contact phones; nails, may be used as contacts and driven thru the stage floor, connecting wires are attached to body of the nails under stage.

When mechanical apparatus is employed that must be loaded after the demonstration has started, the mechanical spirit slates offer an excellent and interesting discourse, while assistant prepares the questions and date.

Performers using watchcase receiver may lessen the bulk slightly by grinding down the shell of the case on a sand-paper wheel. A little advantage is gained, although the successful performer using a phone should employ the Midget Receiver which is of thimble size.

French Bond Paper is the best for use in the Faro Boxes.

Paper Rolls used in National Cash Register machines may be used in the mechanical ball, hand rollers, etc. It is a good grade of paper on a neat roll and evenly cut. May be obtained from any NCR Dealer 6 rolls in a package. Cheap and easy to handle.

Lobby Photos can easily be freed of dirt and dust by washing them in luke-warm water and gently rubbing the surface with the bare hand.

A clash of cymbals or the weird note of a Chinese reed pipe adds effectiveness to the opening and musical score.

As a prompter, questions may be copied on books, or horoscopes that the performer exhibits to the audience. The book is brought on the stage just previous to exhibitions and assistant has plenty of time to get questions and prepare them.

Memory is a most important accessory. At least, three questions can easily be memorized with little practice. Don't overlook your natural ability when seeking methods for audience work.

Three or four questions can be copied on the face of a watch. Performer may remove watch a few times during his act to apparently note the time - really reading the questions. Or, the watch may be placed on a table and reference be made to it from time to time.

Excellent telepathy tests can be operated by having assistant operate a phone from picture booth, back of theatre, etc. Particularly blackboard tests, objects described, etc.

Some performers playing a smaller theatre (without balcony) where the stage level is above the spectators eyes, write a few questions on the floor close to the footlights, in chalk.

Questions may be copied on a glass crystal ball with India Drawing Ink. As performer answers them he may erase them with dampened end of cloth in act of rubbing the ball.

The old method of writing questions on the cuff is good. The author knows of other performers who use and write questions on their hands.

Copper plates can be attached to the soles of the shoe and then covered with a thin leather sole. By soaking these shoes in saturated solution of magnesium of chloride for about three hours a day, a connection is made thru the soles to copper plates, then to receivers.

When using mechanical devices that cannot safely be taken into the audience, approach the runaway asserting that you will find the writer and notice his hand just before leaving the stage. A clever piece of misdirection and very effective.

In apparatus and tests where carbon paper is employed, use non-smutting black silk carbon paper. The best non-smutting silkspun carbon paper is manufactured by Nitting & Volget, Partridge, New Jersey.

The use of an ordinary extension cord eliminates suspicion among strangers who invariably frequent backstage during the engagement of a Mental Act, such as police, fire officials, etc.

If the operator of induction or direct contact set does not employ a method of hearing performer's voice dictaphone apparatus should be so situated that operator can see performer from off stage. The fly gallery is an excellent place to work.

Reception boxes in the lobby for questions save time and makes possible a number of marvelous tests. It's a logical collection method.

Many performers condemn the Changing Bag as commonly known among magicians. Disregarding the general opinion, they are worthy in any Act if properly used. The Bag offers many possibilities for misdirection.

For sealed billet tests, etc., the L. W. Drug Envelope is best.

Then using the mechanical ball of the revolving form type, it may be operated with one hand and when answering, hold over the shoulder near the head, allowing unobstructed view and passage of performer's voice. It also eliminates suspicion - this natural free move.

If you use the Fay Pads (wax) of the improved type, where the invisible writing is registered in reverse, hold paper to light and read thru the paper. This saves fooling around with a mirror, etc.

A few mental tests always supplant a straight program of Crystal Gazing to good advantage. Swami-Test, Thought-Pictures, Slates, Spirit-Paintings, etc. as a suggestion.

Leitchner's Dark Sunburn Powder is an excellent make-up for the Hindu Character.

When slips of paper are passed in audience, much time and confusion can be saved if assistants carry a supply of pencils.

The following answer to a fake or plant will increase your Ladies Matinee Attendance. I cannot give you the information from the public stage; in fact, I will not give it to you at all - but if you will have your wife come to the Ladies Matinee (Friday) I will not only give her the information you desire but I will go further. I will give her the name of the young man who is responsible for your daughter's condition. That is sure fire.

A clever answer may be formed by bringing out the first name in this manner. "Yes, Mrs. Jones, the trip will be successful and by the way, Mrs. Jones, isn't your husband's name John? Thank you."

This gag is as old as the crystal itself but always get a laugh. "John Jones, you are asking me, are you not, as to the number of children you will have? I am sorry John, but I don't see you having any children, however, your will will have two!"

An answer for securing private interviews; "Sorry, Mrs. Brown, but I can't answer your question in public. I suggest that you consult me privately at the \_\_\_\_\_ Hotel." This may be a faked question.

In some instances it is possible for the assistants to make a memo or description of wearing apparel of a writer. This description previous to calling the name is dumbfounding to the spectators.

Effectiveness may be gained in answering questions by asking the inquirer if the party in question is not a gray-haired lady, in fact your mother? This information is assumed from the billet, also the age of the inquirer, question and surrounding circumstances.

Performer may greatly increase his sales of instruction books on the crystal by stating that a glass of water reacts the same as the crystal ball and demonstrates this statement. This helps sell books.

When the theatre will permit it, a great many crystals can be sold by advertising same on the screen, using lantern slides, etc.

Sales of books, crystals, etc. may be furthered by the performer appearing in the lobby after performance. A remark from stage if you will ask me privately in the rear of the theatre after my demonstration will cause many people to gather round and give assistants time to sell them.

To induce the sale of question blanks, etc. some performers agree to answer one question privately in the lobby, the other questions thru their columns. An excellent publicity stunt agreeable to most newspapers.

Another great hook-up is with the telephone company answering questions at the switchboard at specified times or by radio.

Specify in your contract you are granted the privilege of the sale of books, etc., as it may later save you some grief.

Don't work magic and mindreading on the same program. The presence of trickery magic may suggest the same to the audience if a mental program is presented by the same person.

The use of pictorial cuts, electros, in advertising forms improves them 100%. Use more illustrations. There are several companies that specialize in stock electros and they can be obtained at a very low price. We carry a special line. See catalog.

The giving away of the crystal to the holder of the lucky coupon number on the week night of the engagement seldom fails to pack them in. This may be adopted to the Ladies Matinee - also, admitting the first ten or granting private interviews with the performer the next 100 free astrological readings.

Get away from the Bunk about being born with veils over the eyes, the Seventh Son, High Priest, etc., this is the 20th Century and possibilities along that line are unlimited. Answer questions of national and local importance, also phone calls.

Often a hook-up with local Radio Station can be effected, and possibilities along that line are unlimited. Answer questions of national and local importance. Also phone calls.

Many performers meet their Waterloo by carelessly leaving the real billets laying around backstage during their engagement and after they leave. This always kills the possibility of a successful return engagement. This bit of information leaks out and not only hurts you, but the next following performer. Also keep secrets from boasting stage hands.

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#### SILENT THOUGHT TRANSMISSION ACT

(Jordan)

The performer first outlines the nature of the experiments to be attempted then goes among the audience with a pack of cards, which lies on a napkin covered tray. Anyone cuts pack and deals twenty-five cards onto tray--performer pocketing balance of pack. Five persons each choose a card from the tray, making a written note of same. They each shuffle their cards into pack, tray being carried off by assistant (later to play Medium) who hands performer a packet of envelopes, paper slip folded in each, and half a dozen pencils. Performer distributes six envelopes and pencils then the shuffled cards are carried forward by anyone and dealt in rows of five along cleats fastened to a board placed upright on a chair seat. Five persons are asked to write names of living persons on their slips--sixth person writing name of someone deceased. Slips are sealed in envelopes, a volunteer collecting same, in a borrowed hat, keeping them till later. Assistant is introduced and blindfolded, a committee of two taking him (or her) from the room and seeing that no one communicated with him on platform or at front of room. Well forward is a blackboard, to its right a foot farther back is a small table on which are various articles (slates, chalk, cards, dice, etc.)

After Medium's departure performer brings forth a slate, and chalk, three persons each write a three digit number on slate, a fourth initialing it for identification. Slate is placed number side down on table, and any color chalk is chosen from a tumbler of varied color pieces. A pack of cards is cut in half, two spectators whispering name of a card from each half in performer's ear. Someone goes to table and throws two dice, covering them with a cup where they fall. Six half dollars borrowed are carried to table stacked dates down by spectator. A watch is set at any time, closed and set with other articles. Match box or cigarette case is borrowed, number of contents noted, and tossed on table. Performer gives resume of all that has occurred, a trusted spectator going for Medium. Committee leads blind-folded Medium to blackboard, and hands him the chalk and guards against any kind of communication.

To get attuned, performer has a card chosen from pack at rear of audience, chooser himself requests Medium to name it. Instantly Medium draws its likeness on blackboard. Performer borrows a half dollar handing it to a person across the aisle. This person asks Medium what he has, and Medium draws circle, labels it half-dollar and writes date. From now on performer does not speak a word, when without hesitation Medium divines everything occurring during his or her absence (no errors). When it comes to adding numbers on the slate Medium requests a committee to hold tumbler chalk near. Medium withdraws chosen color and with it writes answer to sum on other side of slate. Medium then names the five cards chosen at beginning of the experiment and tells their location along cleats of boards on chair. Finally asks person who has hat containing the sealed envelopes, to step forward and stand to his left and a little behind him. Chalk poised in right hand the Medium plunges his left into the hat and rapidly draws out an envelope, throwing it aside he reaches for another, finally he grows tense, and as he withdraws envelope he writes with right hand a name on blackboard. Envelope is opened by committee and that very name found inside. It is that of the dead person. With a bow Medium and performer retire leaving the company to dumbfounded to applaud.

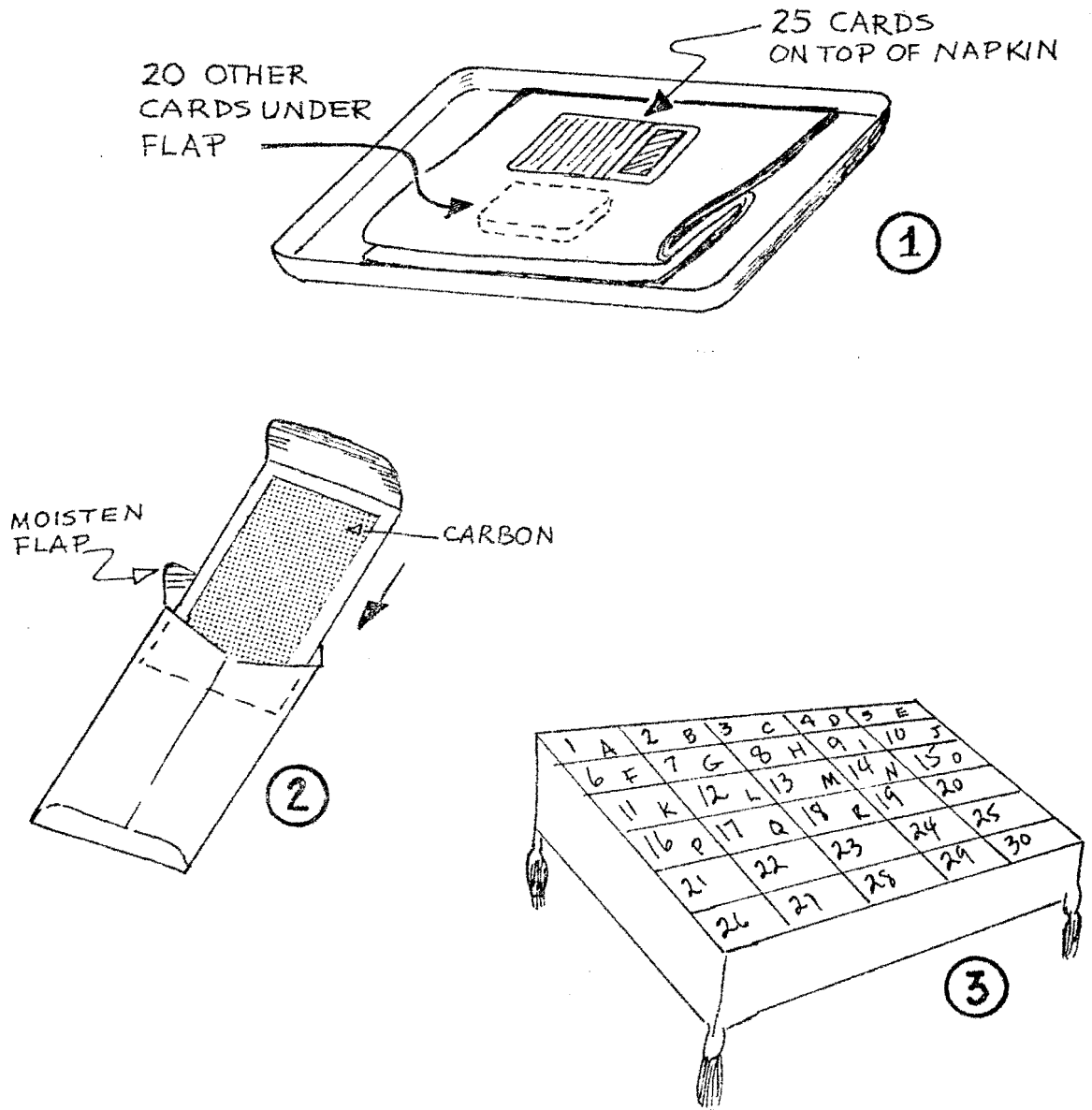
#### EXPLANATION

The pack performer first brings into audience contains fifty cards, two duplicate sets of twenty-five, arranged in some order. No matter where the pack is cut the same twenty-five will be dealt onto tray. Place the balance of the pack in your pocket. A napkin is spread on the tray and folded so that its center forms a flap, which will just reach either side of tray. Under this flap lies a heap of twenty cards - (different cards from the twenty-five first used).

Five cards are drawn from the twenty-five heap which lies face down on side of tray, not covered by flap. (Fig. 1). As you turn to collect cards reverse flap covering exposed cards and revealing the other twenty. Hand this second heap to someone for return of cards. Hand tray to assistant, who at the same time gives you some envelopes and pencils, which you place in outer breast pocket. Under a bundle of five envelopes, face up, is a heap of twenty-five cards - (duplicates of those from which the five were drawn) their order known by assistant. Hold the envelopes low to conceal the cards, and give out three envelopes and pencils. At this point arrive near the person who has shuffled the cards. Give him an envelope and pencil, and carelessly (?) place the cards face down on the stack of envelopes, which you turn over

secretly as you apparently pass the same cards to a person across the aisle but he really gets the arranged twenty-five cards. He takes them forward and deals five rows face down.

Your left hand holding envelopes drops naturally to the side, allowing cards to fall into coat pocket. You have passed out four envelopes without intimating your purpose. Pass out the fifth, then open the sixth, extracting a slip of paper from it and placing this on plain side of envelope (so person will unconsciously use envelope as a pad). Hand this to an obliging person with a hard pencil.





"Will each person who has an envelope remove the slip inside" you request. "Now write on it the name of some living person, except you sir."-- point to the man with the sixth envelope. "You will kindly write the name of some one not living. Let no one see it but yourself." This sixth envelope is made by cutting out the address side of another one, and sticking to it at the corners a rectangle of high grade carbon paper (carbon side down). The flap of a whole envelope is moistened, this prepared front being slipped inside flap lying coincident and stuck together. (Fig. 2). Anything written on paper held against address side is transferred to inner front part of the envelope.

When all names have been written on papers held against the envelopes -- address them thus: "I want the slips folded like this--oh, yes, let me have your envelope a moment sir. No, keep the paper, so I can't learn what you have written." Take envelope from man who has written name of some dead person, and remove therefrom slip intentionally inserted in it before hand. "I want it folded like this," you direct, naturally placing prepared envelope on your stack, then placing entire stack under your left arm. You then illustrate how they are to fold the papers then take envelopes from under arm, but this time upside down. The prepared envelope going to the bottom of the stack. The original bottom envelope (now the top one) should be pricked at the corners with a needle so that it can be identified, no matter which corner it is taken by.

Give this to the person who thinks you are returning same envelope you took from him. All seal their slips in envelopes which are collected in a hat. Stepping forward you hand unused envelopes to assistant who carries them off, and returns with a handkerchief. He is blindfolded, (so he can see out from underneath bandage) and is escorted from room by committee.

The assistant has employed his time well. When he carried off tray he lifted napkin flap, and learned the cards missing from the heap, by comparison with a list of the original twenty-five. When carrying off envelopes he opened fake one and learned name of dead person.

You now bring out a slate and a chalk and have someone write a number of three digits and read number as you hand slate to person a few seats away. He writes a three digit number under first. Remembering total add to it third number as you pass slate to fourth person to initial it for identification. Adding up three digit numbers is extremely easy if you add hundreds first, then tens, then units.

Example: Three numbers are 497 - 832 - 497 plus 800 is 1297 plus 30 is 1327 plus 2 is 1329 -- plus 900 is 2229 plus 80 is 2309 plus 9 is 2318. Place slate and chalk on table, immediately bringing forward tumbler containing six different colored pieces of chalk. But you ask, how are you to convey slate total to Medium? You already have done so. The communications of the next few tests depends on how and where you place the various articles on the table. Don't say disgustedly that such a proceeding would be too raw. It will if you stand absentmindedly with the articles in your hand, and figure around as to where and how you shall place it. But if you do your figuring on the way to the table, and nonchalantly lay the article down, at the same time picking up article for next text, or asking something to borrow for the next test, keeping your eyes anywhere but on your hands, it will never so much as be suspected. This I vouch for.

Any square or oblong table will do, a top 25 by 30 is best. At first practice with a similar diagrammed paper, just covering the table. There are 30 squares numbered in six verticle rows of five, and lettered in case you wish to convey initials. Also squares numbered 1 to 13 for the 13 playing cards and 16 to 28. Top row horizontally, represent colors, and any additional meaning can be given other squares. Practice setting things down easily and naturally on the spaces representing colors, numbers, etc. (See Fig. 3).

Then remove diagram and practice the same on bare table top. The Medium's eyes can read beneath the blindfold easy as the table top is in line with his downward vision, as he stands at the blackboard. But many tests do not depend on communication at all--which makes your method that more baffling.

The slate is ordinary, but one corner (on side that will be uppermost) is marked so as to be easily told. Slate is mentally divided into ten parts, numbered from 1 to 0. The total of a three digit test cannot be over 2997 so the first two can be conveyed, by some one square on table, do so by placing marked corner naturally on the necessary square. The chalk tapers but is short, third digit of answer is signaled by placing chalk on imaginary square on slate. For last digit, chalk is considered as a clock hand (small end the pointer). The imaginary dial is considered square with table, position of slate having nothing to do with it. Figure procedure on way to table, place slate corner in proper space with left hand, and a second later lay chalk pointing on direction on right square of slate. Left hand picks up tumbler of chalk. Color is selected by setting tumbler on square for that color, apparently in a careless manner at same moment picking up pack of cards with the other hand. Pack is cut in half and a card in both halves chosen. Advance to table a half in each hand, placing them face down on proper squares, showing suits. A spectator now steps to the table and throws dice, you cover same with a cup, where they fall. A mark on cup circumference shows sum of the two dice (clock fashion). If sum is 2, 3, 1, or 12, Medium can read each dice singly--two aces, ace and deuce, five and six pair of sixes. In left trousers pocket have a stack of six half dollars, dates faces one way, their order known by Medium. Don't announce that dates are to be read. Borrow six half-dollars from as many spectators, taking them in right hand, as left hand passes arranged stack to person to carry to table. Right hand leaves coins in left vest pocket, bring forth a watch (not running). Watch should be of the closed face variety. Spectator sets it at any hour and shows it to you, closing it. You carry it to table. Stem indicates the hour. That is the way you face it around an imaginary clock. Number of matches are told by placing them on the right square of the chart on table.

NOTE: Slate is placed first, being the largest article. If lying over a number later needed place the article right on slate over proper number. Be sure articles lie over right squares and you are set to call in Medium. Medium stands at blackboard where he can see down on table top, divines card, and coin. Card is forced and coin is switched. Hence these two tests are prearranged. Pricked envelopes give the dead name known by prepared carbon.

By glancing at this at first it will seem all jumbled up but read it over a few times and then practice it before attempting to show it. I can recommend this as a fine piece of Telepathy out once you got the knack of it. But PRACTICE, PRACTICE, PRACTICE! That means so much but is heeded so little.

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## THE PSYCHIC PIANIST

(A Nelmar Mental Exclusive)

Effect: Performer distributes a deck of blank-faced cards among the audience, instructing them to write thereon the names of their favorite pieces of music, preferably old-time pieces that everybody can recognize when they are played. The cards are then gathered up.

Performer now allows any spectator to shuffle the cards as much as he pleases and to select one with the deck in his own hands. Absolute freedom of selection is permitted. Spectator does not permit performer to see the face of the card, but instead rises, concentrates on the card - and the pianist on the stage plays the piece WITHOUT THE PERFORMER EVER HAVING SEEN THE FACE OF THE CARD AND WITHOUT A WORD HAVING BEEN SPOKEN BY ANYBODY. After the pianist has played sufficient of the piece to identify it, the performer asks her the name of the piece she has played. She announces the name, whereupon the performer asks the standing spectator whether or not the pianist is correct. Of course, she is invariably correct. The standing spectator then resumes his seat.

Performer takes back the deck and hands it to any other spectator, and the complete action stated above is repeated, with similar results.

The procedure is continued for the full performance, which should not exceed six pieces, since otherwise the effect may become boring. Six correct demonstrations adequately prove the qualifications (?) of the pianist as a psychic in the field of music, and that is the purpose of the presentation.

### NOTES:

No rehearsal necessary. No music necessary. Use any strange pianist and with only a few minutes notice. Failure impossible. No skill. No codes. Nothing for either the performer or the pianist to learn or remember. Nothing to forget. No restriction in range of pieces used. No forcing of individual cards chosen by spectators.

The method can also be applied to the answering of questions written by the audience, to a lightning calculation act, and to a thought foretold act of any kind.

The method is absurdly simple, but it has never been detected in presentation before critical audiences. And now for the simple secret.

Method: The cards are merely colored pasteboard of the best quality obtainable and no heavier than playing card stock. A deck consists of 30 cards, comprising five cards of each of six colors. The cards are the size of bridge cards.

The colors used are as follows: RED, YELLOW, BLUE, GREEN, GRAY AND WHITE. ANY OTHER COLORS MAY BE USED, BUT THEY SHOULD NOT BE SO DARK AS TO PREVENT THE READING OF ANY WRITING THEREON WITH A SOFT BLACK PENCIL.

Two decks of cards are used, each containing five cards of each of the six colors. Deck No. 1 is unprepared, and is distributed among the spectators for the writing of their favorite selections. Deck No. 2 is prepared, and is switched for Deck No. 1 at the proper time as hereafter explained. A very plausible explanation is given to the audience for the use of colored cards.

All cards of the same color in Deck No. 2 are prepared in advance by writing thereon the same name of a popular song. Thus, all red cards in Deck No. 2 may show the name "Jingle Bells"; all yellow cards the name "Old Black Joe", and so on throughout the six colors. Since only six pieces will be played, only six colors are necessary, and each of the six pieces is thus repeated five times on the cards comprising Deck No. 2.

If a regular assistant is used as the pianist, the same Deck No. 2 may be used from one performance to the next. However, if you are going to use a strange pianist, you approach her and ask her for the names of six pieces of well-known music that she can play from memory. You list them on a small card, and opposite each of them you write the name of a color, thus:

America	-	White
Jingle Bells	-	Red
How Dry I Am	-	Yellow
Old Black Joe	-	Blue
Killarney	-	Green
Aloha Oe	-	Gray

You then tell her to keep this card in her hanky on the music stand of the piano. When she sees a spectator rise and concentrate on a card that he holds, the pianist should observe the color of the card and then play the selection on her list that is opposite that color. That is all there is to it, so far as she is concerned. How or why the trick works is your own problem and secret.

The pianist is instructed to keep the card concealed so that only she can read it, and imbedding it in her hanky serves this purpose. She is to name the piece after she has played it and AFTER YOU HAVE ASKED HER TO DO SO.

The act consists in her repeating this procedure six times, once for each color, as spectators rise among the audience and concentrate on cards they hold that are so colored.

Now that the pianist has been so simply instructed, the performer retires with a list of the pianist's pieces and proceeds to prepare Deck No. 2. He merely writes on the respective colored cards the names of the six pieces, thus repeating each name of a song five times in preparing the deck of 30 cards. The 30 cards should then be shuffled thoroughly so as to scatter the colors throughout the deck.

Likewise, Deck No. 1, consisting of a similar 30 cards except that there is no writing on them, should be shuffled thoroughly. The bottom card should finally be a white card, and two diagonally opposing corners of this card should be clipped off sufficiently to permit your recognizing the card when you reach it in the deck.

Assemble the two decks as follows: Place Deck No. 2 on your left palm, writing side of cards upward. On top place the plain white card with the corners clipped. On top of all place Deck No. 1, which comprises all black cards.

Explain the nature of the demonstration, vis., that the pianist will endeavor to play any pieces of music thought of by the audience and without a word being spoken. Suggest to the audience that only names of songs that are well known to everyone be selected, inasmuch as otherwise it may be difficult for some spectators to identify the pieces when they are actually played.

State that you have a number of different colored cards comprising a deck, and that you will pass these cards out among the audience with the request that the recipients write thereon the name of a favorite song. Ask that the writing be done rapidly, and state that you will supply a pencil to each writer in order that the writing may be distinct, the pencils you loan the audience being soft lead. You now proceed to hand out the cards until you come to the white card with the corners clipped, at which point you stop and retain the remaining cards in your left hand.

You now explain the use of colored cards. State that it would be most desirable if each card were a different color, inasmuch as then the writer of any song name would instantly recognize his card when it is used in the test that is to follow. However, it is impossible to obtain cards in that many colors, since a whole deck of cards is distributed among the audience, and hence the deck unavoidably contains several cards of each color. While this fact interferes somewhat with the immediate identification of one's card by its color, it does serve the purpose better than would be the case if all cards were the same color, such as white. Only several persons in the audience will have used a card with the same color, and hence the use of different colored cards will localize the identification of the writer of a chosen song down to possibly three individuals, which is better than no localization whatever.

Performer also calls attention to the fact that there is no marking of any kind whatever on any of the cards except the song names that the audience will write on them.

The performer now proceeds to collect the cards with writing sides face down, placing them on top of the packet he still holds in his hand and which comprise Deck No. 2. After he has thus completed collecting Deck No. 1 he casually turns the two decks over in his left hand in the course of turning to return to the stage. He also cuts off the top deck (which is the faked one) and places the lower deck (No. 1, on which the spectators wrote their song names) in his vest pocket. Since only half the packet of the two decks was passed out for writing purposes, it is presumed by the audience that the performer has merely removed the blank cards that had remained in his hands after passing half the card out for use by the audience.

The performer now informs the audience that there will not be sufficient time for the pianist to play all the selections that have been written on the cards, so it will be necessary to reduce the number of playing to a representative number of the names written on the cards. So saying he steps down among the audience and hands the pack writing side down to a spectator and asks him

to shuffle them in overhand fashion. He also informs the audience that he will have representative spectators shuffle the cards and choose one at random as the particular piece to be played. He adds that no word will be spoken during the test, and he particularly wishes it understood that he must not see the face of any selected card. Instead, the chooser of any card will rise and face the pianist, and will then study intently the name of the song on the card of his choice. Said spectator will remain standing and silent until the pianist catches the vibrations of his mind and attempts to play the piece.

The first spectator shuffles the deck and removes one card, returning the remainder of the deck to the performer, who retains it face down in his left palm. Performer motions the spectator to rise and concentrate on his card, the performer cannot possibly see the face of the card.

Pianist glances at the spectator, sees the color of the back of the card that is being held and concentrated on, and proceeds to play sufficient of the piece to enable it to be identified. Of course, seeing the color of the back of the card she merely glances at her list and places the piece that is named opposite that color.

Performer signals her to stop and then says: "The name of that piece that you just played?", and she answers by naming it. Performer turns to the spectator and asks, "Is that your selection, sir?" "Is she correct?" Spectator answers, and sits down. Performer takes back of the selected card and puts it in his pocket alongside the other card lying there.

Thus the performer goes from one spectator to the next, having each select a card of a different color from those already used, ostensibly to give variety in the cards used. If a spectator hesitates to do so, tell him that maximum cooperation is necessary in all mental demonstrations, and without hesitation take the deck from him and proceed to work with another spectator instead. And thus the program continues until all six pieces have been played and acknowledged.

It must be borne in mind that each writer on, say, a green card, on finding that his selection that he wrote was not the one played from a green card finally used, will assume that the piece finally played was written on a green card by some other spectator, since several spectators used the same colored cards in every case. Furthermore, all the writers on green cards cannot get together to check up, because they are scattered among the audience and do not know which is which.

Also, all the rest of the audience will think that the use of colored cards will localize identification of the writer down to several people (since only several cards of the same color are in the deck), without giving thought to the inability of all writers on the same colored cards to get together and compare notes. While the method is brazen, IT WORKS, and that is all that is required or desired.

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Here is a modification whereby the same color can be used the second time in the effect. Instead of using six colors, use three, say red, white, and blue. Then you will have ten cards of each color in the deck.

You will also use two faked decks, each comprising ten cards of red, ten of white, and ten of blue color.

In making arrangements with the pianist, you will tell her that six pieces will be played as follows:

RED:	First showing of a red card - America Second showing of a red card - Old Black Joe
WHITE:	First showing of a white card - Swanee River Second showing of a white card - Old Black Joe
BLUE:	First showing of a blue card - How Dry I Am Second showing of a blue card - Jingle Bells

You now prepare the first faked deck with the names of songs listed above as being in the first showing. You then prepare a second faked deck with the names of the songs given as being in the second showing. This second faked deck you place in your left coat pocket.

The presentation is the same as in the version wherein six colors are used, except you casually place the left hand containing the first faked deck in your left coat pocket during the playing of the third piece of the first series, and immediately withdraw your hand after having made an exchange of decks while in the pocket. All attention is on the pianist and the standing spectator, so there is nothing to fear.

The exchange of decks in the pocket is simplicity itself. It may be well to bisect the pocket by means of placing an envelope therein, with the deck to be dropped on one side of the envelope and the one to be removed from the other. In any event, during the playing of the third piece from the first faked deck you have changed decks, and can now proceed with the fourth spectator by handing him the second faked deck for shuffling and selection.

The result is that the audience (who think that only the one deck is used throughout, of course) will see a second card of the same color selected, and yet a different piece will be played therefrom, thus eliminating any idea (if there is any, which is extremely doubtful) that the color of the card is any cue to the pianist.

Now the fifth and sixth pieces can also be played from this second faked deck, and the same colors will be used as were employed for the first three tests. No codes to learn by anyone, no words or signs to learn or use. The spectators, themselves, without saying a word, unwittingly give the clues to the pianist by reason of the color of the cards they hold.

In concluding the demonstration the performer reminds the audience that ordinarily such tests are between the pianist and the performer down in the audience, the two persons having through long practice developed the ability to transmit their thoughts to each other.

However, in the demonstrations given tonight the pianist has had direct contact ONLY with the spectators, themselves, inasmuch as the performer at no time ever saw the face of a card that was selected for playing. This feature of the evening's performance called for much greater cooperation on the part of all members of the audience in order to accomplish anything, and the extent of the success of the experiments is a distinct credit to the helpful attitude of the audience, for which the performer gives sincere thanks and best wishes.

Needless to say, the pianist does not know how the cards selected by the spectators happened to have on their faces the names of the songs that she originally named as being in her repertoire. So she is unable to explain how the miracle was accomplished, since she knows nothing of the faked desk(s) or the performer's inner procedures in presenting the mystery.

When presenting the effect with a strange pianist from whom a list of suitable songs must be obtained before beginning the program, some time will be saved if the color-names have been written in advance on the key card that will be left with her. All that will be necessary then to complete the key card will be to fill in the song names.

The number of appropriate songs is surprisingly small. A list of 100 could be arranged that would cover every contingency. By having ten cards of like color already prepared with the name of the same song written on each, and similarly treating the 100 possible songs (i.e., songs generally known), you could take those 100 "sets" to the entertainment and from them arrange in a few moments either one or two faked decks in accordance with the six such songs that the pianist knows. This would mean just a matter of moments in getting ready under the most adverse conditions.

#### .....APPLICATION OF THE IDEA TO OTHER FORMS OF MENTALISM

##### Question and Answer Reading:

Stock questions are written on the cards in the "fake" deck, just as are song names in the foregoing explanation. Performer announces that colored cards limit the application of the answer of the medium to a group of several persons who used a card of the color being answered, and hence they will know that an answer definitely does NOT belong to them if the question being answered is on a card of a color different from that which they had submitted. They cannot get together to check up on the performer, and he does not require any acknowledgement from the audience except from the spectator holding the card, who merely states that the medium on the stage CORRECTLY INTERPRETED THE CONTENTS OF THE CARD THAT HE HOLDS AND WHICH HAS NEVER BEEN OUT OF HIS POSSESSION.

The final selection of questions to be answered (none of which are signed of course) is handled in the same way as for the Psychic Pianist. Without seeing the card, the medium states the question and answers it. By "without seeing" is meant that she is not able at any time to gain possession of the card or to read it. Obviously the holder of the card in the audience can only acknowledge that the question was correctly interpreted by the medium,



but cannot state whether or not the "advice" is satisfactory since it is not his question in the first place. The audience's interest, of course, is in the face that the MEDIUM READ A QUESTION SUBMITTED (?) by themselves on a card that is in their possession. The answer, itself, is of no general interest, but is given merely to complete the illusion of clairvoyancy.

#### Lightning Calculation Act:

In this application the performer, himself, or the medium (now presented as a "lightning calculator") merely gives the predetermined mathematical answers to the stock questions (mathematical in nature, of course) stated on the "faked" cards, which are supposedly a final choice from the original cards on which the audience submitted their original problems. Obviously, no calculating is required, since the problems are really "forced", although the spectators had a free choice of cards in their final selection of problems for solving. This is surely a lazy-man's conception of a lightning calculator act, and yet it goes over surprisingly well.

In this presentation with a medium now serving as a lightning calculator, the performer takes the finally selected card from the spectator who selected it, and reads aloud to the "lightning calculator" the problem stated therein. With a show of genius at the blackboard the "lightning calculator" solves (?) the problem mentally and writes the answer with amazing rapidity. Of course, the solution was known in advance by said calculator. No need to use the color-card idea, since the calculator is not claiming to be able to read minds, but only to calculate.

The answers can be written on cardboard lying in the trough of the blackboard, and it takes merely a glimpse at said trough for the calculator to get the solution. Length solutions are taboo. The addition of numbers called rapidly, the multiplication under similar conditions, the extraction of square and cube roots, etc., represent suitable problems. A challenge of \$100 an error can be made.

To enable the calculator to know which answer in the trough applies to which problem, recourse may be had to the color code. Although the problem is read by the performer in the audience to the calculator, said calculator might not be able as a result to identify the question with the answer among those before her. However, seeing the back of the card from which the performer is reading, she knows, for example, that the problem is the "blue" problem. She therefore glances at the answer in the trough of the blackboard to which the "blue" color applies.

\* \* \* \* \*

#### PERFECTION ONE MAN MIND READING ACT

This is the effect and duplication of the act that a well known club and stage mind reader is now using.

He passes out slips to the audience, telling them to write short questions, phone numbers, addresses, names, etc. after which he passes out envelopes telling spectators to seal and keep, in their own possession.

He then seats himself on the stage, taking a writing pad and proceeds to get impressions of the writing which proves to be answers to the questions asked and the other information written.

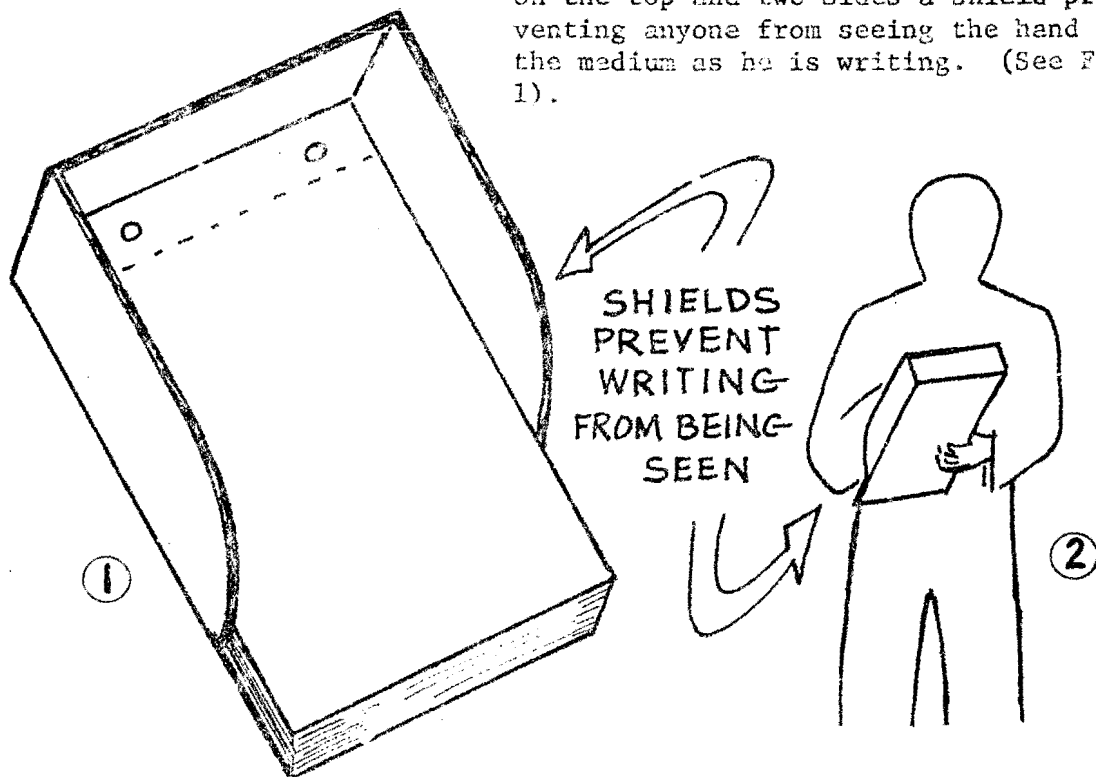
This is a very wonderful act but requires Showmanship, and one very clever steal.

Things are different from what the effect is and what he states, for he says he will collect nothing, and he does, but the audience is none the wiser, and although a large number of slips are handed out, he answers only from ten to fifteen questions, but this makes no difference for he can quit any time and they merely think he is tired.

Small slips of paper are used. The envelopes used should be preferably of a distinctive size, and measure about  $7\frac{1}{2}$ " x 4". This, you will observe is a little larger than the ordinary envelopes.

The writing pad used in the theatres is of a special construction, on account of the view that may be had from the upper floors and galleries.

It is rather a portfolio affair having on the top and two sides a shield preventing anyone from seeing the hand of the medium as he is writing. (See Fig. 1).



He starts with the slips, passing some to first row, then to second row, and so on, keeping up a running fire of talk. He passes them out right and left until a large number have been passed out; the audience is beginning to write and those in the front row are nearly finished, as they got their slips first. Remember he keeps up a running fire of talk, never letting down. He next takes a bundle of envelopes and passes them out, one here, two there, etc. not passing out an envelope to everyone who has received a slip.

Now as to the steal. He has varied this at different times and we will attempt to give you his different methods. His favorite method is, as he begins to run short of envelopes, to have several people place their questions in the same envelope, sometimes him holding the envelope and other times simply passing it across the row. He then seals up this envelope with some dummy questions tucked in one end. He again commences to collect questions in this envelope occasionally crumpling one of the questions, and under pretense of straightening out some of the crumpled questions, he gives a fold to the bundle of questions, still leaving them in the envelope.

The envelope is held in the left hand, and as he turns from one row to the next, with the right hand he finger palms out the folded questions, placing them in a finger palm of the left hand holding them under the envelope. He is now ready to seal the envelope which he now does, and tosses it to someone to hold, deliberately placing the slips which he has stolen into the left trouser pocket. This may be repeated twice or even more if necessary. The audience is then requested to place their envelopes on the floor and place their feet upon them.

On returning to the stage he picks up a pad and while still talking, holds the pad in front of him and nonchalantly removes the slips from his trousers pocket under cover of the pad. These again go into finger palm and he transfers the pad from the right to left hand, holding the slips on the outside of the pad. As he seats himself, he places the slips on the pad, the blinders on the top and side of the pad concealing them. Under cover of these blinders, he now opens the slips and proceeds to conduct the seance.

Another steal that he has been know to make, which we do not like nearly as well as the above is to have one or more envelopes with all the mucilage "licked off". He proceeds as before. But, he pretends to seal this envelope and holding it on top of the pile of envelopes that he still has in his hands, he "top changes" for another envelope containing fake slips. As he passes among the audience he folds this envelope twice and as he makes some remark concerning the mind of some noted personage he has read, he slips this into his trouser pocket. In fact, in his entire act, his hand goes into his pocket very frequently, thereby throwing off any suspicion when he actually makes a steal and had to make this move.

He answers very few questions, contenting himself with merely reading what the questions are and frequently gives the impression that he has answered a question. This is an old trick of the spook workers and always goes over big. Suppose the question is, "Will I recover my watch that was lost last January?" signed with the initials G.M.C. He will first call these initials and ask the person who wrote them to stand, then he will say "My impression is that you are asking about some jewellery. Do you want me to try and tell you what it was? Now concentrate on it very strongly. It seems to be a ring. No, I am mistaken, it is a watch. Is that correct, sir? Now I will ask you to concentrate on what has occurred to this. Oh yes, it was lost. Is that correct, sir? In fact in answer to your question, I believe I can say that your watch was lost in January? Is that correct, sir? Thank you, sir". And with a nod he dismisses the man allowing him again to become seated.

And the impression to the entire audience with the exception of the man himself is that he answered a question that the man asked, and the man himself is satisfied, because he thinks that he has had his mind read, showing what the question was.

In passing out the questions as we have said, he keeps up a continual rapid fire talk. To one he will say "Just write down your telephone number and sign it." To another, "The date of your birth". To another "A serial number of some bank note you have in your pocket." Later he gives the desired information, laying stress, for instance, on the fact that he has never met the man before and that he has no way of knowing what the number of the bank note, which the man now has concealed in his pocket, could be. He claims of course, to answer questions written on your program or on your own paper. These are not answered unless some clues to them is given on the slips that he has stolen. He may, for instance, get a question, "What is the number of the dollar bill which I have written on my program". This he will turn to his advantage by saying, "You wish to know the serial number of a bank note. There seems to be several thinking of such a number and the vibrations of my mind are somewhat confused, however, I will say this, the bill you are thinking of is a one dollar bill."

He frequently during the performance is able to glimpse a question which has been written and which he has allowed them to retain. When this happens, he, of course, makes great capital of it. After he is finished reading his questions, he usually retains date or number for an added test period. After laying down his pad he steps down into the theatre, inquires who asked, for instance, we shall say their birth date, of course, not mentioning the fact that this information was given on the slip. "Is there a Mrs. Jones who asked if I could tell her birth date? Now, Mrs. Jones, you might think it possible that in some way I could get possession of your question, but would you really believe in a transference of the mind, if I should ask some lady here, whom I have never seen before, to give you the answer of your question? Mrs. Jones, do you mind standing up for just one minute? and Sir, do you mind lending me the young lady who is with you and I assure you that I will return her in a few minutes, and that I am only borrowing her in the interest of science. Will you please stand up Miss, and Sir, would you object if I were to hold her hand, of course, still just in the interest of science? Now I will ask you first, have you any idea of what the date is that the young lady is going to concentrate on? You have not? And I wish to ask you also, have you ever met me before, or do you know the lady? Now as I hold your hand," (he holds the hand and with his other hand covers both his and the girl's hand) "You will receive mental vibrations, impressing on you strongly certain things. I will first repeat the months of the year. January, February, March, April, etc., and I want you to tell me when we are finished if you have received any stronger vibrations when we have repeated any particular month." As he names all the different months he gives a slight pressure on the girl's hand. And as he mentions the month that he wishes her to say, he gives a very decided squeeze.

"Now may I ask you, did you receive an impression of any particular month? December and is that correct" and turning to the audience he says, "The lady says December and will some one tell me how many days in December? Thirty-one, and that is right, showing the advantage of a college education. And again to the girl, "we will repeat the 31 days of the month and we will see if you receive vibration from any day." Now, one, 2, 3, 4, 5, 6, etc.

to 31. "And you received a vibration on what? Twenty-nine you say? December 29th the lady says, Is that correct, Madam? Now as to the years, we will begin first with the centuries. Let us say 1500, 1600, 1700, 1800, and 1900 and what century? You say 1800? Now let us get a little closer, we will say in the first 10, 20, 30, etc., and now as for the particular year, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, and the young lady says it is December 29th, 1894, is that correct, Madam? Now I wish to ask you, is that not really a miracle? Neither of these ladies have met me before, I had no way of knowing what the date was, and neither had this lady. I wish to thank you both", and he dismisses them. But suddenly as an afterthought he turns to the gentleman saying, "I wish to thank you Sir, for the loan of the young lady, and furthermore to assure that once I have released her hand the chain of thought is again broken. She is no longer a mind reader. You may go ahead very safely with your thinking." Sometimes this is varied, by having the subject write the numbers or dates upon a blackboard.

Another effect is that while going through the audience he suggests to someone to draw a picture, say a horse, when he comes to this in his slips, he announces that there is one person who has drawn in his mind a picture. Do not say "Drew" say "Drawn in his mind". He then gives him a sheet of paper and asks him to draw the picture he has in his mind and not change. He, of course, thinks that the medium means the one that he drew on the small slip. No one else knows that he drew a picture. Ask him to draw the same picture and you set on the stage and copy from the slip the picture that he has drawn, explaining that you are not a very good artist and have only a mental image to follow. Then when you compare, you both have the same picture and this is a knockout to the spectators.

As you are looking at the slips on the stage and answering a few of them, you will have ample opportunity to make notes on practically all of them. You can then dispose of the slips as you wish, and walk down through the audience still make notes on your pad, but really reading the notes you have already made. We understand at one time he has a few printed slips bearing the inscription, "What is your name, and what is your phone number?" This could be used, but of course isn't really necessary, as he simply suggests as he goes among them, writing the phone number, and name.

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#### THE PHANTOM TELEPHONE OPERATOR

By U. F. Grant

The principle used in this act is an adaptation of an old principle used in a clever manner.

Performer displays five pieces of white cardboard each about 3½ by 5½ inches. On each one are listed the names of five various firms, such as Grocer, Meat Market, Beauty Parlor, etc. Names on all five cards are different, giving an assortment of twenty-five names. Each bearer of a card is told to mentally select one of the names on their card.

Following this, performer patters along to the effect he has with him this evening a former Telephone Operator, who is able to discern names of firms and their telephone numbers by people merely thinking of them. And on the cards passed out are listed names of firms taken from the exchange in a small city, the young lady formerly worked in. So with the audience's permission, he takes great pleasure in presenting Miss.....The Phantom Telephone Operator.

The Medium enters and sits at a small table. Following this, performer displays five more cards, on these cards are typed the telephone numbers of the firms listed on the cards the people in the audience are now holding. But they are listed on the cards alphabetically. All the A's on one card, B's on another, etc.

Performer steps to first person holding a card and lets this person pick out the letter card that corresponds with the first letter of the firm they are thinking of. Person then looks up the telephone number of the firm on this card. He is then told to stand and concentrate on the number and firm's name. Immediately the Medium calls out the number person is thinking of, also the name of the firm that goes with the number. Done in the following manner. (The gentleman is thinking of the number 23163 - this is the City Meat Market. He wants three pounds of steak and six pork chops, etc.) This is continued with the people holding the remaining cards, giving some comedy item the person might want to order from that firm. Or inquiring what they would like to order, etc.

In all the act runs only about eight minutes. Just enough to lend a nice mental interlude to any act.

Preparation: Glance at the arrangement of the sets of names listed here. Note we have at the top five sets of names, with five names in each set. The sets being numbered from one to five. Procure some white show card card-board at your local Stationery Store and cut this into small cards about 3½ and 5½. With a typewriter, type on these (five) cards at the top, numbers from one to five. On the first card 1, second 2, etc. Under number 1, type out the names listed under No. 1, on this page. On No. 2 the list under No. 2 on this page, and so on with all five cards.

No. 1	No. 2	No. 3
Butler, The Dentist	Eccle's, The Florist	American Cleaners
Chesbro's Grocery Store	Carey's Junk Shop	City Bank
Acme Meat Market	Devoe Barber Shop	Drum's Antique Shop
Denne, The Jeweler	Alice's Beauty Parlor	Everest Fur Store
Eaton's Bakery	Buick Garage	Bradford Sport Store
No. 4	No. 5	
Brick's Kandy Shop	Dickson Animal Hospital	
Adam's Ice Co.	Clarence The Tire Man	
Doyle Bus Line	Ackley Credit Agency	
Excelle Dept. Store	Barnes Credit Clothier	
Chinese Laundry	Ellsworth Music Store	

## A

Acme Meat Market - 204-4080  
 Alice Beauty Parlor - 661-1321  
 American Cleaners - 704-1408  
 Adams Ice Company - 771-1542  
 Ackley Credit Agency - 220-4400

## B

Butler The Dentist - 362-7240  
 Buick Garage - 609-1218  
 Bradford Sport Store - 113-2260  
 Bricks Kandy Shop - 104-2080  
 Barnes Credit Clothier - 605-1210

## C

Chesbro's Grocery Store - 231-4620  
 Carey's Junk Shop - 208-4160  
 City Bank - 113-2260  
 Chinese Laundry - 222-4440  
 Clarence The Tire Man - 108-2160

## D

Denne The Jeweler - 504-1608  
 DeVoe Barber Shop - 774-1548  
 Drum's Antique Shop - 504-1008  
 Doyle Bus Line - 991-1982  
 Dickson Animal Hospital - 432-8640

## E

Eaton's Bakery - 883-1766  
 Eccles the Florist - 532-1064  
 Everest Fur Store - 313-6260  
 Excellence Dept. Store - 404-8080  
 Ellsworth Music Store - 505-1010

Now make up a second set of five cards, lettering these from A to E; on each card type out names of firms and telephone numbers.

Besides these you require a Key Card for the Medium. On a large card type all the names and telephone numbers in the sections from A to E, but all on one card. This is on the table Medium sits at, and is not seen by the audience.

Now for the Actual Working. Performer passes out the five cards numbered from one to five. Then he steps to the first person, who has card No. 1 and lets that person pick out the Alphabet card to look up his number. If this person picks out alphabet card C, the performer secretly signals number 3 to the Medium. This is easily done by the fingers, as the hand is held behind the back or up on coat lapel. Soon as Medium gets the signal, she looks on the alphabetical list in front of her and looks at C on the list as it is the third letter of the Alphabet. The Medium knowing this is the first person, and that he has taken alphabet card C, calls out first name under the C's, namely Chesbro Grocery Store - No. 2313.

If the second person takes alphabet card E she knows they are thinking of Eccle's The Florist, as that is the second name on the E list.

Whatever alphabet card the person holding card No. 5 looks at she knows it is the fifth name on that card, etc....

For example, if they have card No. 4 and thought of the Doyle Bus Line, they would have to take alphabet card D, to find the Telephone number of that firm. And having the fourth card, it tells the Medium it is the fourth name on that list or Doyle Bus Line.

That's all there is to it. A simple sure fire, cute little act. Give

it a try at your next show and we are sure you will be pleased with the results.

If one cares to he can type in names of local firms with their correct phone numbers. Or if a person is working a single act he can work the effect alone, naming the firm and phone number after handling the alphabet card to the person. In this manner; the performer must memorize the names of firms and their order.

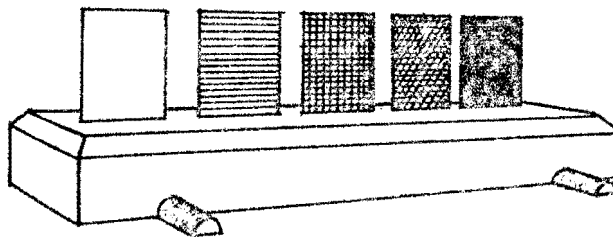
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(Ed Mellon)  
"QUANTIMENTAL"

We sincerely believe that this is one of the most baffling effects in the realm of Mentalism! Effects made possible by the application of a NEW PRINCIPLE. To those not knowing the ingenious secret there just isn't any solution.... unless they wish to regard it as genuine Mentalism!

#### THE APPARATUS

Much work and experimentation have gone into developing the unique principle. The stand contains the secret mechanism that makes the following effects possible, yet it is carefully designed to arouse no suspicion.



"QUANTIMENTAL" STAND  
AVAILABLE FROM MAGIC  
DEALERS

Remove the backplate by pushing up on the left hand side. You will find five differently colored miniature balls. Each ball represents a number and the numbers are easily remembered because you assign the numbers to the balls according to the color range. That is, from the lightest ball to the darkest. Thus Number 1 is the white ball since it is the lightest, Number 2 is the yellow ball, 3 is the blue, 4 is the green and 5 is the black and of course the darkest ball.

1      2      3      4      5  
WHITE YELLOW BLUE GREEN BLACK



## THE SETUP

The balls are now dropped into each hole in the back of the stand starting from the left hole and working to the right. Into the first hole drop the white ball, next hole the yellow ball, next hole the blue, next hole the green, and the last hole receives the black ball. Now take the color cards supplied with the outfit and put the white card in the slot on top of the stand so that it looks the white ball in, next the yellow card is placed in the slot and holds the yellow ball in, the blue card holds the blue ball in, etc. Now you can fasten the backplate on, set the stand in working position and watch how the outfit operates.

## THE TRYOUT

Remove any card and note that this automatically releases the corresponding ball which rolls silently down the incline to become visible in the little window at the lower right hand corner of the stand. Thus if you removed the yellow card, which is the second card from the left (you're looking at the rear of the stand) the yellow ball will be the **FIRST BALL VISIBLE AT THE EXTREME RIGHT OF THE STAND**. Now let's assume that you removed the next four cards in the following order: **BLACK, WHITE, GREEN, BLUE**. The window would then show the five balls lined up and reading from **RIGHT TO LEFT: YELLOW, BLACK, WHITE, GREEN, AND BLUE**. Thus you would know exactly in what **ORDER** the cards had been taken even if someone else had taken the cards without you seeing them do it.

## FIVE PERSONS EACH TAKING ONE CARD

Assuming that five persons had each taken a card and concealed it on their person, it is possible for you to tell what card each one is holding even though you did not see them take their card.

To do this it is necessary to assign numbers to each of the five persons. The best way to do this, so as to eliminate any memory work, is to line them up some distance from the stand. Then instruct the person nearest the stand, to walk over to the stand and remove any card he desires, place it in his pocket and walk back to his original position. Instruct the next person that as soon as the first man gets back to his original position, that he is to walk over and take any card, place it in his pocket and then go back to his original position. The other three are instructed in the same manner... When they have completed these instructions you will have no trouble knowing who is number one, two, three, four, and five.

Now all you have to do to determine who is holding which card is to glimpse the order of the balls in the window of the stand, reading from **RIGHT to LEFT**. The first ball at the extreme right tells you what color the **FIRST** man is holding, the second ball from the right tells you what color card the **SECOND** man is holding, etc.

You should now understand the principle involved and it applies to whatever you decide to use in place of the color cards.

## USING OTHER CARDS

ESP CARDS are easily remembered in this order: CIRCLE is ONE, CROSS is TWO, THREE WAVY LINES is THREE, SQUARE is FOUR and FIVE POINTED STAR is FIVE.

PLAYING CARDS can be arranged in any order, such as Si Stebbins, convenient for you to recall.

Another important point is that you can use THREE GIANT CARDS IN THE STAND for added visibility plus the fact that it is easier inasmuch as you only use three balls (WHITE, YELLOW, AND BLUE) and only have three cards to remember. It is a matter of opinion as to whether the effect is lessened for using three cards instead of five.

## USING ENVELOPES

To use envelopes place them in the stand just as you would the cards. The flaps are open and you can drop a penny in the first one, a nickel in the second, a dime in the third, a quarter in the fourth, and a half in the fifth. Then you can proceed with the effect and tell each person what coin they are holding.

A fine presentation would be to borrow the five coins, switch for your own that you have memorized the dates, drop these into the envelopes. Then when you tell each what coin they are holding you can also name the dates ON WHAT WERE APPARENTLY BORROWED COINS! The same thing could be done with bills, in which case you would give the serial numbers.

## THE GREAT MURDER MYSTERY

Using cards with the appropriate drawings, you can do the Murder Mystery Test naming the witnesses, the victim, the holder of the murder weapon and of course the climax comes when you name the murderer!

## THE LOCK TEST

To do the lock test with any lock and five keys, have the envelopes in position in the stand. Hand each person a key and let them try it in the lock. As soon as they have tried a key in the lock, they are to drop the key into any envelope. You watch to see which key opens the lock and then note into which envelope it is dropped. Then when you turn away from the proceedings and the spectators take the envelopes, you know he has the key that opens the lock by the position of the ball corresponding to the envelope you noted.

## WORKING THE EFFECT FOR LESS THAN FIVE PERSONS

Naturally it is possible to work the effect for from one to five persons.

Assuming that you are using ESP cards and are working for one person, place the cards in the stand with the BACKS of the cards facing the spectator. You can then turn the entire stand around to show the faces of the cards, remembering to keep the small window covered with your hand. Turn the stand around

again and tell the spectator that he is to take any one of the five cards out of the stand, look at the face of it and concentrate on the symbol for five seconds. Then he is to replace the card in the stand exactly as it was before. Your back has been turned as he does this. When you turn around and note that the ball that is visible in the window, you immediately know which ESP card he looked at. You can then immediately repeat the effect. Of course if you turn around and there isn't a second ball visible, you know that he looked at the same card again. The reason the cards, in this case, are put in the stand with their backs to the audience is so that there is some reason for the spectator to REMOVE THE CARD.

I believe that by now you can visualize the unlimited presentation possibilities inherent in "QUANTIMENTAL". Play with all the effects and choose the one you like best.

#### IMPORTANT POINTS

At all times regard the stand as just what it seems to be to the spectators. There is no reason why they should suspect the stand, so don't give them cause to be suspicious of the handling of the stand.

Always check the stand before you use it to see that the holes and inclined track are clear of obstructions. Keep the viewing window clean so that the balls are clearly visible to you. If you wish to conceal the window for fear the spectators may detect it while they are removing cards from the stand, it is a simple matter to lay something on the table (such as a pad or a deck of cards) so that the viewing window is perfectly concealed. Then when the time comes to glimpse the balls, just pick up the pad and note the order of the balls. Jot the order on the pad if you wish. You make it appear to the spectators as though you just picked up the pad so you could mark down each spectator's selection as you "received" the impressions. With the deck of ESP or playing cards, your excuse for picking up the deck would be so that you can run through them, remove a card, and say to the spectator that this is the card he is holding. When the spectator displays his card it will be a duplicate of the one you removed from the deck. The same is carried out with the rest of the spectators.

You receive an extra set of balls with the outfit. One of these may be used to check the incline of the stand. With the stand set up to perform place one of the extra balls on the top of the stand behind the cards, and using a ruler or straight piece of cardboard to keep the ball from dropping off, see if the ball will roll towards the right in the direction of the window. (You are standing behind the stand). If the ball does roll in that direction you are OK. If it does not roll in that direction or rolls the opposite way then it will be necessary to raise the left side of the stand slightly. This can best be done by placing say a match folder under the table cloth and resting the left edge of the stand on it. You could, if more convenient place something under the table legs to give you the proper incline. It is best to

check the stand this way before each performance since a table may be tilting the wrong way and not be noticeable to the eye.

Jim Swoger, who has been having a lot of fun with "Quantimental" tells us that his favorite one person routine is to have a lone spectator place one card in each pocket designated by Jim. Each card is removed from the stand, at Jim's direction, studied a moment by the spectator and placed in the pocket Jim designates. Jim turns around and asks the spectator if he remembers which card is in which pocket. Usually the spectator only remembers one or two, which makes Jim's subsequent revelations extremely strong. Very Effective!!

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### ECKLUND'S SUPERIOR PERCEPTION

Robert Ecklund

First Effect: COINCIDENCE, OR ?

One spectator selects a card from the pack of ESP cards. A second person thinks of a number, between one and twenty. Mentalist counts cards and when he arrives at the number the person is thinking of, the assistant stops him. The card at that number has the SAME SYMBOL that the first spectator selected!

Second Effect: ESP IN ACTION!

Three different people PEEK at three different cards, while holding the pack of cards in their own hands. Yet the Mentalist is able to REVEAL all THREE SYMBOLS!

Third Effect: ESP and YOU!

The pack of ESP cards is divided into two piles and one spectator takes his choice of the piles. While he holds his pile BEHIND HIS BACK, he removes any card. A second helper removes any card from the other pile, BEHIND HIS BACK, in the same fair manner YET BOTH CARDS HAVE THE SAME SYMBOL.

Fourth Effect: FINGERS, WITH EYES?

A spectator arranges five symbol cards in any order he wishes. The rest of the pack is mixed, and placed in the pocket, by the Mentalist. He then reaches into his pocket, and finds symbol cards to match the ones arranged by the spectator.

Fifth Effect: PICTURE TUBE BRAIN?

A spectator holds the pack of ESP cards BEHIND HIS BACK, and selects any card he wishes. He then PEEKS at the card, and cuts is back into the deck. He is allowed to cut deck several times. Next he is given a slate, and asked to draw his symbol on it. The Mentalist stands back to back with him, holding a second slate, and they both DRAW THE SAME SYMBOL!

EXTRA BONUS EFFECT. E.S.P., IN PERSON!

While the fifth effect is good, we give you an extra bonus that has ALL THE EARMARKS OF MENTAL TELEPATHY. The five symbol cards are displayed for all to see. A spectator, (not a plant) is given a slate, and he is asked to MENTALLY CHOOSE any of the symbols. While he, and the Mentalist stand BACK TO BACK, holding slates, they both draw the same symbol!

PART 1. You received one deck of ESP cards, plus 12 EXTRA CARDS, of the SAME SYMBOL, and they were CUT SHORT. Mixed, every other card a short force card, with 12 or the regular cards, like a SVENGALI DECK, they work the same way, as a forcing deck.

The 12 regular cards, replaced in the deck, with the force cards are attached to the outside of the card case, with a rubber band. Both the band and the extra cards are used. The extra cards are stacked, the top five are in stacked. CIRCLE, CROSS, WAVY LINES, SQUARE, and STAR. You will use these in the fourth effect.

The stack of envelopes are half and half, back to back. On one side of the pile, you will find a small pencil mark on the envelope. This envelope contains an extra card. FORCE SYMBOL, but from the long regular deck. You will use the envelopes in the third effect.

PART 2. To get ready to do the routine. Place the stack of envelopes in your LEFT coat pocket. Remove the rubber band from cards, and case, and drop it into the RIGHT coat pocket. Drop card case (containing cards) into the RIGHT coat pocket. Place the pile of EXTRA CARDS into the COIN pocket, inside the RIGHT coat pocket.

PART 3. DIRECTIONS

OPENING REMARKS. "Mental telepathy, once considered magic, is thought of as Extra Sensory Perception, today. After years of experiments, Dr. Rhine of the Duke University, has discovered that mental telepathy is reality, and not magic. Just as some of us can learn music, art, or writing, others can never learn these things. The same seems to be true of ESP. Some of us can learn to use ESP, while others never seem to be able to learn to use it".

Show the cards, as you talk, same way you would a SVENGALI DECK.

FIRST EFFECT. PATER. "I will need someone to help me with my first test. Thank you, as I run through the cards, like this, I want you to say stop, whenever you wish. Here? Good, take the card, look at it, be sure to remember it, replace it. Thank you." Card is riffle forced, same as a SVENGALI DECK.

PATER: "Now I'd like you to think of a number, say between 1 and 20. You have a number? Just keep it in mind. Let's see..... Your number is an ODD number.... Right? (A yes or no answer is given).

MOVE: If number is ODD. When a short card is on top of the deck, ANY ODD number will be a force card.

PATTER: "I'll count off the cards, slowly, and when I get to the number you are THINKING of, I want you to say STOP".

MOVE: As you count, replace each card on the bottom of deck. When you are stopped, turn card over, it will be a force card.

If the number is EVEN. Cut the deck, to leave a LONG card on top, with the excuse, "I'd better cut the deck, or someone will say I'm cheating."

PATTER: "I have had one person select a card, and a second person has thought of a number that only he knows. Now as I count off the cards, one at a time, and I ask the gentleman to say STOP, when I arrive at his number. If the card is the same symbol as the first person looked at, you will say it is a coincidence...But is it??" You have counted, until you are stopped...and the cards were the same.

SECOND EFFECT. Cut the deck a time or two, last cut leaves short card on top of deck. Walk into audience, stop beside a spectator. Encircle deck with rubber band, from your right coat pocket.

PATTER: "Take this deck, in your hands, like this, and PEEK at a card, like this (showing what you want done). Don't let anyone see your card. Be sure to remember the symbol on the card. Thank you," Go on to a second person, some distance from the first person who PEEKED at a card. Have this person PEEK at a card, the same as first person did. Go on to still a third person, with the same request to PEEK at a card.

PATTER: "Three different people have PEEKED at three different symbols. Now you, who peeked at cards, please think of nothing but the symbol you saw. I will try to tune in on your thought waves, and discover the symbol you are thinking of. Perhaps if I run through the cards, I may get an impulse, when I see the symbol you have in mind."

MOVE: Run through cards, remove TWO cards at a time (short and long) and replace on bottom of deck. Do not disturb order of cards, short behind long. Repeat this a time or two, as if looking for certain cards. Last time have a different long card, as the short (force) card, short card, and second indifferent long card. Remove the three different cards (long, short, and long) from bottom of deck and put aside rest of the deck.

PATTER: "I have selected three different symbols, I'll show them to everyone and if one of the symbols I have is the one you are thinking of, please stand, and raise your hand." (Show cards). All three persons who PEEKED at cards will raise their hands. While you forced the SAME SYMBOL on three different persons, NO ONE has any way of KNOWING THIS.

THIRD EFFECT. Replace the three cards, just shown, in the last effect, on the bottom of the deck. Ask for an assistant for the next test. Cur deck.

PATTER: "Now I'm going to divide the pack into two piles, by dealing the cards, alternating, from pile to pile, this should mix them so no one will know where any of the symbols are."

MOVE: Deal top card (force) to table. Deal next card (regular) to the right of it. Third card (force) goes on top of first, or left pile. Fourth (regular) on right pile. In other words, you are going to divide the FORCE cards, into one pile, and the regular cards into the other pile. If you (in PRACTICE ONLY) deal the cards FACE UP, you will gain confidence in dealing the cards FACE DOWN, in working the routine.

PATTER: (To assistant). "Please choose one of the piles."

MOVE: FOR FORCE PILE.

PATTER: "Very well, take the pile of your choice, hold it behind your back, and reach in any place, and remove any card you wish. Don't DROP any of the cards, or someone will say we are CHEATING. Place the single card in one of your hip pockets. Now I'll take the rest of the pack".

MOVE: Reach for the pack with right hand, and take cards. At the same time, LEFT hand reaches into trousers pocket, as if looking for something, finding nothing, you remove hand. Right hand (still holding pile of cards) then reaches into RIGHT COAT POCKET. As soon as hand is in pocket, DROP the cards, and grasp the pile in coin pocket. Get the card box, and bring hand out of pocket, holding card box, and cards. LEFT HAND, then reaches into the left pocket and retrieves the pile of envelopes. Lay aside cards and box. Take off (from empty side) an envelope, handing it to assistant.

PATTER: "Here, take this envelope, and with your hands behind your back, place the card you have in your hip pocket in the envelope. Good, now seal the envelope. I'd like to look over the envelope, to see if you have followed my instructions. By the way, do you have a friend out there, in the audience? Good, ask him to come up and help you, please."

PATTER: (To friend) "Your friend here, has selected a card, behind his back, from this pile here, (pick up pile exchanged in pocket, and show cards) and placed his card in an envelope. What? You SAW what went on. I am sure glad SOMEONE is watching... We will place his pile in the card box, and you take the other pile, and holding it BEHIND YOUR BACK, I want you to remove a card, and place it in your hip pocket, just as your friend did. I'll take the rest of the cards, and put them in the box, with the rest of the discarded ones. You take this envelope, (hand empty one) and place the card you have in your hip pocket inside the envelope. Now seal it".

MOVE: Replace the (exchanged) pile you showed helper in box FACE UP, and the second pile, he used goes into box, FACE UP, on top of others in box. This is to keep top five STACKED CARDS on top of deck, ready for later use.

PATTER: "One moment please, may I see the envelope, to check if you have followed my instructions?"

MOVE: Take envelope, look it over good, FROWN, as if something is WRONG. Step around to first assistant, at same time drop envelope on top of pile you are holding in other hand, grasp arm of first helper, saying..

PATTER: "Do YOU TRUST this gentleman???"

MOVE: As you say this turn pile of envelopes over, as you bring pile up, and remove the one with pencil mark on it, SHOWING THIS ENVELOPE, as if something

were wrong with it....

PATTER: "I suppose if YOU say he is trustworthy, he is. So we can go on." (Hand the envelope back to second helper.)

PATTER: (To audience) "The reason I have two friends helping me is because, often two friends will do the same thing at the same time. Such as speaking the same thought, at the same time. Writing a letter at the same time, or other similar things. I can just hear you saying, "What a strange coincidence", when such a thing happens to you, or one of your friends. But is it really just a coincidence? To-night, I'm going to try to prove that Coincidence has no part in such strange happenings, when they happen, time and again it is a part of Extra Sensory Perception, due to the close friendship between them. I have made an effort to influence their subconscious minds, through the use of ESP... I have tried to WILL them to select the SAME SYMBOL. That was the reason for them removing cards behind the back. Had I asked them to TRY to find the same symbol cards, they would either, try too hard, or disbelieving in ESP they would, using the eyes alone, have just picked any card. But unknowingly, they can be influenced into taking the same card. But, before I brag too much, lets open the envelopes and see which of the symbols, you two gentlemen have selected". Envelopes are opened and the cards have the same symbol.

IF REGULAR PILE IS CHOSEN: Have pile placed behind back, card chosen. Hand envelope (empty one) and have enclosed, and sealed. Ask to see envelope, to check same, look it over...look at helper, and...

PATTER: "Do you have a FRIEND out there, in the audience?"

MOVE: As you say FRIEND, drop envelope on pile in left hand, and point at audience with right hand. Left hand turns pile over, as it travels up to meet the Right Hand. Right hand takes off envelope, with pencil mark, and hands it back to assistant. (The exchanged one is handed helper).

SECOND ASSISTANT is handled in the SAME WAY first one was handled in FORCE PILE method. The second helper gets the force pile this time. FORCE PILE is exchanged in coat pocket, same as in instructions for FORCE PILE. Such comedy should be used, in any mental routine, to break up too much serious business, and it is a good misdirection. After force cards are exchanged in pocket, replace the pile in card box FACE UP, add other pile on top of these in box, this will put the pile with the FIVE STACKED cards on top of it, on top of deck, ready for use in the fourth effect. When you take back the two cards, at the finish of the above effect, replace on bottom of deck, so that SHORT CARD is BOTTOM CARD of deck. After the exchange of cards in the third effect, you now have a REGULAR PACK OF ESP CARDS, with ONE SHORT CARD.

FOURTH EFFECT: This effect depends on the FIVE STACKED CARDS ON TOP of the deck. With the SHORT CARD on bottom of deck. Cards can be cut twice and they will again be stacked in order. (single cuts, completed).

MOVE: Run through deck, pick out from different places in the deck, the FIVE SYMBOL CARDS, used in a ESP deck. (Do not take ANY of top 5).



PATTER: "I have the five symbols used in a ESP testing deck, and I'd like someone to arrange them in any order they wish. Would you do that for me please? Thank you, just deal them out on the table in any order you wish". (Or have them placed in a stand, if you have one).

MOVE: Take the balance of pack, cut it a time or two, leaving SHORT CARD on BOTTOM, last cut. Place pack in pocket. (Right empty trousers pocket).

PATTER: "I will try to find the five symbols, to match the ones arranged here, from the cards in my pocket. I do this, much as a blind man finds his cup, spoon, or knife, when he eats. He has learned to see, with his fingertips. I have learned to do the same, any one of you, if you were to try, could do the same thing, provided it was worth a few weeks time spent in hard practice."

MOVE: You KNOW the order of the top five cards on the deck, THINK of the ORDER of the cards as, ONE line for a CIRCLE. TWO lines for a CROSS. THREE WAVY LINES. FOUR lines for a SQUARE, and FIVE LINES FOR THE STAR. In this way it is EASY to remember the order of the top five cards.

FIFTH EFFECT: Again, we will use the SHORT CARD. Cut the deck several times, last cut leaves short card on TOP of deck.

PATTER: "Again, I need someone to help in this next test. Thank you for offering to help. (as you drag up another assistant) I'd like you to take this pack, hold the cards behind your back. Now reach in ANY PLACE, and remove any card. Place this card on the bottom of the pack. You have your card on the bottom of the deck? Good, now bring the pack around so you can PEEK at your card. Be careful so no one can see which symbol you have. Be sure you remember the symbol. Now cut the deck once. Complete the cut. Cut it again. Your card should be lost within the deck, don't you agree? I'll take the deck now, please"

MOVE: Take the cards, cut the SHORT CARD to TOP of deck, which leaves the chosen card on bottom. BUT, don't make any effort to peek at it yet. Take deck in LEFT HAND, holding as in regular overhand shuffle. Right fingers and thumb, grasping bottom half, and takes these cards. LEFT fingers RETAIN bottom card, in a slip off move. Right hand deposits cards to top of deck, LEFT fingers flips cards in left hand. HERE, you glimpse the chosen card. At the same instant right hand deposits cards at bottom of deck in left hand. The move in peeking at chosen card, is done, as you shuffle cards in an overhand way. It is a clean method of glimpsing a card, and easy to do if you take a pack of cards in your hands and follow instructions, above. After shuffle move, drop cards in pocket and....

PATTER: "Please think of nothing but the symbol you have just looked at". You hold hands to head, as if thinking, after a second, continue patter. "It is a strange thing but to a mentalist, a persons thoughts are like handwriting. No two of us write alike, and no two of us have the same thought waves, insofar as a mentalist is concerned. Perhaps, if I have you draw the symbol, you are thinking of, I may get a better impression."

MOVE: Here, two slates, for platform work, or two pads for close-up work are needed. Hand one to assistant.

PATTER: "Take this slate and draw the symbol you are thinking of on it. Take your time, I want you to draw as near like the symbol as you can. Draw as large as the slate allows. As you draw, we will stand back to back, and I will draw the first symbol that pops into my mind." Both draw same design.

BONUS EFFECT. In this method of drawing the same symbol as spectator does, you can allow a MENTAL SELECTION of one of the five symbols. You can give him his choice of slates. You stand back to back with assistant, and draw, almost at the same time as he does. If you COULD REALLY READ MINDS, you COULD NOT present an effect any clearer than this!

SECRET: ? You USE YOUR EARS. Anyone can HEAR any of the five symbols, as they are drawn on a slate, and know, one from another. The REAL SECRET is in SELLING the spectator the idea of drawing with GREAT CARE, to make his drawing as near like the symbol that was on his card. Think of the five symbols as... ONE line makes CIRCLE. TWO lines are used in a CROSS. THREE lines mean the WAVY LINES. FOUR lines make a SQUARE, and FIVE lines make a STAR. Even if you get a person who does not lift up the chalk, once the symbol is started, there is a SHORT PAUSE, as a corner is rounded. If you watch, you will learn some people make a circle with two lines. BUT these two lines are longer than the ones used in making a cross, and drawn slower. The EFFECT is WORTH any amount of practice it may take you to get it down pat.

Extra force cards are available from the dealer you bought this effect from for only \$1.00 for any two symbols in a deck. Please state which of the symbols you want. With an extra set, you can repeat the routine, or change from show to show.

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#### KHAN SLATE TEST

(Corinda)

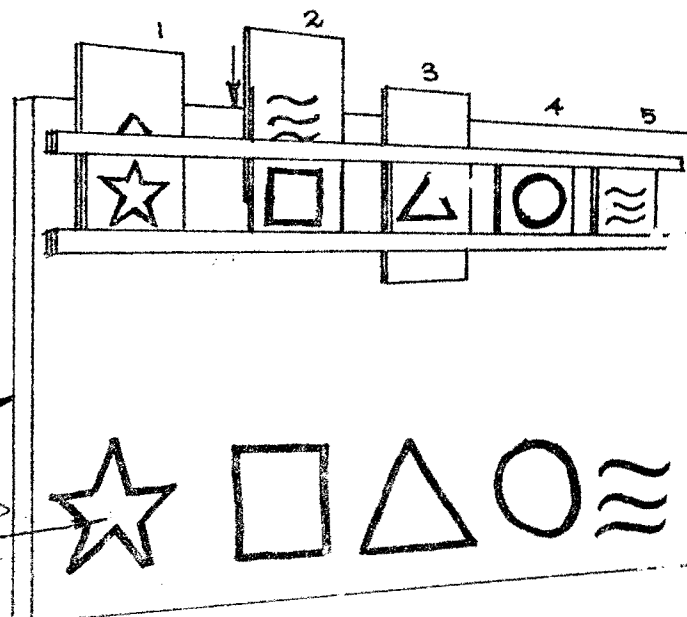
Effect: Five E.S.P. Cards are shown all different. They are taken and mixed. On a slate you write a prediction and then ask that the cards be placed in any order the spectator wishes. This done, it is shown that you have made FIVE correct predictions, and in the very same order as you had prophesized.

Presentation: The Khan Slate has a double band running down one side. This band itself has two sections, the upper and lower. On the lower band are fixed the centers of five E.S.P. Cards. In operation, the cards are slid under these bands. Follow each move in the routine and you will see how it works. Afterwards, you may vary the presentation to suit your own style. (See Illustration).

FIXED CARDS UNDER TOP 2 BANDS OF ELASTIC TAPE EX. 4 & 5. FULL CARDS ARE PLACED BENEATH THESE EX. 1, 2, & 3 AS DIRECTED BY AUDIENCE.

NOTE: NOS. 1, 2, 3, 4, 5. ARE WRITTEN ON OTHER SIDE OF SLATE W/ CHALK.

SYMBOLS CHALKED BY PERFORMER



- (1) Set the slate ready for use. Take the five cards provided and push them under the TOP band so that they cover the fakes from view. Have the cards facing out-wards -- that is, showing the signs. Put them in any order THAT IS NOT THE SAME ORDER AS THE FAKES.
- (2) Adjust the cards so that you get about an inch sticking out over the edge of the slate---as shown in the diagram on Page 2. The design of the card should be between the two bands.
- (3) See that the slate is clean, and ready to write your prediction.
- (4) See that the other side of the slate, you have the numbers 1-2-3-4-5 drawn in a row from top to bottom representing the five positions that the cards are held in, on the front side. This is all that is needed for preparation.
- (5) To perform, hold the slate in the left hand with the cards to the right of the slate. Display the five signs and name them from top to bottom. Immediately turn the slate to hide the cards and ask someone if they can remember the top card. They may - they may not; you show what it is again and emphasize it. This opening subtlety is designed to register in the minds of the audience, that the top card was AT THE START, say, a triangle.

When later your prediction is seen it will be different. If any person is clever enough to remember them all at the start, they are still outfoxed as at the end, they are all different.

- (6) Having shown the order once more, turn the slate to hide the cards and remove them one at a time. It looks as though everything is above board. Put the slate aside, face down. Have the cards mixed and then tell the audience that they must decide on what order they are to be arranged--but FIRST, you must make a Prediction. Pick up the slate and on the face (as in the diagram), with white chalk or artists caryon draw alongside each fake card the same symbol as the fake. Keep the slate in the left hand now with the cards (fakes) to your right and with the right hand, take one of the real cards.
- (7) The audience can see your numbers on the back. Without showing the card ask where shall it go? Whatever number they decide, slide it in UNDER the SECOND BAND and quickly line it up so that the fake covers the original design. Do this with each of the five cards--allowing as many changes of mind as you see fit.
- (8) Finally turn the slate and point to the top drawing - "A SQUARE" and then you point to the top card, "ANOTHER SQUARE." Continue to do this all the way down the slate, emphasizing the drawings against the cards all the way. That's it!
- (9) If you so wish, you can leave an envelope bearing a written prediction of the final order so that at the end you say, "Well, that was a coincidence," and then opening the envelope add, "...but how can we explain what is written here in the envelope...Iwrote it last night."

"The Khan Slate Test" invented by Corinda of England is another of Ferguson's FABULOUS Magic Effects, and is sold in all Leading Magic Shops throughout U.S.A.

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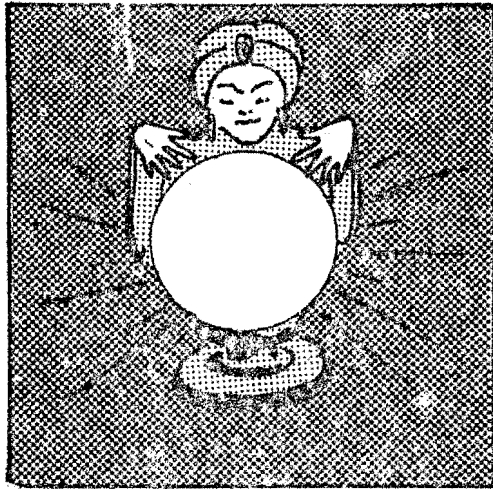
MENTAPAD

An Original Creation By Ed Mishell

Directions

Tear one sheet from pad and give to spectator. Have him write a name, number, card or question as to past, present or future, or draw a design on the crystal ball while performer's back is turned. Performer instructs spectator to fold sheet of paper twice (in half and then in quarters) with message on inside. Performer takes folded slip between right thumb and index finger folds to right and at top, as in Figure 1.

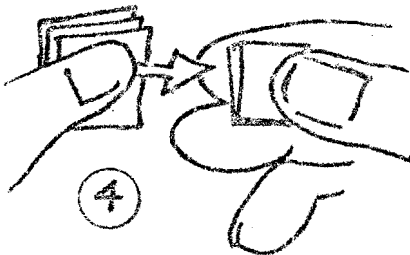
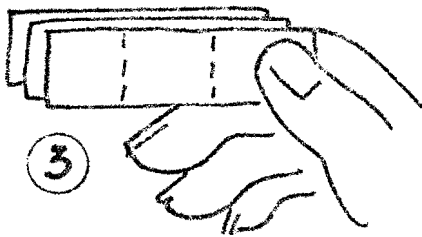
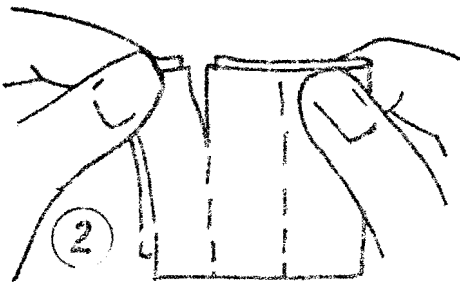
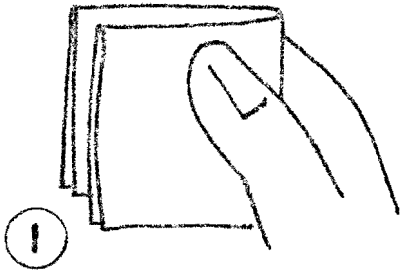
See illustrations next page 



Magician quickly tears slip in three pieces, tearing down with left thumb and index finger as shown by dotted lines on Figure 2 and places torn pieces under piece held by left hand (nearest to index finger).

Then holding all pieces between right index finger and right thumb turn hand so pieces are horizontal and tear down twice as in Figure 3 again placing all pieces under.

As performer throws pieces in ash tray, telling spectator to burn all pieces, he secretly slides the piece facing performer to right and retains it - see figure 4. Under pretense of getting a piece of paper to write the answer you have ample time to open piece of paper and read the message.



#### AN ALTERNATE METHOD

You may use the same tear but have a dab of magician's wax preferably SUSPENSE, which may be obtained from the dealer who supplied you with this effect, on the inside cover of a match book which is open in right trousers pocket. When center-piece of MENTA slip is retained in right hand, as in figure 4 of right hand, both hands go to pockets looking for matches.

Press torn piece of clip against adherant SUSPENSE and close match book, taking same from pocket.

While getting match to burn remaining pieces, you have ample time and cover to read message, close match book and dispose of same.

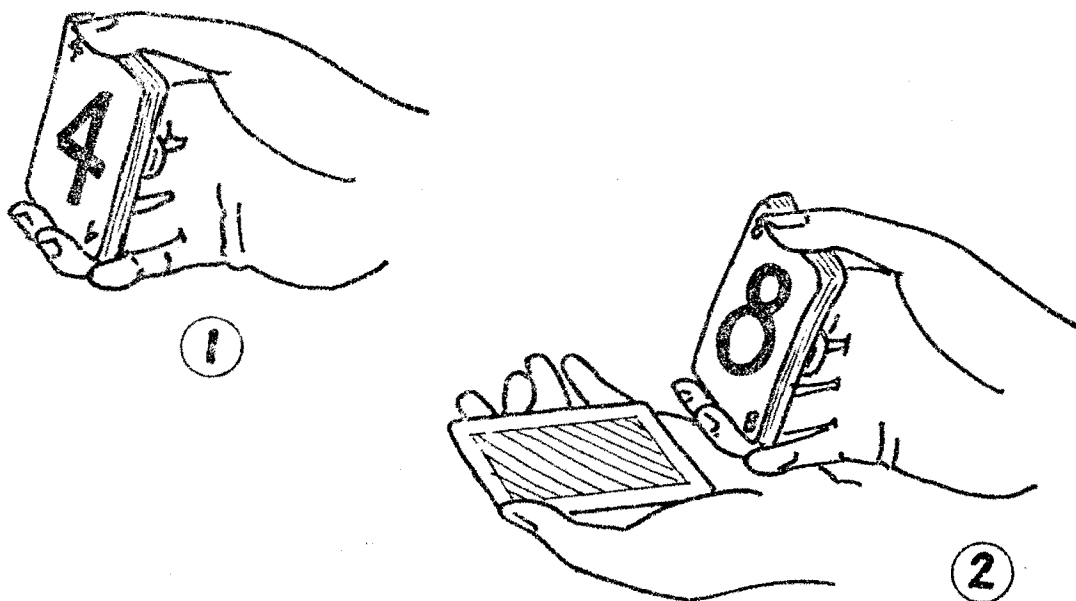
A MECCA MAGIC PRODUCT

"ANY MAGAZINE"

Abbott's Magic Mfg. Co.

Here at last is a direct method in which to disclose a chosen word in an unprepared magazine. The secret lies in the packet of cards supplied. The long and short principle is used, the short cards all bearing the same number as in the Svengali Deck principle.

Supposing that this number is 14, it denotes the page to be used--and the two figures (1 and 4) added together total 5 which denotes the fifth word on that page. So all you have to do is write down this word alongside the name of the magazine -- for instance, "Saturday Evening Post -- going". You can also add a few cue words to bring to mind the sentence in which the word appears. So if you use six magazines, write the names of all of them on a card with the fifth word on Page 14 opposite.



Presentation: The numbered cards are shown as follows: Hold them as in Fig. 1. Riffle slowly by pulling back thumb, allowing two cards to fall (the short card hidden by the long card), the left hand taking card (really two cards) as it falls -- Fig. 2. This is continued until all or most of the different numbers are shown. This showing ~~the cards to be all different~~ should be done in a casual way. You are merely showing that you have a packet of numbered cards, each number different.

A spectator is requested to lift up (cut) some of the cards and put them to one side or hand them to you. He then lifts off the top card at the cut and of course it must be a short card with the number that is to be used.

Spectator is given the six magazines and asked to choose one. This gives you ample opportunity to place your hand in your pocket and get possession of the cue card, which is then held concealed in the curled fingers of hand. When spectator has chosen one of the magazines, he is asked to note the 5th word on Page 14 -- and you disclose the word and read part of the sentence.

PATTER: "Ladies and Gentlemen, I have here six current magazines (name them). Presently I will ask some member of the audience to choose one word from one of these magazines. Experience has taught me not to have a word picked at random or to have a page number called. Some might think that all this was arranged before hand with a certain member of the audience. We eliminate all doubts of this kind by using a packet of cards, each bearing a different number. Let me show you. Now to arrive at a number fairly, I want you, sir, to lift up some of the cards. Now take the top card just where the cards were divided. Fair enough? Thank you!" Show the number to the audience.

"The next thing is for you to choose one of these magazines. Remember, you are doing this after the number of the page has been decided upon. You say the number is 14. Now will you turn to page 14 of the magazine-- and to make it even fairer, add the two figures of your number together -- 1 and 4 totals 5. Look at the fifth word, and my part is to also read the freely chosen word -- it's your own choice. However, I do not look at the magazine. I only look at you. The word is "possible". Now mentally read some of the words before and after the word "possible". I get it now. It reads. 'Regardless of one's knowledge it is POSSIBLE to be wrong.'

"Ladies and Gentlemen, I thank you for your kind cooperation in this Magic of the Magazines."

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### THE "BEST" BOOK TEST

(By VOLTA, "The Man With the RADAR-MIND")

I PREDICT that from now on this will be your FAVORITE Book Test. Fast, sure, quick and clean as a shot. Use your favorite pack of cards or even a borrowed one of standard texture and finish.

Presentation and Patter: Turn pack FACE UP. Withdraw from it the first card thereon (say the ACE of some suit). Lay it face up on table or lean it against card easel or holder. Turn pack FACE DOWN. Place Ace face up in his hand. "Keep looking at the ACE, sir. Now PUSH it into the pack any place you like, near the center -- keeping it Face Up like that so that it will enter the pack in REVERSED POSITION. Call attention of audience to what has been done. "An ACE of (naming suit) has been pushed or inserted into the pack so it is in the opposite direction to all other cards of the pack."

"I will turn the pack OVER --- and spread the cards along this table (or along this easel) so all can see just where the ACE has been inserted upside down, in this pack, by the gentleman. There it is (pointing). Let us see WHAT TWO CARDS you have haphazardly inserted this card between. It is between the SIX Of SPADES and the FOUR of DIAMONDS. The SIX and FOUR, is that right sir?"

"Now the gentleman (or lady) holding the Annual Year Book of this club (Membership, school book, dictionary or phone book if preferred) who is standing way at the other side of this room -- will you please OPEN the book to the SIXTY-FOURTH PAGE of the book? Thank you. I will wait until you find it. You have it? Good! Now please LOOK at the FIRST WORD of the first sentence that you find printed on that page. Read it over to yourself, please, SILENTLY of course. CONCENTRATE on it MENTALLY for a few seconds. Keep THINKING OF IT. GOOD! That is right! Is that word 'MEMBERSHIP'? IT IS? Fine! CONGRATULATIONS, Sir (or Madame or Miss) - you did that WONDERFULLY! Now will you try that once more please -- just look at the NEXT WORD of the SENTENCE.-----KEEP LOOKING AT IT".

"You must keep looking at it so as to fix it in the form of a mental vision in your mind. It seems to me to be a SHORT word, about three or four letters. Is it 'HAS'? Excellent, sir, you have succeeded in transmitting another word telepathically to me. Once again, please! Try the NEXT word. This is a little longer word, is it not? Will you please SPELL IT OVER SLOWLY to yourself. Silently, of course. -G - R - O - V --no, no - wait a moment. That should be G - R - O - W - I then N - G - 'GROWING'? Right! You are doing fine, sir. Now try the next word all in one picture. -- 'LARGER' -- Now the next word --EACH-- Now the next word --- YEAR. Is that a period I see there, sir? Yes? Then it is the LAST word of a sentence. Correct? Very fine indeed, sir. Thank you. Now when someone talks about the famous Dr. Rhine experiments conducted at DUKE UNIVERSITY, you can say that you have successfully taken part in experiments of same nature and know about them from actual experience. LADIES AND GENTLEMEN. I think these two gentlemen who have so kindly taken part in this experiment have done an excellent job. So let us all THANK them with a generous round of applause." THIS IS GOOD SHOWMANSHIP BECAUSE IT PRODUCES APPLAUSE, WHICH WHILE APPARENTLY GIVEN AWAY GENEROUSLY BY YOU TO THE VOLUNTEER ASSISTANTS - IS REALLY CREDITED TO YOU, for it brings to attention of the audience that YOU, TOO, HAVE done a most EXCELLENT JOB in executing the feat.

Like the star of the show giving credit to the supporting cast, saying "Without their excellent support, I could not have given this performance at all."

The Secret: Use a double faced Ace of Diamonds (or any other LOW denomination card like a 2 or 3 or 4 spot, because low numbered cards are easy to distinguish. Card should have a surface that matches that of the plain pack you intended to use. From your plain pack locate the regular Ace of Diamonds (or other card to match) and place it between any SIX and FOUR Spot cards -- but in REVERSED POSITION. Have this near the lower portion of pack.

Notice what card face appears on the OTHER SIDE of your DOUBLE FACED CARD, whatever card it is, REMOVE the corresponding plain card in the regular deck and put it away somewhere. Turn your DOUBLE FACED CARD with the ACE side uppermost. Lay it on the FRONT of your FACE UP pack. Or have it the second or third card if preferred.

In whatever book you use, simply memorize the first sentence appearing on Page 64. There is your feat. Simple, direct ONE, TWO THREE -- Go!



QUESTION ANSWERED: The reason that ONLY the PLAIN ACE (which you placed between the SIX and FOUR) shows up as the ONLY REVERSED CARD in the pack -- is because the DOUBLE FACED ACE that spectator inserted in pack HAD AN INDIFFERENT FACE CARD on its other side -- so it blends right in with the other FACE UP cards in the pack.

Present exactly as described above and you have a terrific effect.

CAUTION: When working on high platform or stage keep double face card POINTED slightly downward when handling it to prevent anyone in front row getting a view of the under side of card.

TO ASSURE SAFETY you may HOLD the ACE (trick Ace) yourself -- and have the spectator hold the pack -- and have him push the pack toward the ACE you are holding so that the card will enter into pack near the center, thus you are extra safe because no one can accidentally flash the other side of the card toward the audience when it is being pushed into the pack.

ELABORATIONS: You can use three large telephone directories and give the spectator a choice of which he will use. Simply memorize the first name or number on the 64th page of each book or write them down on a piece of card about 2 inches square and paste it on the underside of the playing card case from which you take the cards. Then as you place the pack back in the case you can read the data off easily -- and drop case in pocket in natural manner. Use the membership book or yearbook of a club or fraternity giving it a local touch.

SPECIAL FEATURES: You can change the page number for each show using a different Word or SENTENCE for each show. Thereby never repeat -- by simply placing your ace between cards of a different number. You can arrive at a higher number than 64 by simply saying "the 6 spot and the 4 spot make 64 and the Ace makes one turn to page 641." Or if you use a higher card than the Ace in your Double Faced card add whatever number it indicates, 3, 4, or as the case may be.

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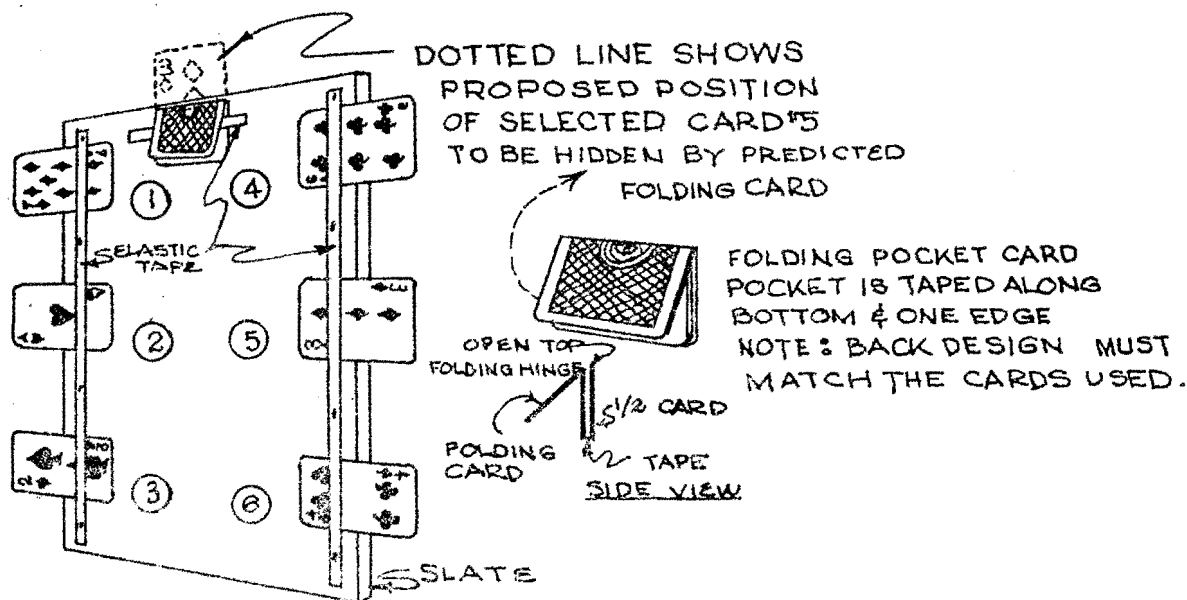
"ANY CARDS" SLATE--OF--MIND

Originated By ALDINI

Released by U.F. Grant

Effect: Mystery worker picks up a slate with 6 cards clipped around same backs out. Anyone thinks of one of the cards, magician makes a prediction on face of slate, then person points to one of six cards and Magi clips it to top of slate. On turning slate around the prediction matches the card. Rest of cards scaled out to audience to show they are all different.

Secret: You keep face of slate towards yourself with fake pocket card at top, six cards are clipped around back of slate backs out. Your prediction is name of fake card... Thus when they point out a card you clip it to top side of your slate but so it goes in pocket of lower half of fake card. (Pocket is closed at bottom and one side, thus when you slide card in push it down and over so it will automatically line up with fake card). Now hand holding slate at top with thumb at fake side next to fake folded card, then just as you go to turn slate around thumb pushes folded card up and it covers face of other card, thumb holds slate and card in that position and they see your prediction matches the card and also see rest of the cards are all different, then remove them one at time and scale them to audience.



When you turn slate around to show card and prediction, keep top of slate tipped backwards slightly, so they will not see edges of the two cards near top.

If DESIRED you may start off by borrowing a deck and then remove any six cards from deck (must be bridge size cards) without looking at them and you clip them around slate, backs out, and then proceed as above....

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### U L T I S S I M O

WINNER OF THE TALBOT TROPHY FOR ORIGINALITY - P.C.A.M. Los Angeles

- Merv Taylor -

Ultissimo as its name indicates, is a highly improved trick. It represents "the last word" in mental card effects. The new idea and the natural, believable routing, transforms the older trick into a masterful phenomena. Guard its secret well.

#### WHAT YOU HAVE

1. One complete deck of blank-backed cards.
2. "EXTRA JOKER", with a back.
3. Two double-backed cards matching the "EXTRA JOKER".
4. A small supply of blank-faced cards, with backs that match the other backed cards.
5. A beautiful lustrous and transparent Lucite card rack (which can be used for many card effects other than ULTISSIMO).
6. A magic fountain pen and Magic INSTANT-DRYING black ink.

The EXTRA JOKER is used at the top of the deck, so that the squared deck can be handled naturally and freely during the pattering, exhibiting BOTH sides, IN A CASUAL MANNER.

Note that the single cards can be easily inserted behind the small clips on the rack. Place only one corner to make the cards stand rigidly, IN A DIAGONAL POSITION. Also note that the bar revolves on the pedestal.

Preparation: Fill the pen according to instructions and practice a bit with it before writing on your cards. Place your cards face up on the table, spread them out and take them one at a time, note their identity, and then with your MAGIC PEN, write the identity on the blank back. Example - 4 SPADES or 4-S. Arrange diagonally and you can write larger and it can be seen from the stage. Use your Ace of Spades as a bottom card to be used as a pointer so that you know which way your cards are facing. This precaution is to avoid placing the cards in your rack in such a manner put the writing up-side down.

Place your pen, two double-backed cards and two blank-faced cards in a vest pocket. Be sure you know the position of the double-backed cards, for they must not be confused with the other two cards in your pocket. Have the two blank faces, two double-backed, and then two blank faces.

Working: By sailing the two cards, you have on the top of the small packet, into the audience, after having shown how your magic pen works. You ask the people that catch the cards to either come up and assist you, or to just stand where they are. This proves to your audience they are not stooges. You have them concentrate, one on a black card and one on a red. Then you write your predictions. (Pretending of course) on a double back card. (The next two cards from the small packet). When you have placed each card in the rack (first and third clip you casually lay down the other two blank-faced, and then pick up the deck. Making sure you don't fan them or expose the backs, you spread them out on the table or fan them with the faces toward the audience and ask your assistants which card he thought of, "Just so that everyone will know, name the card that you thought of". When he names the card you pick it out of the deck (face toward the audience) and stand it in the rack. (Lower left corner on all four cards). Then you recall all that has happened. THEN you say to your first assistant, i.e., the QUEEN OF SPADES IS YOUR SELECTED CARD? Then to the other assistant the same, only using the card he selected, each time pointing to their card. SLOWLY AND DRAMATICALLY THE RACK IS REVOLVED, SO THAT ALL MAY SEE IT. A MIRACLE HAS BEEN PRODUCED. EVERYONE IN AN EFFORT TO READ WHAT YOU HAVE WRITTEN WILL LOSE TRACK OF THE DECEPTION. THIS IS A PSYCHOLOGICAL FACT. (IT WORKS).

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ED MELLON'S  
SON OF A SWITCH

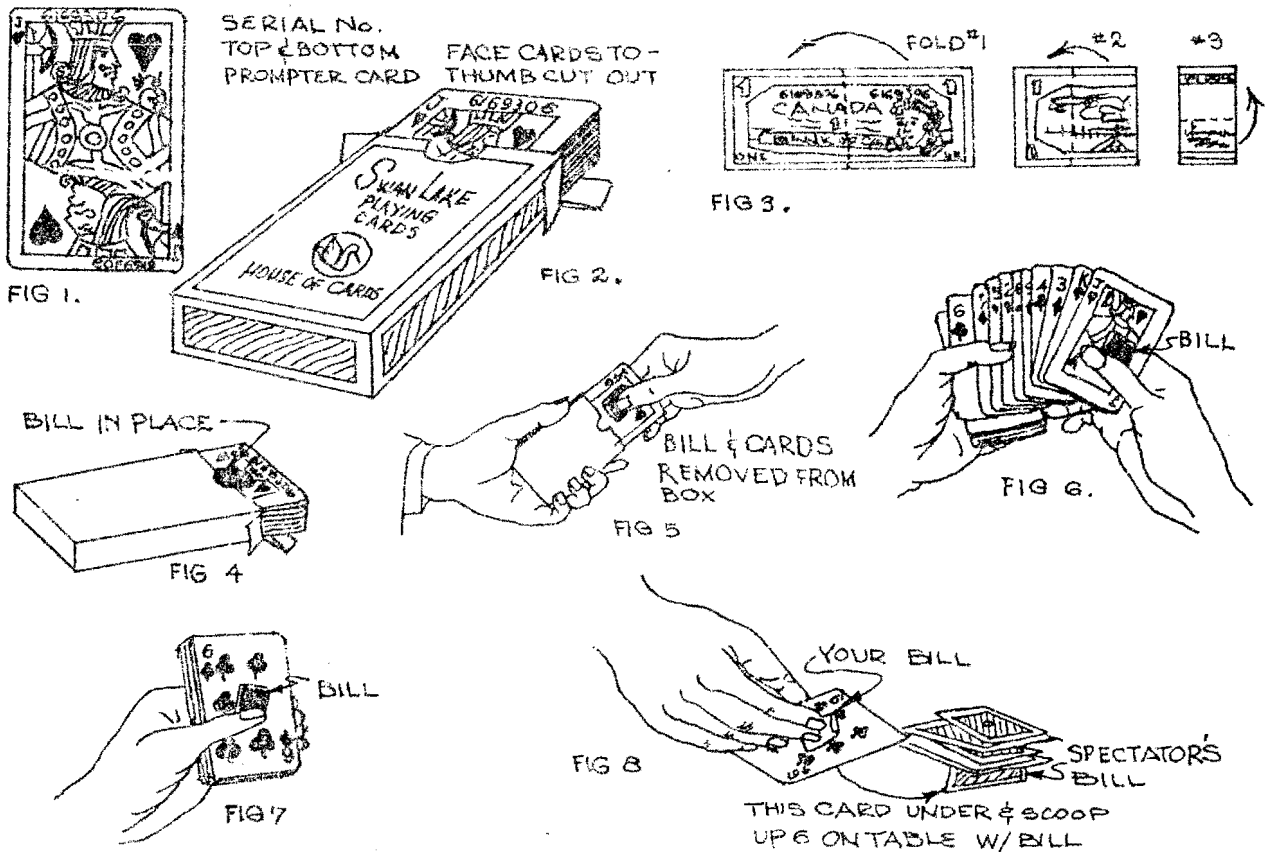
PROPS: A deck of cards and a dollar bill medium worn.

TABLE SWITCH VERSION

Preparation: Remove the deck from the case. On any picture card write, with a light pencil, the serial number of YOUR dollar bill on both narrow ends of the card. This will enable you to easily read the number no matter

which end of the deck is up. See Fig. #1. Place this "prompter card" at the face of the deck. Insert the deck in the card case with the faces of the cards towards the thumb cutout of the case. See Fig. #2.

With your dollar bill face up in front of you, fold the bill in half from right to left with the serial numbers inside. Fold it from right to left again and then fold the bottom up to form a packet an inch and a half by an inch and a quarter. See Fig. #3. Place this folded bill in the card case at the face of the deck. Close the flap of the card case and you are ready to perform.



Presentation: Ask for the loan of a dollar bill. Have the generous one fold it so that it matches the bill that you have concealed in your card case. When he is finished folding the bill have him toss it on the table

You must now remove the cards from the case, keeping your bill carefully hidden in the process. Take the case in the left hand holding it by the tips of the left fingers and thumb, back of the hand up. See Fig. #4. The thumb notch of the case should be up also and to the right.

With your right hand open the flap of the case. Grasp the deck of cards with the right thumb on the face of the deck and the right fingers at the back and begin to remove the cards. As you do this the bill will come along with the cards and can be assisted by gently squeezing the sides of the card case with the left finger tips and thumb. See Fig. #5.

When the cards and bill are about half way out of the case, continue to hold the cards and bill with the right hand BUT let go of the case with the left hand. Now turn the right hand holding the deck, bill and case, over towards yourself so as to conceal the emerging bill from the audience. Place the card case, deck and bill in the palm of your left hand. Hold the card case with the left hand as you pull the deck and bill completely out of the case with the right hand. Place the now empty case on the table with the left hand.

You show now be holding the cards and bill in the right hand with the backs of the cards towards the audience. Fingers of the right hand are on the backs and the thumb is on the face of the cards nipping the hidden bill. Cards and bill are now placed face down in the left hand in readiness for a Hindu shuffle.

With the right hand thumb and second finger, draw out a packet of cards from the center of the deck. With your left fingers and thumb begin pulling a few cards from the top of this packet on to the top of the packet in your left palm until the packet in your right hand is completely exhausted. Thus you have shuffled the deck without disturbing or revealing the hidden bill.

After this casual mixing, take the deck of cards in the right hand, nipping the bill with the right thumb as before and turning the hand so that the face of the deck is towards you. You now begin spreading the cards between the hands, still keeping the bill concealed by holding on to it with the right thumb. See Fig. 6.

With your eye on the prompter card, look for the first card to match, the first digit in the serial number. When you have located this card, say a six (disregard suits), split the deck at this point leaving the six at the face of the left hand portion. Thumb the six off face down on top of the bill that is on the table. Continue finding cards that match the serial number on your prompter card, dropping each card as it is found rather carelessly on top of the other cards now covering the bill on the table.

When you arrive at the last number on the prompter card, say it is a six, locate the corresponding card and slide the hidden bill along the faces of the cards with the right thumb until it is on the face of this card.

Nip the bill with your left thumb and split the deck at this point. See Fig. #7. Lay the portion of the deck in your right hand on the table to one side. With your right hand remove the last card with the hidden bill nipped by your thumb and lay the rest of the deck on top of the portion you just placed down on the table.

Using the final card (and hidden bill) as a SCOOP, shove it sharply under the packet of cards that is covering the spectator's original bill. See Fig. #8. If done correctly, this scopp card and hidden bill will go completely under the packet and spectator's original bill, and, when you turn your right hand over the bill you have been concealing will appear to be the original bill. In reality, the spectator's original bill will be under the face up card and your switched bill will be on top of the face up card. Transfer the packet of cards to your left hand. Now it is only a matter of offering the bill to someone as though on a tray. Let them take the bill and begin calling off the digits of the serial number as you remove and display the corresponding cards from the packet in your left hand. Naturally you must keep the

switched bill out of sight which is an easy matter since the cards offer plenty of cover. As the last card is removed from the left hand, the bill remains in the finger palm position and is disposed of at the first opportunity. If you are seated at a table, you can let the bill slip into your lap as your hand is brought near the edge of the table. At any rate you have SUCCESSFULLY DIVINED THE SERIAL NUMBER.

Points: The letters of the serial number are disregarded since there is nothing to represent them in the deck of cards.

It is best when selecting a bill (your own) to use in this effect to choose one without "0's", although you may use the 10 of any suit to represent a cipher (0).

You may want to use a stand of some sort to display each card as it is found. We highly recommend the stand that is used in J. G. Thompson, Jr.'s superb effect "Mentalism By Design", since it can be used in any effect where you wish to display cards and it breaks down small for packing. If you don't have "Mentalism By Design", the stand may be purchased separately for \$3.50.

#### HAT SWITCH VERSION

This version follows pretty much the same path as the close-up version but the switch is different.

Preparation: Same as close-up version.

Presentation: First a hat should be borrowed and placed opening up on a table. Someone is asked for a loan of a dollar bill. This person is brought on stage and asked to fold their bill as explained in the close-up version. After this is done he is asked to drop the folded bill into the hat.

You then introduce the deck of cards that has been prepared as explained in the close-up version. Remove the deck and bill as before and fan out, as explained before, between the two hands. As you come to the card that matches the first digit of the serial number on your prompter card, split the deck at this point keeping this card at the face of the left hand portion of the deck. Standing behind the table and hat, thumb off the first card face down into the hat and to one side of the bill already in the hat. Reassemble the deck and fan through it again looking for the card that matches the second digit of the serial number on your prompter card. When you find it, split the deck and thumb this card off into the hat the same as you did with the first card, dropping this card on top of the first. The deck is reassembled again and the third card is found.

THIS TIME slide the hidden bill across the faces of the cards on top of this third card. Split the deck at this point and drop this card and bill into the hat. Done properly no one will notice the bill dropping into the hat with the card. Try this in front of a mirror, varying the height of the drop each time to find the proper height and to test how really deceptive this is. This bill and card should be dropped to one side of the bill already in the hat. The fourth card is searched for, found and dropped into the hat. The fifth card you must hesitate on as though not sure it is the card you want....then uncertainly drop it in the hat ON TOP of the original bill.

Look at the audience a moment and say, "That is not the card I meant to drop in the hat." Then reach into the hat and remove that card AND the original bill CONCEALED BEHIND IT. Place this card and bill at the face of the deck. You have thus switched bills and you can proceed casually with the rest of the digits since the dirty work has been done. In this version, the spectators can remove everything themselves for checking.

When you drop the last card into the hat, the deck having been split for this purpose, and as you go to reassemble the deck, just place the left half on top of the right half thus concealing the switched bill completely. The deck can then be easily inserted in the card case leaving you perfectly clean.

If you do not like the idea of going into the hat with your hand to make the switch (though it is never suspected), you may prefer to apparently drop the borrowed bill in yourself. Actually not dropping the bill into the hat, but pulling it back into your hand as your hand dips down into the hat. Immediately reach into your right coat pocket for your prepared deck, dropping the bill as you do so. Remove the deck and proceed as above by dropping the concealed bill in the hat with the third card.

#### ANOTHER IDEA

If you want to go to a little trouble, have the bill that you conceal in the deck, fastened with a paper clip. Have another paper clip with a two foot piece of fine black thread tied to it and on the other end of the thread, a pin. Fasten the pin to the inside of your right coat pocket and place the paper clip in the small change pocket inside most suit coat pockets.

When you borrow a bill and have it folded as before, remove the paper clip from your pocket and fasten to the bill. Naturally you want to conceal the thread. Very openly drop the bill into the hat. As you return to the stage, it is an easy matter to let the thread become taught enough to pull the bill up into your hand.

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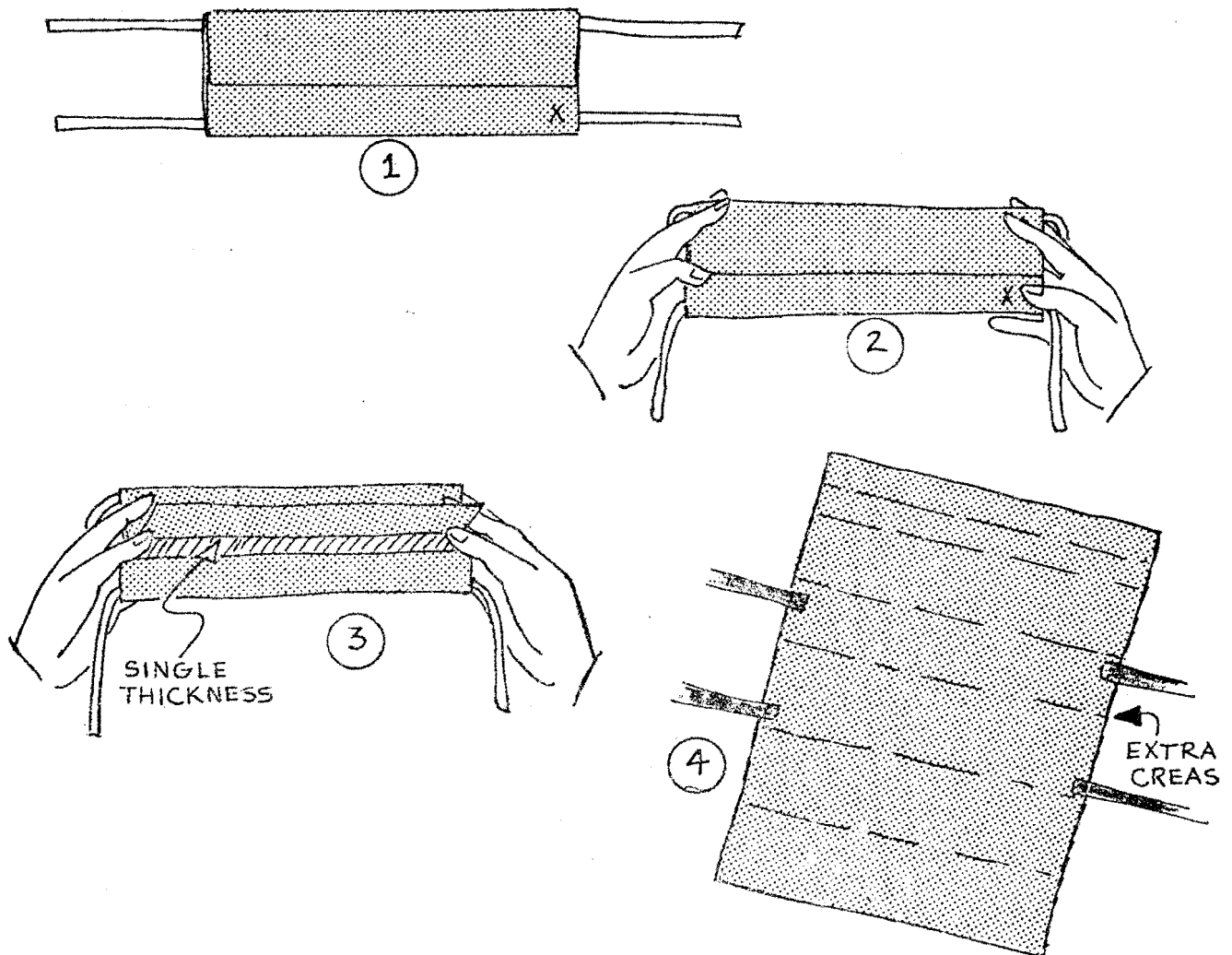
Ed Mellon Presents

#### THE ELDER SUPER-SENSITIVE BLINDELOD

by Dave Elder

The blindfold that comes with these instructions is already folded. One of the corners on one side bears a small piece of masking tape. This is for purposes of explanation only, and may be removed as soon as the few simple moves are understood.

Position the blindfold so that this mark (shown as "X" in illustration #1) falls uppermost and to the lower right. Grasp as shown in Fig. 2 with thumbs at bottom, away from spectators. Index and second finger at top, holding cloth between them.



To Perform: Hold the blindfold up to the light, or place over a spectator's eyes, to prove its opaqueness. (Unmarked side would go next to his face.) Now, simply bring blindfold back to your own face, (marked side closest) sliding thumbs under the flap formed by the fold. As it is brought toward the face, thumbs push flap up to meet fore-fingers. (Fig. 3). This motion of the thumbs is masked by the larger movement of the arms. IT WILL NOW BE SEEN THAT ONLY ONE THICKNESS OF CLOTH REMAINS AT THE CENTER. This will only slightly impair your vision, but its not apparent to the spectators.

ONE CAUTION: The super-sensitivity of the blindfold requires that care be taken so that the performer does not let light from the rear reveal the vision channel at the moment of opening. If backlight is unavoidable, slightly squeeze the vision channel shut at the same time as pushing the flap up. After blindfold is on your face, channel is again opened by smoothing it over the eyes.



REMOVAL is most effective when entire blindfold is allowed to completely unfold and casually tossed aside, thereby subtly proving absence of preparation. It will also be found impressive to start with it unassembled and folding it in full view.

ASSEMBLY: Start with the blindfold open. (Fig. 4). Following the creases, first fold towards you, second fold in same direction. (small folds). Grasp top with left hand to prevent unfolding. Right hand goes to bottom, flops over first large fold, then double over on itself to second large fold. Now fold like a book, away from you. Tapes are now in proper position for wearing as in Fig. 1.

#### A Suggested Routine

Here is a card effect or routine that Dave Elder uses with his Blindfold. We thought you might like it.

The performer demonstrates the fairness of the blindfold and ties it over his eyes. A deck of playing cards are nearby, as well as a small Buddha statue, skill, or other such figures.

Cards are fanned and one is fairly selected by a spectator. Performer then hands the rest of the deck to spectator, requesting him to place it on the table and to place his selected card on top of the deck. He also instructs the spectator to place the statue on top of the card and deck. (The deck and card are face down.) He explains that the statue seems to possess a strange magic power...the ability to relate vibrations of another article with which it has come in contact. He requests that the spectator bring the statue close to his (the performer's ear). The performer, pretending that the statue is whispering to him gets the name of the card.

Method: The blindfold, of course is the main bit of misdirection. The deck is set-up Si Stebbins. As the deck is fanned to allow selection of the card, the performer notes position at which card was removed and undercuts at this point, bringing key card to the bottom. This cut is not noticed if done at the same moment that spectator is looking at his card. As the deck is handed to spectator to place on the table, it is in position for the performer to see the bottom (key) card. The only care needed in the whole thing is not to be too perfect in handling the cards....remember that you are blindfolded.... grope around a bit.

The rest is showmanship. Revealing the card by degrees adds to the suspense, and for some reason seems to make it more difficult.

A two-person effect using a Mental Pictoria Deck, E.S.P., Alphabet or regular deck. Medium may be across the room and blindfolded. The spectator who chose the card carries the statue to her so that she may get the vibration (?).

If you worry about them suspecting a set-up deck, have them shuffle their card into the deck AFTER the Buddha 'gets' the vibration. This seems to throw-off the wise-guys and leaves you clean at the end.

"Moonlight Madness" (Thompson), plus many other effects can be made stronger by the use of this Excellent Blindfold.

NOTE: You will notice that the front side of the Blindfold has a crease. This is important because it helps to hide the bulge, if any, formed by the extra folds when it is worn. It also helps to confuse anyone trying to refold the Blindfold.

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Ed Mellon presents

A Gerald Kosky Origination

"ASTRO-QUESTION-CHART"

With the use of the ASTRO-QUESTION-CHART and the six symbol cards, you can give an answer (to your liking and impulse at the time of performance) to any of the questions that are listed on the chart that a spectator will freely select without their verbally telling you what question they've chosen for you to answer.

The six symbol cards, in conjunction with the ASTRO-QUESTION-CHART will give you the necessary information as to what question has been selected.

Each symbol card has a number value as follows: SUN card has a value of 1...MOON card a value of 2....STAR card a value of 4....EARTH card a value of 8....MAN a value of 16 and WOMAN a value of 32.

The value of the symbol cards will be easy to remember because of the arrangement of the symbols on the back of each card....There is one SUN on the back of the Sun card....2 MOONS on the Moon cards....4STARS on the Star Card....The EARTH (Globe) is hanging on a figure 8 chain....The MAN is framed by four chains each with four links making a total of 16....The WOMAN by four chains each with eight links making a total of 32.

To find the number of the question that has been selected by the spectator to be answered; count the total value of all the symbol cards that have been placed on the ASTRO-QUESTION-CHART...For example: The spectator has placed the SUN (1), MOON (2) and MAN (16) on the chart...gives us a total of 19....The question the spectator selected is therefore the 19th one on the Chart, which is; "Will I Soon Get News?....Another example: Symbol cards placed on the Chart are; MAN (16), STAR (4) and EARTH (8).... Adding the numbers together we get (16,4,8)28....The question the spectator selected is the 28th one on the Chart, which is "Will my troubles soon be over?"

Now, how do we find the question that has been selected from, and on, the ASTRO-QUESTION-CHART? Easy. The Chart is arranged in such a way that you will be able to know after the Symbol cards have been placed on it, what question the spectator wants an answer to.

Note that on the CHART is listed a different LUCKY NUMBER for each of the 12 months. Those numbers are guides for you to find or locate immediately the question spectator selected.

There are three questions listed for each month...Aquarius, the 1st month, has for its LUCKY NUMBER: number 1...That is the starting point of the listed questions...LUCKY NUMBER #1 has the first group of questions. The first question being: "Does he love me?" followed by questions 2 and 3...LUCKY NUMBER #4 (second month Pisces) has the next group of three questions starting with the 4th (second month Pisces) has the next group of three questions starting with the 4th question; "DOES SHE LOVE ME?" followed by the 5th and 6th question... LUCKY NUMBER #7 (third month Aries) has the third group of questions starting with question number 7; "WILL MY BUSINESS IMPROVE SOON?" followed by the 8th and 9th question.

For example: Symbol cards placed on the ASTRO-QUESTION-CHART ARE: SUN (1) and EARTH(8), making a total of 9. The 9th question therefore must be in the LUCKY NUMBER #7 group. It is too big a number for the #4 group and not big enough for the #10 group. You therefore look on the Chart for the #7 group and find the 9th question to be; "WILL I BE MARRIED SOON".... Another example: Symbol cards placed on the Chart are; MOON (2), EARTH(8), and MAN (16). Added together it makes a total of 26.....Looking at the Chart you see that 26 is between the LUCKY #25 and #28 group of months.....The question is therefore in the LUCKY #25 group. The 26th question being "WILL THE SICK ONE IMPROVE?"

#### PRESENTATION OUTLINE

"I've often been asked: 'Can you tell fortunes, or can you read my mind?' My reply to such a question is YES and NO. With the aid of an ancient gypsy formula I could, with a great deal of success say, YES but NO if you asked me to tell you outright what you are thinking at his very moment.

"Years ago a Gypsy Fortune-teller took a liking to me; she taught me how to make and read an ASTRO-QUESTION-CHART from which it is possible to give an answer to a question that a person is thinking of. Now, if you'll think of a question you'd like to have answered I'll try and give you an answer to your question by reading the symbols on the ASTRO-QUESTION-CHART that I happen to have with me.... Do not tell me what your question is, but look over the Chart and I'm sure you will find a question listed on it that is similar or the same as the one you have in mind...Have you seen the question? You have? Alright...Now I'm going to hand you six symbol cards to look over. The card represents this celestial cosmos as we know it of the SUN, MOON, STARS, EARTH, MAN and WOMANN. On the symbol cards are listed the same questions that are on the ASTRO-QUESTION-CHART.... Every card that has your question listed on it I want you to place on the chart. ALL CARDS THAT DO NOT HAVE YOUR QUESTION ON IT, PUT INTO YOUR POCKET...PLACE THE CARDS THAT HAVE YOUR QUESTIONS LISTED ON THEM ON THE CHART WITH THE QUESTIONS FACING THE CHART SO THAT I CANNOT SEE THE LISTED QUESTIONS ON THE CARDS..... Now, according to how you placed the cards on the chart, I see that the MOON is facing the SUN and that the MAN is at an angle to the MOON, which means, according to the influence existing at this moment, that you will get the news that you are waiting for within a week and it will be news to your liking. Does that answer your question? It does? Thank you very much."

Pick out a few questions yourself from the chart to answer, and you will see how easy it will be for you to work.

When giving an answer to the various questions; always give a happy answer that will please the listener...For such a question as: "Will the sick one improve" you could say, "I'm sure that with confidence in the Doctor and a determination to get well, the patient will be much better off in a very short time. Does that answer the question you thought of?"

Take the ASTRO-QUESTION-CHART and SYMBOL CARDS with you at all times and you will always be prepared for the person that asks, "Can you read my mind or tell fortunes."

Entire Design and text copyrighted by Ed Mellon - 1956.

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### ALADDIN'S VIDEO

(Aladdin)

Contents: 3 stands, 8 double faced ESP cards and 9 double backed cards. (The words between the quotes are the patter).

Place eight double backed cards in a pile with the red side up. Place the eight double faced cards in another pile with one double backed card-- blue side up, on top of that pile. Fan the double backed cards with the red side toward the audience.

"For this demonstration, it is important that you remember the color of these cards. They have red backs."

Close fan. Show second pack, blue back facing audience.

"And this pack contains blue cards."

Do not fan this pack. After showing back, place pack on top of red cards, so that symbols are face up. All double backed cards will now face the same way. Pick up the cards so that symbols face the audience. Place the double faced cards on stand, one at a time. Use the two stands without the paper insert.

"The symbols on these cards are modeled after those used in the famous ESP experiments. I have a square, circle, etc., etc."

Continue placing double faced cards on the stand until all eight are on the stands. You will be left with the nine double backed cards (red side facing the audience) in your hand. Fan these cards. Select a member of the audience.

"I am going to project a thought to you. The thought will be one of these eight symbols that you see on this stand."

Select one of the double backed cards and place it on the stand with the paper insert. Place it in the right corner of the stand.

"This is a duplicate of the card whose image I am about to project to you. Make your mind a blank. Try not to think of any of these symbols. Just picture a pure white card. The whitest white that you have ever seen. On this card a black symbol will gradually appear. It is getting larger and larger, blacker and blacker. It is getting clearer, and clearer. You can see it plainly now. A black symbol on a pure white card. Tell the audience.. what symbol do you see?"

He will mention the name of one of the symbols--DO NOT LOOK AT THE BACK OF THE DOUBLE FACED CARDS--Look at the front of the cards, the side that the audience can see. Select the proper symbol, and place the card on the stand next to the first card.

"The second part of this experiment will consist of a demonstration of thought receiving."

A second member of the audience is selected.

"I would like you to mentally select one of the remaining seven cards. Have you selected one? Don't tell me what it is. Are you satisfied with your choice? If you wish, you may change your mind. Is your choice definite? Good! Do not change your mind now."

"Thought projecting is not too hard. You can do it if you try. Make an effort to send the thought to me. Without speaking--try to tell me the symbol of your card. You know, you would make a good mindreader. That thought was very clear!"

Place another double backed card on the stand with the red side facing the audience, and put the rest of the pack away.

"So that the audience can compare and see if my prediction is correct, tell them--what symbol did you select?"

Place the card mentioned on the stand. DO NOT LOOK AT THE BACK OF THE DOUBLE FACED CARDS.

"Let me recapitulate--I placed a red card here. Then I projected the image of that card to this man. The image he received was this blue card with the symbol--on it. Then we reversed the procedure. This man projected a thought to me. The image I received was this red card. The symbol he sent to me was this blue backed card. When I turn this stand around, you will see that both predictions are one hundred per cent correct."

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"MAGITRONICS" RADIO

\*KINDLY CONTRIBUTED by TOM & BETTY TUCKER, MENTALISTS

LITTLE BIRD TUNING, BATTERY CHANGE AND SWITCH ARRANGEMENT

The Little Bird fills the need for a tiny voice and tone receiver. It can whisper secrets in the ear of the mentalist from a turban, blindfold, or my lady's hair-do. It is 2 inches by 1½ inches, and may vary in thickness

from  $\frac{1}{2}$  inch to three-quarters, depending upon the type of mounting. In a custom construction, it may be thinner and longer, or, wider and longer and thinner, etc. It weighs a mere  $1\frac{1}{2}$  oz.

The arrangement is such that the phone may become a part of the set, or, it may be employed away from the set on a cord which makes the BIRD a tiny pocket receiver for out of the room listening. It could, for example, become the famous wrist radio of Dick Tracy, and strap on the arm. The BIRD was tested recently for battery life. I ran over a week before exhibiting any battery wear. This was a continuous operation, night and day.

WARNING: Observe correct polarity with any transistor devices. A battery reversal can ruin transistors.

A switch is enclosed with each receiver. It can be attached for on-off, or the switch wires may be connected (for uses outside a blindfold) and the set may be turned on and off by removing and inserting the battery. The switch may be turned on through the cloth of a blindfold. In a hair-do, it is advisable to let the set run. This costs perhaps 1/4¢ per hour. The audio may be disconnected from the ear, after the show, and the set battery removed when the receiver is taken from the hair later.

Note that the receiver must be tuned in the position in which it is to be used. For example, if it is to be used in a blindfold and it is so mounted, it should be tuned while pressed aga-nst the ear and forehead. The same procedure would apply to the hair-do mount, or the pocket use. Once tuned, the receiver will hold its setting, since the battery voltage does not change - drop - as rapidly as with battery operated tube sets.

A small tuning stick is enclosed. It will fit into the center of the hex shaped core of the small upright tuning coil. Turn the core SLOWLY with the signal source turned on. The signal source may be a BEACON, or a tone transmitter. Adjust the core for maximum audio in the earphone. If the signal is lost, screw the coil down to the bottom of the coil - never too hard. If it wedges, a stronger tool will be needed to free it. To find the signal, bring the core outward, unscrewing it until the signal comes in. Adjust, again, to the strongest (loudest) point.

#### SECRET OPERATION OF THE TRANSMITTER

The magician who wants to operate a remote control device, or the mental worker who wants to operate some signalling device, faces the problem of a watching audience. After trying switches in shoes, on belts, in pockets and under arms, the following routine was developed. The key or switch is mounted on an elastic arm band, on the upper arm, and in such a position that it may be reached by the thumb of the opposite hand WHEN THE ARMS ARE FOLDED. Practice before a mirror. No motion is permitted. The thumb is hidden beneath the arm as the arms are folded.

## APPLICATION FOR LITTLE BIRD IN HAIR

1. Remove ear phone from set and let it hang free. Ear phone is worn in ear, hearing aid style, and is covered by hair-do.

2. Make foam rubber casing as in blindfold directions -- with this exception: Do not use the switch method of turning on set. Use the battery method. Twist switch wires together and tape to green backing. Back end of casing can be completely taped together. Let antenna hang free. It is wound in through beehive as hair is dressed.

3. Make a small cloth bag to cover rubber jacket. Let antenna come through one corner. A drawstring bag is easiest for this application. Ear phone wire can come out through drawstring hole.

4. Make another casing of horsehair to cover bag. Horsehair ravel badly, so the edges should be taped. Bias binding is best, but Mystic tape will do. Antenna and phone wires can be drawn through horsehair without difficulty. Make a snap closing at one end of horsehair bag. You will have to tape these edges with bias binding in order to sew on the snaps.

Now the set is completely encased in three jackets. The rubber for protection, the fabric for camouflage (if it peeks through, it just looks like a rat), and the horsehair for easy pinning.

This application allows the phone to be worn in either ear.

When the set is finally encased in the horsehair, it is ready to be mounted on head. The best coiffure is a beehive--or any up-do for the top and back hair, with waves covering the ears--or Italian sides. The ears must be covered with only the bottom of the lobe allowed to show.

Antenna wire can be camouflaged by carefully gluing some hair of the proper color to it.

Batteries are put in set before mounting. They will run for approximately 200 hours before any drop in power occurs, so the set may be worn for several hours at a time without your worrying about power loss.

Separate top hair, and pin horsehair casing to top of head with bobby pins. Do not let pins go through cloth bag. They must not touch parts or antenna wire. Phone wire runs down side of head and phone goes into ear. When set is pinned in place, then build coiffure around it, being careful to completely cover set so that it doesn't show through. As you do this, lace the antenna wire through the beehive, or whatever top you use. Naturally, the antenna must not show either. Keep antenna higher than set and away from head.

Comb sides into place, covering earphone and wire. Large contour earrings are worn over the combed hair are a neat camouflage and are also particularly stylish for evening wear.

### LADIES NOTE:

Go to the best male hairdresser in town (they usually have more imagination than women, and they love to create fancy up-dos). Get yourself a

gorgeous beehive coif. Watch every move the hairdresser makes during the combing and dressing. Learn to comb your coif before attempting to mount the receiver. After you are sure of your skill at dressing, then try it with the receiver. This will take lots of time at first. Practice, Practice, Practice!

Your hair must look chic and smart--so beautiful that no one will ever suspect its secret contents. If ever you are challenged, just laugh and say. "Yes, my hairdresser put it there this afternoon." Nothing throws people off the track more quickly than telling them the truth. If you admit it, they'll never believe you!

GOOD LUCK!

Betty Tucker

### DIRECTIONS FOR "THE BEACON"

THE BEACON is a tiny oscillator, unattached to an antenna. It can only be detected by super-sensitive receivers, such as the LITTLE BIRD receiver, and the BODY CONTACT receiver.

When it is mounted in the bottom of a ring box, the action of opening and closing the lid turns it off and on, respectively. If the action should fail, through use, a slight adjustment of the spring tension will correct this. A visual inspection will show how the simple action works.

The ring box may be opened to view the hinge switch, or to change the battery, by removing the velvet insert in the box. Disconnect the snap on the end of the battery first and then it will slide out of the ring. Reverse the procedure as you insert the new battery.

A second different colored ring box accompanies this version. You may tell which box has the ring, back towards the boxes and blindfolded. Arrange to have a ring or coin put into one of the boxes and the lid closed, and the man is instructed to hold up the box and show the audience which one he is concentrating on. BLINDFOLDED AND WITHOUT TURNING ROUND TOWARDS HIM, YOU NAME THE COLOR BOX HE IS HOLDING UP. Read this over again. It is a wonderful effect. No confederates needed. You name the gimmicked box if you hear the signal, the other if you do not hear it - after you are certain he is holding up the box, and the audience would not let him lie.

THE BEACON may also be hidden in a pack of cigarettes, a pack of cards, or in the compartment of a devil's handkerchief, into which other objects - borrowed from the audience - have been placed. YOU CAN FIND THE BEACON IF YOU ARE NEAR THE PERSON HIDING IT. This thoroughly covers the range of effects in which a committee leaves the room and hides something in someone's pocket and returns, as well as objects hidden in the audience. You need only be sure your BEACON is planted among the objects concealed, or that it is IN some object concealed.

Avoid putting the BEACON down on metal. This will reduce the signal.



THE BEACON creates an audio tone in the earpiece of the LITTLE BIRD receiver, and it creates a sensation you may feel with the BODY CONTACT receiver. It is a continuing sensation which grows stronger as you near THE BEACON.

NOTE THAT WHEN THE BEACON IS USED OUTSIDE THE RING BOX MOUNTING, NO ON-OFF SWITCH IS REQUIRED. You may save that space by removing and inserting the batteries. Battery wear is of little consideration with transistors. MUCH OF OUR EQUIPMENT OPERATES FOR PENNIES PER DAY.

#### THE EIGHT-TRANSISTOR BODY CONTACT RECEIVER

You will find the antenna wire and the double wire ending in two terminal plates (labeled). The unit may be carried in an inside pocket of the coat with the antenna hanging down inside the coat. Or it may be carried in a trouser pocket which has a tiny hole through which the antenna hangs down inside the trouser leg. A favorite method is the unit in a trouser pocket with the antenna hanging down the outside of the tuxedo within the space between the ribbon stripe and the cloth of the pant leg. THE BEST MOUNTING IS KEEPING THE ANTENNA AWAY FROM ACTUAL BODY CONTACT. This will improve the range of the set.

Mount the terminal plates on a 3" x 3" piece of adhesive tape (smooth sides go against skin) about 1 to 1½ inch apart. Attach them to some part of your body. Choose a sensitive spot such as the under side of the forearm. Moisten the skin before attaching plates. Use salt water or saliva, as this lowers the contact resistance of your skin. Attach the adhesive, and hold it firmly against your skin with an elastic support or a strap. Bandaging with adhesive will do also, but you MUST have a good contact with a sensitive area to get maximum effect.

Carry the receiver so that you may reach the on-off switch--the black knob on one end. This is also a volume control such as you find on a TV set or radio, and it controls the amount of tingle you may receive comfortably.

Proper way to adjust the volume is to have the receiver off--then turn on the transmitter. Now turn on the receiver and slowly bring the volume up to a point where you feel the tingle. Back away and adjust the volume at a setting within the range you wish to use. Practice will help you to determine this. Don't put your transmitters on a metal surface -- this reduces the signal.

Your receiver is comparable to a fine communications receiver. Most of these receivers have a sensitivity of one microvolt or less--which is many times more sensitive than portable radios made to pick up the broadcast band and powerful transmitters. It is an elegant device deserving your full attention to learning proper operation.

THE POLARITY OF THE BATTERIES IS CRUCIAL. YOU CAN DAMAGE THE SET. REVERSAL OF THE BATTERIES WILL VOID YOUR GUARANTEE. THE RECEIVER WILL ONLY BE REPLACED AT COST OF NEW TRANSISTORS PLUS LABOR. The batteries are obtainable from a radio parts supplier, or we will ship them to you for the cost of batteries plus postage.

This receiver, unlike any previously offered in this field, needs no tuning. It is crystal controlled. DO NOT ATTEMPT TO TUNE IT.

Please guard the secret - and enjoy it!

Tom Tucker

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#### PLACEMENT OF LITTLE BIRD IN BLINDFOLD

Speaker is put into ear as blindfold is put on. Blindfold is then wrapped  $2\frac{1}{2}$  times around head and tied in back--or tucked in, as you prefer. The diagram shows tie version. If you use tucked-in version, you do not need the nine-inch tie.

Materials Required: Black Chiffon Velvet: Black Quilted Lining

1/8' Foam Rubber: Mystic Tape: Stapler: Black Thread

Blindfold is made of black chiffon velvet--very light and quite transparent. Lining is made of soft, black, quilted material used in lining coats and suits. This can be purchased at most department stores and fabric shops.

Receiver must be encased in a foam rubber jacket to protect tiny parts, and to shield it from body contact.

Blindfold may be rolled up and lying on a table. Pick it up, holding short receiver end in your right hand. Now holding it in both hands, about a foot apart, put ear plug into ear and hold it there as you wind blindfold around once. As you pass over the receiver you can remove your hand and grasp tail end ready to make the knot after the second turn. PRACTICE UNTIL YOUR MOVEMENTS ARE EASY AND GRACEFUL.

#### TURBAN APPLICATION

The turban application is the same as that of the tuck-in blindfold except that the fake ear pad is put in according to the manner of winding, to even up the bulge made by the receiver. Just make the velvet as long as you wish to allow a generous number of turns to form an Indian-style turban.

Be sure to use the same method of lining as is described in the blindfold method. FOAM RUBBER CASING MUST BE USED TO PROTECT THE RECEIVER AND TO INSULATE IT FROM BODY CONTACT.

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#### "THE PRESIDENT CALLS"

The magician has several calling cards; each one contains the name of an American President. A spectator mentally selects one of the Presidents. The spectator spells out the name of the chosen President, while turning the cards, one at a time. For each letter one card is removed from the top and placed on the bottom. The spectator never fails to reach the correct card on the last letter of the name.

Working: Arrange the cards in the following order before starting the trick: JEFFERSON, ADAMS, POLK, ROOSEVELT, TRUMAN, WILSON, LINCOLN.

The trick works itself.

Method of Substituting your own name card: It's obvious that if you were to count the number of letters in each of the foregoing names that you would find that one has nine letters ranging up to fifteen. Now, the largest surname of anyone, the average name, usually is no longer than nine letters. Therefore, you can easily substitute your name for one having the similar amount of letters as your own. Be sure that your card has your first name thereon so that you can have the required number of letters. If you use only your surname, then apply it as follows:

#### ALDINI - Magician

There are fourteen letters in the latter two words, namely: ALDINI - Magician. Consequently, you would discard the calling card bearing fourteen letters. In this case it would be Abraham Lincoln. If you use your full name such as Don Lawton, then discard the card bearing nine letters, namely: John Adams. Substitute your own. Inclosed in brackets at the bottom of the card you may print the following words:

(President...every mother's desire)

Or anything else which may strike your fancy.

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#### LONG DISTANCE MIND READING (Kanter's Magic Shop)

Effect: You mail a pack of cards to anyone, or hand it to someone to take into another room, with instructions to do exactly as follows:

Open the case, remove the whole pack, fan it out, or run through it and note that the cards are actually in haphazard order, then square them up so they are in the same condition as at first. Then make as many single cuts of the pack as they wish, completing the cut each time. Then give it one genuine riffle, shuffle, square them up and make as many more single cuts as they wish and square up the pack. Now divide the pack into two nearly equal parts and place them face down on the table. From either pile, select one card, make a note of it, and place it in the other pile. Choose either one of these piles - the one with or the one without the chosen card - shuffle the selected pile thoroughly and return it to you without telling whether or not it contains the chosen card. Upon the pile being returned to you, you are able to run through them and name the selected card.

Props: Any regular pack.

Preparation: The cards are actually in haphazard order, but you have previously written down their names in order from the top to the bottom, hence they are "pre-arranged" as far as you are concerned, although this fact is undetectable to anyone else. To make sure the pack is mixed, you thoroughly shuffle it before you tabulate the order they are in, which might be as follows:

9D-JH-QC-3H-KD-4C-QH-AS-3C-10D-2H-AC-5H-5C-JD-KS-7D-QS-10C-6H-7H-7S-  
 10S-3S-8S-AD-6C-4D-6S-8H-5D-7C-4S-3D-QD-KH-JC-8C-9C-8D-4H-JS-5S-6D-  
 10H-2C-2S-9S-AH-2D-KC-9H

Now the party cuts the pack, gives it a riffle shuffle, cuts pack into two piles, removes one card from one pile and places it in the other. He chooses either pile and thoroughly shuffles it, returning it to you. Suppose you get the pile containing the following cards:

10S-4H-JS-8D-7D-AH-2D-KC-3S-9H-5S-JC-JD-KS-8C-9C-2S-9S-QS-6H-6D-5H-5C-  
 10C-10H-2C-7S

You go where, unobserved, you get out your original list on which with a pencil you check off the cards in the lot given you, as indicated above. You will note that you have checked a whole sequence from the 5H to the 3S with the exception of one card - the 7H. The other sequence you checked is complete from the JC to the 9H. The 7H is missing from the sequence and is therefore the chosen card.

Supposing you had been given the other pile instead, it would contain these cards:

3D-8H-AC-2H-4D-6C-JH-9D-10D-3C-QC-6S-7H-3H-AS-7C-5D-AD-KH-QD-8S-KD-4S-  
 QH-4C

Now, if you will draw a line under each of these cards on your original list as above, you will, of course, have two connected sequences and one single card, the 7H, evidently out of order, and hence you would know it to be the chosen card. We do not show the original list in the form of a circle, but you must bear in mind that the list or sequence is actually an unending circle, for the 9H at the end of the list is followed by the 9D which happens to be the name of the card at the beginning of the list, and so on through the list. In other words, if in the cards returned to you by the spectator, you find you can check off these cards (being part at the end of the original list and part at the beginning of the list):-

AH-2D-KC-9H-9D-JH-QC-3H

you will know that the chosen card was the 9H.

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DUAL THOUGHT  
 A "SID" MARSHALL MIRACLE

One of the few methods in Mentalism that fulfills all requirements for a sound all-around practical mental effect for all occasions.

The Effect: Three members of the audience step forward and each select a famous mentalist name and an ESP symbol. The performer then immediately derives the name and symbol that each member is concentrating on.

It is with great pleasure that I am releasing this effect to the mental profession. It represents many months of work that I have spent to perfect it to the Nth degree. Once the basic method is mastered its possibilities are unlimited. Notice that I have said method, for there are no sleights or moves to be mastered, and there are no gimmicks or special equipment needed. All that is needed is the method and proper showmanship. With this combination you have an effect that will leave your audience spellbound.

I have been using DUAL THOUGHT in my act for several years, and have had many offers from other mentalists for the method used in this effect. With the method you are prepared to give a demonstration at any time and under any conditions. It is ideal for demonstrations at newspaper offices or for any spur of the moment occasion. For close-up and table work it is perfect, and is great for platform and stage use. Guard and use this method well, and you will have an effect that will always uphold your reputation as a Master Mentalist.

Before revealing the method to you I would like to say a few words about showmanship. This is one of the great weaknesses of any who enter the field of mentalism. Without the proper showmanship and patter a mental effect just becomes another trick. I have seen many a good effect fail due to the lack of proper presentation. I would suggest that if you are considering entering this field of work as a profession that you witness several of the shows of some of the leading men. I would also encourage you to read several of the books and manuscripts by Burling "Volta" Hull, who in my opinion is a master in this field. All of his works have many good pointers in the proper methods of showmanship and the proper method of mental presentation. For the occasional performer I would suggest that you use the "lecture" type performance.

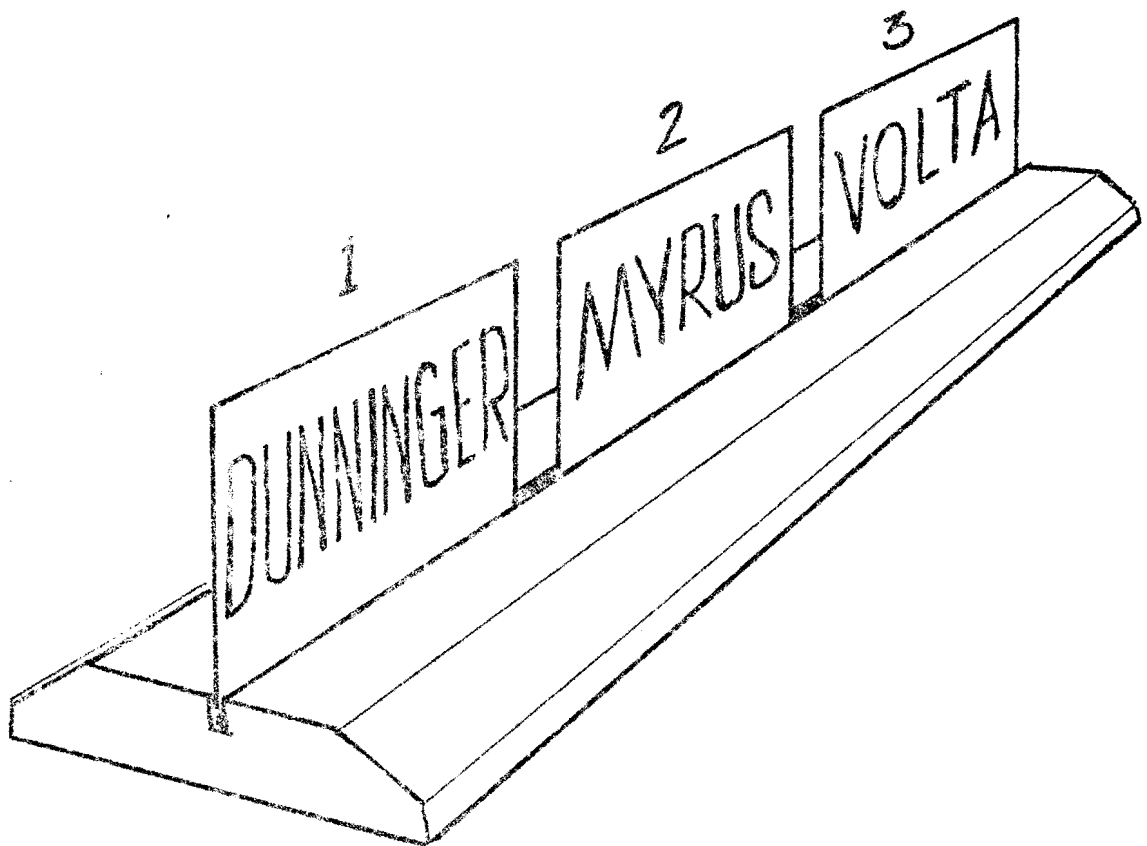
For the "Question and Answer" type show, this takes much more practice and showmanship. The brief outline of patter and presentation I have outlined in DUAL THOUGHT will fit in well with the lecture type presentation. But above all, give much thought to this subject of showmanship and mental presentation, for it will pay big dividends in all types of mental acts.

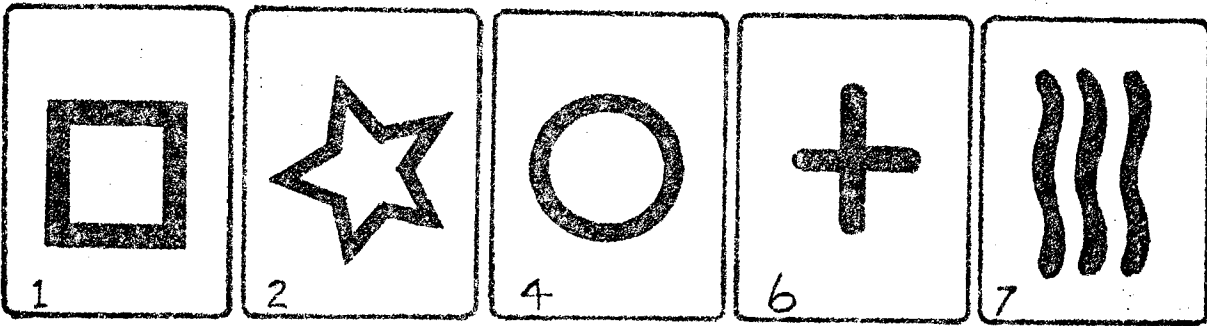
Now for a brief outline of the patter and presentation to be used with DUAL THOUGHT... "Ladies and Gentlemen, the next demonstration will involve several of you to each concentrate on two subjects. I will attempt to derive from your ever changing conscious mind the subject that each of you are concentrating on. In this demonstration we will use three sets of cards. The first set will be these three cards bearing the names of three famous mentalists. The second set will be these five cards each bearing an ESP symbol. The third set will be these psychic cards having a combination of the mentalists names and ESP symbols. Will three of you ladies and gentlemen please step up here? Now before you we have the three cards each bearing a mentalists name of each of them. I will now step over here and turn my back and would each of you please select one of the cards and conceal it in your pocket and concentrate on the name you selected. (Turn back around and step back to your stand). Now I will hand each of you a psychic card. You will note on each of these cards there is a list of the three mentalists names and opposite each name there is an ESP symbol. When I turn my back I would like for each of you to look at your psychic cards and locate the mentalists name that you selected and then look opposite this name, and whatever ESP symbol is opposite his name please pick that ESP card up and conceal that card in your pocket. Each of you

now have a dual thought to concentrate on. (Turn around and face the audience). Now, each of you first form a mental picture in your mind the ESP symbol that you have selected, then concentrate on the name you have selected. By concentrating on the symbol and then on the name you will set up a special psychic wave form of thought vibrations that I will attempt to receive. That was the purpose of giving each of you one of the psychic cards. Ah, I am receiving a thought impression from the lady on my right; it seems that you were concentrating on the CIRCLE. Correct? Thank you. Wait, the gentleman on my left is sending me a strong impression of the name Volta, correct sir? Thank you. Now, Madam, back to you! Please concentrate strongly on the name you selected. Yes, I seem to get the impression Myrus. Right? (Continue in this fashion, alternating from one person to the other revealing a step at the time the symbol and name they selected.)

Properly presented this effect always leads up to a smashing climax and leaves you with a bewildered audience. I have been asked many times to repeat this effect for a small group at their table after my main show, and this is one effect that can fill that request over and over.

Now to give you the method for this baffling act.... First I will draw diagrams of the various cards used in this act, and give you the reference names and numbers of them so you can follow the instructions with no trouble.





DUNNINGER □  
 MYRUS □  
 VOLTA \*

MYRUS O  
 VOLTA \*  
 DUNNINGER ≅

VOLTA +  
 DUNNINGER +  
 MYRUS O

1

2

3

The use of the name, ESP, and Psychic cards, have been shown in the routine of presenting this effect. You will note in the diagram of the psychic cards that the card on the left begins with the name Dunninger, the center with the name Myrus, and the card on the right with the name Volta. Before passing these cards out be sure they are lined up in this order, (which is in alphabetical order.) The person on your left gets the psychic card beginning with the name Dunninger, the second or center person the card beginning with the name Myrus, and the person on your right the card beginning with the name Volta.

PROMPTER CARD			
TOTAL OF 2 CARDS	1ST SPEC.	2ND SPEC.	3RD SPEC.
6	M □	D ≅	V +
7	V *	D ≅	M O
8	V *	M O	D +
9	D □	M O	V +
11	M □	V *	D +
13	D □	V *	M O

The Prompter card is the one card they never see (if one would take the time to memorize the information on the card it wouldn't be needed; in fact I strongly recommend one doing this). If you use the card make it small enough to conceal in the palm of your hand or tape it to the cuff of your shirt sleeve. Now to explain the use of this card.....

You will note in the diagram of the ESP cards there is a number in the lower left corner of each card. This is called the value number of that symbol. (Of course these numbers are to be memorized for the cards you use in the act will not bear these numbers). Now for an illustration to show you how to work this method:

Say the person on your left selected the name card VOLTA, he would look at his psychic card and select the ESP card STAR. The second or center person selected the name card DUNNINGER, from his psychic card he would select the ESP card WAVY LINES. The person on your right selected the name card Myrus, from his psychic card he would select the ESP card CIRCLE.

Now after this has been done just as soon as you turn around to face the audience, glance at the two remaining cards on the stand, which in this case would be the CROSS and SQUARE, now by remembering the value numbers of these two symbols, which would be one and six, ADD these two numbers together giving you the total of seven. Now as you hold the tips of your fingers to your forehead as to aid you in concentration, glance at your prompter card and opposite the number seven on this card the letter and symbol in the first column shows what the person on your left has chosen. (You will note in my diagram of this card I used only the first letter of each name so as to keep the card small as possible.

The center column opposite the number seven shows what the center or second person has selected, and the letter and symbol in the third column shows what the person on your right has selected. As I mentioned before, if you will memorize the information on the prompter card you can do this act completely surrounded as you will have nothing to conceal in doing this effect.

At first reading this effect may seem a little hard to understand, but with just a little effort on your part you can master this method, and will possess an effect that your audience will remember you by -- a reputation builder.

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"UNA MINDS"  
(By U. F. Grant)

You need: One set of 5 ESP Design Cards - each design different and a duplicate set of same cards, but on the back of ONE of the design cards a star has been blocked out in the UPPER RIGHT CORNER and LOWER LEFT CORNER. Arrange the cards in following order: STAR... CROSS...CIRCLE...SQUARE...WAVY LINES. A third set of 5 cards but in this set all the cards bear the same design (a sort of "Force" set) as the card which has the mark on back (MARKED CARD).



Working: 1. Place the PLAIN unmarked set of cards in your right coat pocket beforehand, laying them on their sides.

Place the set containing the MARKED CARD in front of spectator. Place the FORCE PACK in front of you. Each now CUTS his set of cards a few times as a means of "mixing" the cards. You and spectator both deal your cards out in a row in front of yourselves. Ask spectator to draw any one of the cards from your row. He does so. You notice where the MARKED CARD is in his row and by counting from that you are able to draw from his row the duplicate of the same "Force" card he drew from yours. Show that they both MATCH!

2. Have spectator place his pack in his pocket, while you place your packet in right coat pocket - standing it UPRIGHT to keep it separate from other pack. Tell him to draw any card from those in his pocket. Then you (because of the rotation of the designs in known order) can draw same card from your pocket. Bring out the remaining four cards and add the missing card. Place both his and your pack face down on table, as if finished. The FORCE pack remains in your pocket.

As an afterthought, pick up pack he held --- and hand him the pack you held, which was the ARRANGED pack. While you turn your back have person cut pack a few times from top to bottom, which apparently mixes cards but this operation actually retains the same rotation or order. Have person place packet face up on table. Turn around and note the card showing -- and state that you will endeavor to arrange the same rotation of designs in YOUR PACK. Fan your cards face toward yourself -- and arrange cards in usual rotation of: STAR...CROSS...CIRCLE...SQUARE...WAVY LINES, as before. Then cut your cards so that the same card is on Face of Pack as is showing on face of his pack. Turn cards over and show that both packs have the same cards in same rotation or order.

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#### HIMBERS "MARVELOUS GIMMICK"

According to the advertising of this item, the performer throws any book out into the audience, directs the spectator to run his thumb over the pages of the book until he feels like stopping - to stop at that point and open the book wide. He is to look at the first word or sentence on the left or right page at point opened and note the word or sentence. Performer has book tossed back to him and he is able to tell the word or sentence.

This is modernization of a popular trick of former years, where the performer used a brand new book and as spectator opened book at any point, the book would be "cracked" open at that point. When the book was back in performer's hands he could easily discover the point of opening as the book pages would separate readily at that opened point.

Himber has improved the idea by supplying a transparent adhesive, and you draw or paint a strip of this along the edges of the book pages, about an inch or two from the back where the pages are stitched. When you get the book you can find the break, as the pages open freely at that point and remain somewhat more closed elsewhere.

~~I feel the best way to use this is not to open the book yourself but to~~ toss it off stage to an assistant who can then open book out of view of spectators -- copy the word or sentence on a large slate and hold it up so you can see it. Or helper can copy the words out on a card, stick it with a bit of Magician's wax to the top of a box of chalk which he hands out to you. You can read this off when you take a stick of chalk out of the box and start to write out on a large slate or pad the same words that the spectator is concentrating on. Spell the words out letter by letter for the best effect.

Another cute gag would be to operate with a faked blindfold. Holding book in hands, ask the spectator if he or she followed your directions and run a thumb over the book until something seemed to inspire him to open at that point, illustrating the move by running your thumb over the pages and opening the book. Of course while doing this you open the book at the point of break and read off the wording. Then tossing book aside you can recite the words. Like all easy or "push button" magic there are drawbacks that make up for the seeming advantages. If someone opens the book too much at more than one point, you will need your skill to cover that problem. After each show you recast the edges of pages to set it up for next time.

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### MIRACLES WITH A CLIP BOARD

By U. F. Grant

How to Use

Type to Use

In offering this material and suggestions I do so with the hope that at least one effect will be a feature in your show, or that one or more tips will put you back in favor with clip boards. And maybe set you right on type of board you require....

First Let's Take Up Types of Clip Boards....

#### MIDGET CLIP BOARD

This is a small board about 2½" long by 1½" wide with a small clip at the top and a single sheet of paper clipped under same, and is used for one question or notation... Anything they write on the paper, then tear paper off and fold it up and keep it, you take board back, there is a small piece of paper left under the clip, remove the clip to let paper flutter out, when clip is removed this leaves exposed a small tab, your hand hides this...Then place a few slips of note paper on the board, at back side of board, then you note you have them on wrong side, pull papers up and away from board, as you do, pull on tab and this carries out of inside of the board a piece of paper with a carbon impression of the thing they wrote...This comes right out behind the papers as you place them on the board to write an answer to their question, etc. etc.,

You get the information right in full view in a clean cut easy manner. To work again, you merely stick a little tab to a fresh piece of paper and slide it back in the board and slip clip back on over tab and you are set again...This and all boards described in this manuscript appear as genuine file boards and do not look tricked to the keenest eye. I will describe many effects with this small board later on in the manuscript.

## DUN-A-TRIX

This is my favorite board...Works the same as the midget board above but is 5" long by 3½" wide...this is for one to three questions...In other words the piece of paper clipped to the board is perforated in three pieces, so first person writes on the lowermost piece, tears it off a perforation and so on to the top piece...The routine and lecture supplied with this board for a feature test is really great....You have six people step forward, three to act as Judges and three for subjects.

## QUESTION CLIP BOARD

With this board the clip at the top locks on, so no one can get it off so as to expose the tab, this means you can hand it to any person to even take through an office for folks in the office to write questions or test on, tear their papers off and keep them, etc., This board is ten inches long by 6" wide. On this can be a perforated slip for at least 6 questions... With this board you can not get the information in view of the audience... This type board is used in lobby or out in field work where you can get it back stage and open it up to get information before you walk on stage...Or have assistants to get information and send it to you...There are many uses for this board that can not be done with the others as will be explained later on.

## REILLY'S MIRACLE BOARD

This is really a Miracle Type of Board...Will stand examination.... Pass it out...anyone writes a question or draws a design on paper and tears paper off and folds it and places it in pocket...You place board back on table and answer the question or duplicate the design, etc.etc. Many feature effects possible with this wonderful board...It is about the size of the Question Clip Board or a trifle larger...Mere action of placing board back on table, if you have board in right position and press at correct point, a trap door in center rear section of board falls open for you to secretly read carbon copy at same time you glance to place board on table, then door shoots closed and locked again. Ideal for a feature test with one question or sketch, etc.

## SUGGESTIONS FOR BOARDS

ALWAYS use a hard lead stub pencil...Tell person to write his question clearly, so later on it can be verified. With a hard short pencil they have to bear down firmly and this way you get a good carbon copy.

BE SURE to put in a fresh piece of paper just before the show. I mean a fresh paper to take carbon impression. If you leave the paper in and rub board and let it move around, in time the paper gets carbon all over the surface and you are unable to read the impression. This is a BIG mistake a lot of people make and then they blame it on the board.

With all boards, except the Miracle Type and Question Clip Board, the carbon cannot be changed. The Midget Board and Dun-A-Trix after being used for some time, should be discarded and a new board purchased. This is still less expense than what it costs you to work, say, the Paper Hat or Pants Trick for a year. Upkeep of a clip board is much cheaper. With the two large

boards you can put fresh carbon in yourself so they are good for a long, long time.

#### \$500.00 NAME CHALLENGE

Performer offers "Five Hundred Dollars To Anyone" that steps up on his stage if he is unable to call the challenger by name. This is announced in all the advertising, over Radio Hook-Ups, etc. and is a sure-fire crowd drawer. It is best to mention the first three persons to be picked by the audience are the ones you will use, otherwise you would lose too much time trying all those that wanted to test you. The secret is simple: You have a Dun-A-Trix Board and when three people step forward you explain that you must have some protection as to whether they are going to be fair with you or not, as you may call their correct names and then they will say you are wrong. So for your protection each person writes his name down and tears off slip and keeps it, at no time do you collect anything and no chance for trickery on your part...Then each person steps forward and you call them by their correct name...Good idea is to give each person a check for \$500.00. Then after calling them by name, take the check back. Or money can be used where you offer, say, - \$100.00 to each of three people. The flash of three hundred dollars in view makes it very effective.

Another idea along this line is to say you can tell how much money a person has in their pocket. He is to secretly check his money and then make a note of it on a paper, tear off the paper and keep it. He comes forward and you tell him just how much money he has in his pocket. Use a Midget Clip board for this....

This is ideal to work for friends while at a Nite Club or in a Restaurant. Bet you can tell how much money the waiter took in on tips the nite before. Call waiter over and explain the idea. Tell him to walk over to a corner and write down amount, tear paper off, fold it up and hand it to person you made the bet with...then you take piece of paper and write down same amount.

#### MEMORY EXPERT

This is a real feature effect for club dates, especially at men's clubs and noon-day luncheons, Banquets, etc. The delayed action with using a board makes this very effective.

At the start of your performance, ask any three men to take any bill out of their pockets, pass the Dun-A-Trix board around to them. They are to copy down number on their bills, tear paper off, fold it up and place it in their pockets. At no time do you see their writing or even touch them and you never see or touch the bills. You return to stage and toss board on table and go on with show. Then at the finish of act, pick up board and papers and write some figures down, tell three men to take their bills or slips out and you tell each one the number on their bill.....

Or you can look at numbers at start and pretend to remember them throughout the performance.

## MAGAZINE & BOOK TEST

Why any Magician or mind-reader that wants to work a book or magazine test want to bother with tricky books or forces or number ideas is a mystery to me, when he can use such a thing as an innocent clip board. (And I mean a clip board looks innocent to any laymen. Check for yourself on this.) After all, if you are to work, say, a book test, the proper open effect is to let them take any book, open it to any page and look at any word on that page, then close the book. And for your protection they write down the word on a paper and keep the paper in their possession at all times...Impossible for you to know what they wrote, what page or word they picked, still you are able to tell them...This, my friends, is real Mental Magic or I miss my guess.

## MIRACLE THINK-A-CARD

Same thing applies to a Miracle Type Card Trick. Why not let any person take any deck, fan it out and think of any card while in his own hands, then write down name of card for your protection and later verification, and you are able to reveal or name the card in any manner you desire.

## LIVING AND DEAD TEST

Use of a Dun-A-Trix Board and have a piece of paper with 5 perforations on as they only need a single line for a name on each one. Hand board out and have everyone except the third person write a living name. Third person writes a dead name and each spectator tears his slip off and rolls it up small. Anyone collects them in a hat and mixes them up. In the meantime, you secretly get the name that the third person wrote down, (the dead name) as you arrange papers and place board aside. Now you claim you can control any person's hand so they will pick out dead name from the shuffled pellets even though no one knows which is which including yourself.

Someone takes out one slip and hands it to you. You unroll it and pay no attention to name on it but call out the dead name. This appears to be fair as you apparently did not know the dead name. Effect on this is real strong and most baffling....

## TELEPHONE CARD TRICK

You mention that this test is different. They are to merely think of a card, do not tell you, merely write it down and then phone a friend of yours and he names the card. With you apparently not knowing the card, there can be no code..BUT...by aid of clip board you get name of card and give them correct initials of person to ask for that tips him off to card....

## ANOTHER TELEPHONE TRICK

This is really great. Spectator thinks of any card and writes it down for later verification. Apparently no way for you to know the card and they choose any telephone number. You call it and ask person to name a card. No matter what card they name to you, you step from phone and say they named such and such a card (the card you get carbon impression of) and all will marvel at it, as you apparently did not know the card at any time!

## ENVELOPE PREDICTION

Show a sealed envelope and say that you placed a prediction in it, before leaving your home - three things that three people will say this evening. Have three people step forward and ask first one to say first thing that comes to his mind, same with second person and same with third man. Better still, they should do it out in the hall where you or no one else can hear them, and to make a note of each statement as they say it. Send a fourth man with clip board to make the notes...

They come back...first man tears off paper with notes and keeps it. You knock loose paper off from under clip and hold board in same hand with envelope. Pull envelope away from board, taking the carbon paper along behind the envelope, then snip off top end of the envelope and as you pull paper out of it, pull the carbon paper along with it... Then you read off your predictions, really from carbon paper, and man with paper verifies they are the same words uttered by men out in hall. A real feature effect!

Another idea for the steal of carbon copy from envelope is to have a letter or telegram delivered to stage and tear it open and read the message that apparently tells you the name of the card or message thought of, etc. etc.

Another good steal is to pick up a slate and slip the carbon copy out of board onto slate and then write answer or prediction, etc. etc. on the slate....

L. Raymond Cox uses a Midget Clip Board advantageously in his show. He calls it 'Television Of A Thought'...Tosses the clip board into audience and has person write a card, tear paper off and keep it and tosses board back. He, in turn, tosses board off stage..Then shows two sheets of glass and binds them with rubber bands...While he does this assistant off stage gets name of card from clip board, slips that card in Television Frame and brings frame out for him to display glass in and PRESTO...thought of card appears between glass plates. A wonderful effect...Also works out for Card in Balloon, etc. etc.

## PRIVATE OFFICE TEST

This is most ingenious and is used by one professional medium with huge success and has made him thousands of dollars...This man has a couple dozen of the Question Clip Boards on hand at a time...He keeps a dozen in use and then sends the other dozen in for fresh carbons, and this way keeps up a steady use of a dozen boards at all times. From amount he sends in, the man answers a lot of questions.

He has a wall cabinet with doors that open out filled with clip boards and pencils, etc. This is in the front office with his secretary. When anyone calls, she removes board from cabinet and has person write question and sign name, tear off question and place in his pocket. Secretary then replaces board in cabinet and closes doors of same. The Medium in back room opens trap door in back of cabinet and removes board and reads question and name. Then rings bell and person goes into the inner office. The seer tells person to hold his folded question to the head and he answers it. Oh, Yes, I forgot to mention, as they enter his office he greets them by name! This knocks them for a loop right off the bat, as they have not told anyone their name - they merely have it on a paper in their pocket. Anything he does from then on is a Miracle.

A business puller he uses when he first opens up for business in a new section is also very clever. We will say he opens up an office where he can pull the office and factory type of girl trade. He sends or hands out at noon hour (or has a few boys do it) cards announcing his opening and offering - \$5.00 to anyone he can not call by name...On the first day he sees to it that he misses about three of the girls' names and gives each one five dollars... This \$15.00 was well spent in advertising as it brings hundreds of girls from that factory there the next few days to try to get \$5.00....

#### ADVANCE DOPE

This method is used successfully by a good friend of mine who does not care to have his name used. He uses a couple of question clip boards and travels with a Masonic Group that puts on a show at nearby small towns at initiations. Day of show he has one of group go to town in advance with clip-boards in to drop into the stores of the people who will attend, telling them there is to be a mind-reader that evening and they want to give him a real test. He asks them to write something on a slip with their name and keep question or notation, such as serial number of their old stove in their store, etc. Then that evening to stand up and hold their slip above their head and ask the mind-reader if he can tell them what they have on their paper they wrote at home and still have. If he is the real McCoy he should be able to tell them. And he just about floors them and the rest of the audience by telling them what they wrote, serial numbers, etc. This way he can get as many questions as he desires off the two boards, and the man that takes them around does not even have to be in on the thing...And it looks natural to go around with a clip board with perforated slips on, knowing in advance you are out to get things written down.

James Wheeler of Columbus - an executive of a large company - was talked into putting on a Mind Reading Act for their annual affair...He talked it over with me and I suggested that he use this question clip board dodge...He sent one of the men through the office with a clip board, telling everyone there was to be a mental act at the affair that evening and asking people to write questions and keep them for that evening. Needless to say when Jim worked that evening, they held questions in the air which they wrote and kept before arriving, and he answered their questions..This was the talk of his firm for many weeks later.

So you can see that Question Clip Boards really have their place in this type of work as they can be taken out with freedom. And the clamp can not be taken off, unless they know the secret. If clamp can't be taken off they can't catch anything.

For a one man Theatre Question Answering Act, use about three of these boards with six slips on each (that is, one paper with six perforations) and you or ushers or anyone stands in lobby and has first 18 people that come in write questions and keep them in their possession. You take boards back stage and copy down your information and look up any information you want in Telephone book, City Directory, etc. When you walk out on stage you do not pass out any papers, apparently no questions are written, as the first couple of dozen are only aware of that and they have their questions in their possession.

As I said above, you walk out and right away start answering questions merely thought of and people raise their hands and verify same. Work in a few fake questions and you have one of the best Movie House and Theatre Mind Reading, Question Answering Acts that can be had. Of course it is up to you to give good answers and to have some acting ability....If you do not have a good flow of language and plenty of imagination you are NOT suited to this type of act. Study a few good Question Answering books and learn to give effective answers.

#### MEDIUM TEST

A clip board like the above can also be used for a Mental Test or a Publicity Test. People write down various tests for Medium to duplicate and send board, fresh paper and pencil to Medium at hotel room. The Medium writes or draws on paper and sends it back with the answer to the question or test.

#### ONE MAN PUBLICITY

While you are guarded at room, a commi-tee takes a trip to a department store window and make notes of 6 items in the window. They tear the paper off and keep it and bring it to the performance that evening. At your performance you gaze into your crystal ball, or what have you, and name the six objects.

#### SLATE ADDITION

A Midget Board or Dun-A-Trix board can be used nicely for this effect. Under clip have a piece of paper, not perforated. Pass it around and four persons each write a number down, hand it to a fifth person who adds up the figures, tears off paper and keeps it. You take board back, then pick up slate and write down a total and this corresponds with total they have in their possession.

And thus you have, I am sure, enough information on Clip Boards to be able to get at least one good effect for your act or show. The Clip Boards listed and referred to can be purchased from the dealer you got this manuscript from or direct from me.

U. F. GRANT

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#### THE 30TH CENTURY CLIP BOARD Originated By "Senator" Crandall

The standard clip board is made with one usable side. This limits its use as a utility piece of equipment. The clip board you have here is the result of no little planning and is designed to be carried in the pocket as a good close-up trick. The basic use of a clip board is to obtain information written by a spectator and retained by him. This information must be obtained by the mentalist with the least possible effort and as secretly



as possible. With all the other clip boards used for this purpose it was not always possible to do this. This board is made to look as natural as if it were made of wood. The carbon is the best obtainable. It is non smear and will give many strong impressions. There is an extremely thin covering between the original paper on top of the board and the carbon which causes a clear impression even if the spectator happens to write lightly. A short pencil is furnished that will help to insure a clear legible impression. Enough paper is also furnished in order that you may do the effect many times before you need more.

Back to the clip board itself. The impression paper should be inserted in the correct side of the board. Carefully lift an edge of the plastic covering with the tip of the finger and push the paper in. Allow the tab to stick out about 3/8 of an inch. Bend it down a little and put on the spring clip. Now if you put a piece of paper under the clip and it is written upon, the impression will be transferred to the slip of paper inside the board. The problem is to get it out. On the platform it may be pulled out by removing the clip as you place the clip board on the table, and by pressing on the tab with the thumb the board is pulled away. This is not always possible to do close-up. Load the 30th Century Clip Board as above and put a piece of cover paper under the clip on the dead side of the board. Thus the board may be used for any effect and written upon as no impression will go thru. It now becomes a regular clip board and may be used as such. Thus you are able to use this dead side to indicate what you want the spectator to do. Leave this example sheet on the dead side and then put another cover sheet under the clip on the hot side of the board. Thus the inside information sheet may be drawn out under cover of the example sheet. The moves are as follows:

The spectator has been instructed what to do -- draw a circle or square on his paper about one and a half inch across. He is to think of any card in the deck. Write the name of the card on the paper within the circle -- you show what you mean by writing the name of a card on the paper covering the dead side of the board. It is always possible the card you write may be the same one as is in the spectator's mind. If so, and if you can do it every time you don't need a clip board. Mark out the example you have made and give the board to the spectator. Ask him to hold it close to him and to write with as little movement as possible. Don't ask him to write real heavy, as the short pencil, the position of the pad, and the lack of finger movement will insure a good impression. Remember, he doesn't know of the carbon in the pad so don't call his attention to it by asking him to write "real heavy".

Ask him to tear off the paper -- not to take it off, but to tear it off and to keep it. He is to wad it up and hold it in his hand so you cannot get any ideas as to what he has written. Take the board back. Hold it in the right hand with your instruction paper still on the board facing the spectator. The board is held lengthwise with the right thumb on the hot side which is now towards you. The side with the original example sheet is towards the spectator. Push up the paper with the fingers of the right hand. The paper will bow up held by the clip at the other end. It should be pushed up so that it bows about an inch above the board. Now if the clip is taken off the end of the board the paper will spring to the left covering the small tab of the secret paper which contains the information. Lay the clip down or put it in your pocket with the left hand. The right fingers still hold the clipboard and the cover paper. Take the protruding end of the paper and the tab, clipping them

together with the thumb and the fingers of the left hand. Don't draw the paper out of the board; instead draw the board away from the paper. Lay the board down and glance at the information and at the same time crumple both papers together. Wad them up and place them in the spectator's hand or you may just throw them away. Once you have the secretly written information, reveal it in any manner you wish, but with as much showmanship as possible. Pretend to read the spectator's mind -- he is to concentrate and you reveal the card he is thinking of.

Used with the Brainwave -- Ultra-mental decks, the pocket indexes or the nail-writer you have a spectatular effect.

A blank card may be placed under the clip of the dead side of the board. Push the card up after the spectator has torn off the paper. Thus the card becomes the cover with which you remove the secret paper. Doctor Tarbell takes the clip from the board with the right hand and covers the small tab with the fingers of the left hand. The clip disposed of, he then draws the board down with the right hand, concealing the paper in the left hand. Glancing at the small paper he gets the information and thus reveals it after having hidden the paper by the simple action of reaching into the pocket and bringing out the deck.

It is possible to obtain information from two or three spectators with a larger clip board, but this small pocket board is meant to get the name of a card, a letter or initial, a number, or information of that sort. It should be information short enough to be quickly glanced at and easily remembered. Two boards are given with this effect. One is a regular board with no carbon in it. You may switch the fake board for this one as it may be examined. Do not ask that anyone examine the board after the switch; just leave it in plain view and easy to be picked up.

It is not necessary, in my opinion, to read five person's minds at one time - a color, a city, a number, etc. With a good presentation and with good follow-up effects along the mental line you may make a strong impression by "divining" a card, a letter or a number from one person's mind.

Practice the moves and you will have an exceptionally good close-up effect.

Extra boards are available for \$1.50 each, or the regular non-gimmick board may be exchanged for a gimmicked one at no extra charge other than 10¢ to cover postage.

A club sized board is obtainable for \$3.00, or the large stage size board will cost only \$5.00 and you may "read" four or five persons' minds at once.

When the gimmicked board shows signs of losing its potency, send it in and we will "re-make" it for the small sum of \$1.00.

## ADDED INSTRUCTIONS FOR THE 30TH CENTURY CLIP BOARD

### HOW TO USE THE PRESS ON TABS:

Take one of the tabs from the protective backing strip. Press one end of the tab to the top center of an inside paper. Lap it over about an eighth of an inch. The sticky side of the tab should face the front. Insert the inner paper into the clip board. Use care so as not to tear the cover paper. It is very durable, being plastic, but might pull away with misuse. Bend the tab back and put on the clip. The sticky side of the tab will adhere to the inside of the clip. Now when the clip is taken away, the inner paper will come with it. This may be done under cover of the paper at the back, the card or the little scratch pad.

Another method is this -- you may attach a press on tab to the top center of an outside paper. The inner paper with its tab attached has been inserted in the board. Both sticky sides of the tabs face the front. Line them up and press them together. Both tabs may be bent back over the top edge of the board. The clip is then attached. The tabs will stick to the inside of the clip as before. Thus as you take off the clip, both papers will come away. The inner paper, with the message, will be drawn away behind the outer paper. The message may be read and both papers thrown away.

You may use all three sections of the inner paper, if you wish to "read" more than one mind. However, if you wish only one impression at a time, tear off the bottom section of the inner paper. Insert this two section piece of paper into the board. As you take off the clip, this small insert may be covered by the hand, without using the other papers for a mask.

A plausible way to get the spectator to write on the center section is as follows: In your "instructions" to the spectator as to what he is to do, say, "Write the name (card or number) on the middle line and then fold over the lower section of the outside paper -- thus you have covered what you have written. Now the spectator may tear off the paper and keep it in his possession.



BILLET READING FOR HOME PROGRAM  
(One of the Original Cagliostro Mysteries)

Effect: Several spectators write any questions on their own slips of paper and same are sealed in small envelopes, which the performer hands out. These envelopes are now gathered and laid on a small table in full view of all. In a few moments the performer, without leaving the room for a moment, answers each and every question.

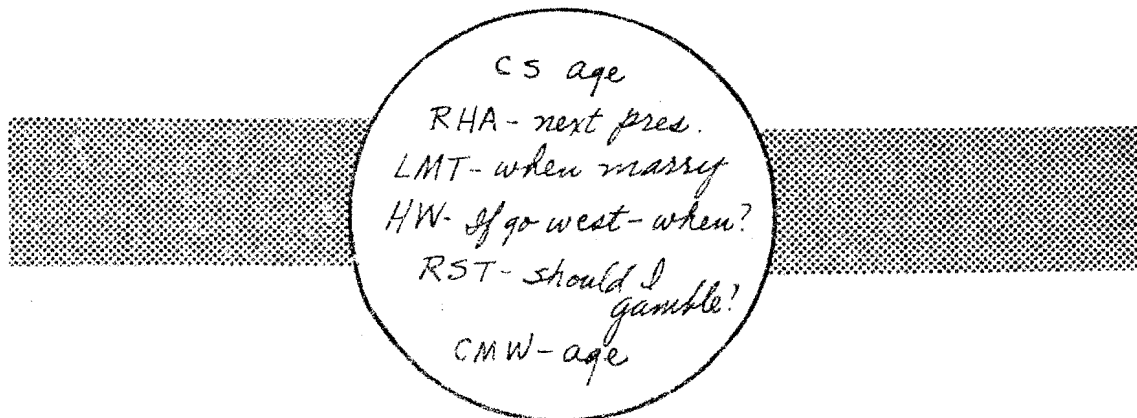
Method: This method of reading sealed billets is one of the best and most subtle in existence, and is never suspected.

After the questions are placed in the envelopes and sealed, the performer collects same in a changing-bag, or any similar device, therefore, on his way back to the table he makes the switch, and turns the dummy envelopes out on his table, handing the changing-bag to his assistant. Now, with the dummy envelopes in view on the table, the performer proceeds to deliver a short lecture on clairvoyance, etc. As he finishes the discourse, he requests his assistant to bring him a glass of water. Now when the envelopes have been switched in the changing-bag, and the assistant carries away the bag containing the original slips, he immediately opens the messages and writes the initials and questions, whatever they may be, on a circular piece of paper, which is a trifle less in diameter than the bottom of the glass of water used in the experiment. By reference to the sample disc attached, it will be noted that the information written thereon is in very brief form, and only initials are given (no full names) and the initials precede the subject of the question in every case. In fact, it is well to request the spectators when they are preparing their questions, to merely sign their initials for identification.

For instance, we will suppose that the assistant opens four of the sealed envelopes and obtains these questions:-

- "What is my age? (signed) C.S."
- "Who will be our next President? (signed) R.H.A."
- "When will I marry? (signed) L.H.T."
- "Will I take a trip West, and if so, when? (signed) H.W."

The assistant writes this information on the paper disc as per example shown here. The writing should be done with a SOFT LEAD PENCIL, as this is more clearly seen through the water in the glass than any other substance. The tumbler is filled not quite half full of water.



Having thus prepared the paper disc, it is affixed to the bottom of the glass of water (outside) with saliva, writing side up, of course. The assistant comes on with the glass of water when it is called for, seizing the glass with the fingers curled around the lower portion so that anyone sitting down cannot see the paper stuck on the bottom. The performer receives the glass in the same manner, and stands with his right side (if glass is held in right hand) to his spectators when he drinks. Now in drinking from the glass, a little practice will enable you to quickly flash the initials and questions written on the paper disc. Especially in a home seance, where the spectators are generally known to you, the initials used may not be memorized at all, the performer merely connecting that person with the particular question asked. It will be noted in looking over the sample paper disc that the text of the above sample questions are cut down to not more than three or four words, and in most cases cut down to two words only. Therefore the performer, after partaking of a drink of water, steps among the spectators and with due dramatic effect proceeds to answer the questions written and sealed in the envelopes. He first "gets" the initials, "C.S." He requests "C.S." to respond, and then continues, for example, "Tell C.S., you seem to want to know something about your age, as near as I can get the vibrations. The answer would be of such a personal character, that I should hesitate to answer it here in public, etc.

Or, again, "I get the initials, E.H.A. He is evidently something of a politician, for he wishes to know the name of our next president" etc.

In due time all four questions glimpsed on the bottom of the glass of water are answered, the performer at times, for greater effect, simulating difficulty in getting the message clearly, etc.

The above subtle method for secretly learning the contents of upwards of four or five sealed questions or messages is not only very good for home seance and similar gatherings, but may be used as a "stall" while the assistant is preparing additional messages, to be revealed to the performer later on by some other means. Thus, by employing two different methods, as above suggested, much time is saved, the performer immediately taking up the "Reading" of them after a short delivery on clairvoyancy, etc. using the glass of water method for "glimpsing" the first lot of three or four messages, while the assistant prepares another lot to be used later on by second method.

If the performer's eyesight is such that he cannot read the writing on the paper disc clearly through the water, he can easily overcome the difficulty by lacing a round magnifying glass in the bottom of the tumbler before the latter is filled with water.

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#### ACME SEALED BILLET TEST

Cut as many strips as you need from a tablet, 1½ by 4 inches. Get a bundle of 3 or 4 by 6 inch envelopes, arranging them to face all one way. Fold one strip in half, then in half again, continuing till strip is folded into a square. Put this in one envelope, after which place on the face side of packet. Hold bundle of envelopes in left hand, so the one containing folded duplicate is against palm. Pass out slips and request persons to write a simple question on each one, address it to a friend in the spirit world and sign it. Then ask everyone to fold the slips with the writing inside, 3 or 4 times, or as many

folds as are needed to make each billet look like your duplicate.

Now go to the first spectator, take his question and place it in the envelope on the rear of the bundle. Hand him the envelope and ask him to seal it. Repeat this with two or three more. Now, bring the envelope containing the duplicate from the face of the bundle and place it on the rear. Hold the bundle flaps up. Take the next billet and place it between the two envelopes on the face of the bundle. Turn down the flap of the envelope containing the duplicate and give it to the spectator with a request that he seal it. Gather the rest of the billets, placing them in an envelope on the rear of the bundle as you did with the first, and have them sealed.

You now go to your table on stage, or in corner of room. On the way you take the question from between the two envelopes, memorize it, and when you place the bundle on the table, have the question under it. Pick up a hat or tray and collect the sealed billets and place them on the table.

Pick up one envelope, hold it to your head and answer it, really the memorized one, something like this. "Mr. Blank, George says you will take a short journey on business that will bring you profitable returns. Does that answer your question? Let us see. Tear open the envelope in your hand and read the question aloud. "George, will I get anything out of my journey? —Mr. Blank." While you are repeating the memorized first question, you are memorizing the one in your hand.

Toss the envelope aside and drop the strip on table behind bundle of envelopes, and continue until you have answered all but one, the one containing the duplicate, (which you recognize by a small dot on the face of the envelope). Remove the blank strip and pretend to read the last memorized question from it. Carefully fold the strip and place it in rear of questions. Pick up bundle of envelopes and drop duplicate strip. Sweep questions into hat and return to writers for souvenirs.

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#### THE KNOCK-OUT SINGLE SITTING TEST FOR EXPOSÉ SHOW

Effect: Performer hands the sitter a small piece of paper, a pencil and an ordinary coin envelope. He requests the sitter to write on the piece of paper, her name, age, occupation and street address, and also three important questions. The sitter is to write on one side of the paper only and as soon as she has written the questions she is instructed to fold it into a small billet. This she does, then is told to seal it in an envelope and to place on the table.

Pretended Medium now takes envelope in his hands, never allowing it to leave the sight of sitter. After a few minutes concentration he gives a very remarkable test reading or single sitting as this is generally termed in the seance business.

Method: This is the original method as is said to have been used by a very famous Clairvoyant and trance medium in this work of private readings.

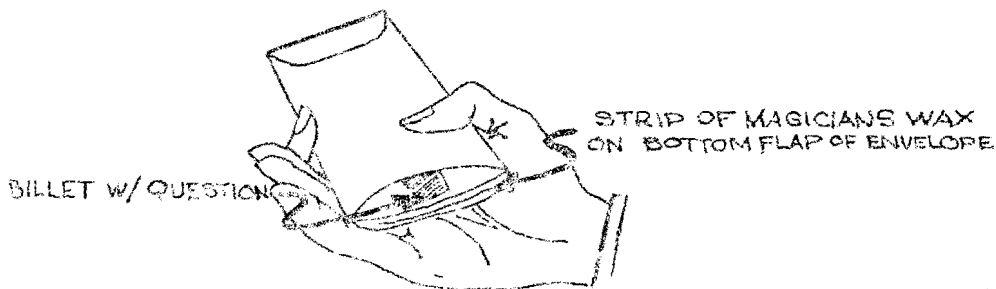
It is different in that it does not employ the usual methods, such as wax or carbon impressions, "boards", alcohol gimmicks, duplicate billets and envelopes, switches, etc. This new system does away with all these methods and

employs but ONE envelope and ONE billet and these are the ones the spectator himself handled.

The envelopes used are the "coin envelope" style, having an end opening flap and being manila. These are obtainable at stationery stores. The paper to be used for writing on should be of the size of about 2½ to 3 to 5 inches. It should be of a grade that will not make too much noise when it is folded.

The envelope is faked. With the aid of a knife the lowermost end flap has also been opened so that it now is an envelope with a flap at each end. However, the sitter does not see this for just before sitter is admitted into the seance room the medium, with the mere touch of magician's wax fastens the lower flap back in place again. The envelope can now be safely left in the sitter's hands without fear of detection.

When the sitter is thru folding this billet and after he has placed it in the envelope and sealed it, the medium takes envelope up from table, standing facing the sitter. There is where the trickery comes in. As he picks up envelope he remarks to sitter: "Did you place your birthdate thereon?" This has the effect of causing the sitter to look up to medium's eyes as she answers. At this moment the left thumb nail of medium clips the lowermost flap (that he just stuck in place) and it is loosened again. Folded down in the palm it remains invisible and sitter does not see that his envelope is now without a bottom. At the same moment, the fingers of the medium's right hand squeeze the ends and edges of the envelope SO THE BILLET NOW DROPS RIGHT DOWN INTO THE LEFT HAND PALM OF PERFORMER, and with the same movement the flap is pushed up in place again by the thumb.



Now he again lays envelope on table, away from sitter so she cannot see the loosened flap, this being done. Picking up a small school slate he now transfers the billet he stole in the palm to the slate. Under cover of asking the sitter for his birthdate and writing it on slate, he opens the billet memorizing all the dope thereon.

To get rid of the billet when he has read and memorized same, he merely lays the slate face down on chair or stand, billet underneath it and he then signifies that the mystical calculations on the astrological or horoscope from sitter's birthdate is completed and he at once starts the reading.

After he has told the sitter his or her name and a few other things, he, it appears, gets "stuck" on one question. He seems to fail in answering. Just then he notices the envelope on the table nearby. The result is that medium picks it up and apparently starts to open it -- then he changes his mind -- shakes his head and with a few quick movements of his fingers he tears the envelope (billet is SUPPOSED to be still inside) to pieces and tosses it in the waste basket nearby. Then he continues with reading after little effort. ALL EVIDENCE OF FAKERY IS NOW DESTROYED.

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VOLTA SAYS - a good conclusion here would be to retain the paper and re-fold it back of slate. Retaining it in one hand, pick up the envelope -- transfer it to hand holding folded slip -- sliding envelope IN FRONT of the folded paper. Addressing spectator "Would you please try to assist me in this last question?" (AT SAME MOMENT TEARING OR CUTTING OFF WITH SCISSORS THE TOP END OF ENVELOPE). "Here, please take your paper (SLIP FINGER INSIDE ENVELOPE AND WITH ONE REVERSE MOTION DRAW THE FOLDED SLIP UP FROM BEHIND ENVELOPE WITH THUMB AS YOU WITHDRAW FINGER AND THUMB OUT OF AND AWAY FROM ENVELOPE. IT WILL APPEAR THAT YOU ARE DRAWING THE SLIP OUT FROM INSIDE THE ENVELOPE). "Please open your paper and look intently at the last question -- and concentrate on it, please. Thank you--Ah. Yes -- I am receiving a stronger impression now! Your question was etc., etc.

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GYSEL'S REAL SLATE GAG  
(CHEMICAL PRODUCTION OF WRITING IN REAL SLATE PENCIL)

Place enough powdered glue that will lay on a dime, in two ounces of water. With a camel-hair brush, cover one side of a slate with this solution. While the solution is wet, write your message with an ordinary slate pencil and let dry. The solution will fix it to the slate.

When exhibiting slates, wash them with a sponge SOAKED IN ALCOHOL, and it can be freely shown while wet, under ordinary electric lights. The alcohol darkening the writing, makes it invisible.

The slates then can be dried with a handkerchief, and placed together, writing inside, and the message will appear in real slate pencil. Were you to wash the slates with water, the message would immediately come off.

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Ed Mellon presents  
YOUR THOUGHTS  
BY  
AL O'HAGAN AND STUART JUDAH

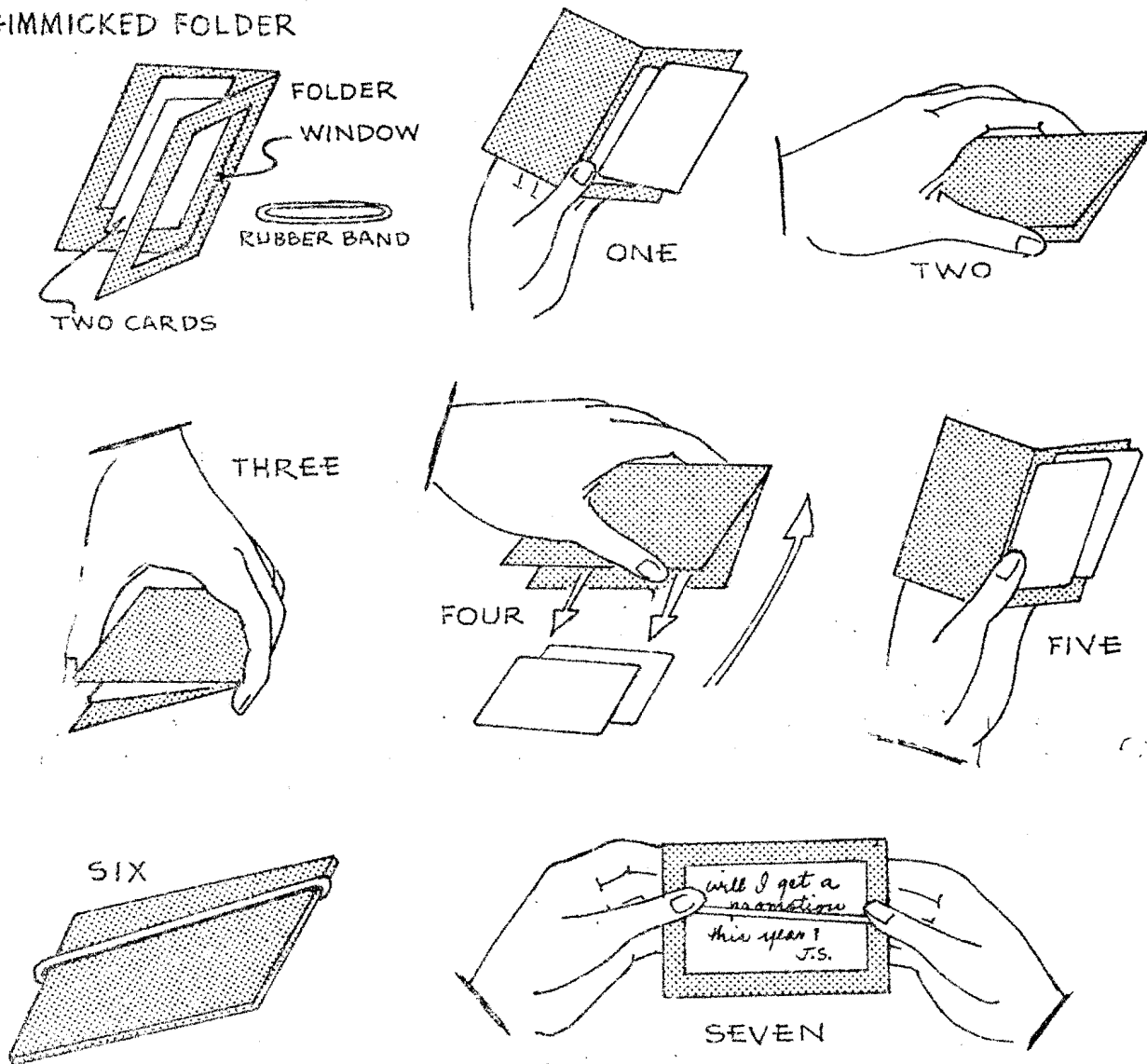
YOUR THOUGHTS, in our opinion, has the distinction of being one of the easiest and most practical methods of doing private readings that has been evolved to date. WHY? How many can do a good billet switch? Now many can do a billet switch twice as you are required to do in readings if you are to return the question? How many can take the numerous hours of practice that is necessary to develop an undetectable switch? How many can unfold the switched



billet QUIETLY and then glimpse the information easily, and most important, UNOBSERVED? I don't believe that we have to answer the above questions to point up the features of YOUR THOUGHTS. With YOUR THOUGHTS you have none of those difficulties; you can concentrate on your spell and the answering of the questions. All we ask is that you give YOUR THOUGHTS a fair trial, even if you are now using billets or some other method. If it does not become a favorite of yours, we miss our guess.

Requirements: Two blank calling cards. Two identical looking folders, one of which has been gimmicked by having a window cut in one flap, and two identical rubber bands. The ability to give a "cold reading" is a definite asset in this routine. While a stock reading can be used, we suggest that you learn to do a psychological reading for the utmost effect.

### GIMMICKED FOLDER



Preparation: Place the empty UNGIMMICKED folder, with a rubber band snapped around its length, in your left coat pocket, and towards the back of that pocket. The GIMMICKED folder containing the two blank cards and with a rubber band snapped around its length is in the front part of the left coat pocket. We suggest that you take the drawing page of these instructions and set them to one side so that you may refer to them as they are mentioned.

AT ALL TIMES WATCH YOUR ANGLES SO AS TO CONCEAL THE WINDOW IN THE FOLDER!!!

Operation: You are seated at a table directly opposite your subject. Begin by conversing with your subject, drawing him out and fishing for information to enlighten your reading. Give the best reading that you are capable of, and, when you reach the point of diminishing returns, ask them to think of some important question that they would like to have answered, and so that there is no question about it later, ask them to write their question down. At this time you proceed as follows:

1. Remove the gimmicked folder with your LEFT HAND, with the hinged side to the LEFT, window side down.
2. Very methodically, and while you continue to talk, remove the rubber band with the right hand and lay it on the table.
3. With the help of the right hand, fully open the folder just as you would a book, and with the RIGHT HAND remove the TOP CARD, using the LEFT THUMB to keep the bottom card in line, so as not to expose the window, SEE FIGURE ONE.
4. Casually turn this card over to show the other side. Replace card and close folder.
5. Take the folder in the LEFT HAND with the four fingers along the HINGE SIDE, finger tips slightly curled under bottom flap and with THUMB at the center of open edges, palm of left hand down. SEE FIGURE TWO. Now with the help of the right thumb and fingers slightly open the folder, loosen the cards by pulling them away from the hinges a little with the right thumb. Let the bottom flap rest on the curled left finger tips near the hinge, with the LEFT THUMB holding the flap open about one quarter of an inch. SEE FIGURE THREE.
6. Now with the folder held in this position, open edges facing you, and with the left finger nails touching the table top, start from near the edge of the table and move your left hand forward rather sharply about five or six inches, letting the cards slide out of the folder partly from the inertia of the forward movement and partly from the slight tilt that you gave the folder. SEE FIGURE FOUR. This is the reason that you were told to loosen the cards in step number 5. As soon as the cards are out of the folder, just drop the folder where it is (should not be over fifteen inches in front of you). Now turn your attention to the cards. WATCH ANGLES CAREFULLY IN ALL THE ABOVE. Once you have tried the above several times, you will get the knack of sliding out the cards and will be able to regulate the forward movement so that there is no jerkiness or unnatural movements. These moves were designed to present an apparent careless handling of the folder and yet conceal the window. Everything should be done in an unhurried and METHODICAL manner.

7. Now turn over each card just once to show without saying that they are blank. Have your subject take either card and tell him to write his question on it.

8. While they are writing their question, you pick up the folder with your LEFT HAND and the remaining card with your right hand. Carefully insert this card into the folder by opening the folder a fraction of an inch and sliding the card in. HOLD FOLDER AS IN FIGURE THREE WHEN INSERTING THE CARD. BUT let the upper right hand corner of the card extend out of the folder about one eighth of an inch.

9. When they have finished writing, open the folder as you would a book and hold it with the left thumb over the hinge at your end of the folder, keeping your card firmly in place under the thumb. SEE FIGURE ONE FOR POSITION OF LEFT HAND.

10. Have the subject place their card writing side down on yours and then with your right hand shift their card so that it is SQUARE with the folder. Your card is under theirs with the upper right hand corner still projecting about one eighth of an inch. SEE FIGURE FIVE.

11. Now you say something to the effect that you will need a card for yourself. You then grasp your card by ITS PROJECTING CORNER with your right thumb and first finger and, by holding the TOP CARD BACK with your LEFT THUMB you slide your blank card out from under their card and out of the folder. Drop this card on the table, turning it over as you do so to show it blank.

12. Close the folder and hold it in the LEFT HAND and pick up the rubber band with the RIGHT HAND. Snap the rubber band around the folder in a CARELESS MANNER close to one edge and CROOKED. SEE FIGURE SIX. This manner of placing the rubber band on is very IMPORTANT, as it gives you a legitimate reason to look at the folder and glimpse the question, as follows:

13. Take the folder in both hands by the short edges, open edges facing you and the hinge side towards the subject. Turn window side towards yourself and METHODICALLY adjust the rubber band to the exact center of the folder, using fingers of both hands in the process. You now have had plenty of opportunity to glimpse the question, and you carelessly toss the folder on the table. SEE FIGURE SEVEN.

14. Now you pick up the blank card and begin to get impressions; give a few false starts and then write something on the card. Actually write an answer to their question and when finished place it on the table writing side down.

15. State that you can't seem to get the complete picture and that it might help if the subject looked at their question again. You pick up the folder in the left hand, hinge side to your left and with your RIGHT THUMB dig into the folder at the center and slide the question card out about one quarter of an inch. Let the subject grasp their card and slide it out into their hand. Drop folder, on the table near you. Have the subject concentrate on their question as you pick up your card and apparently add a few notes...finally say you are sure that you have it now and hand them your card to read the answer that you wrote.

16. Just as they pick up your answer card, casually pick up the folder and place it in your pocket, making some final comment on the reading. As an after-thought, ask if it would be alright if you kept their question card as a souvenir of the occasion and tell them that they may keep your answer card if they wish. As you say this remove the UNGIMMICKED folder from your left pocket, remove the rubber band and open the folder. Pick up their question card and carefully place it in the folder, finally snapping the rubber band around and placing folder back in your pocket.

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THORNTON'S "MENTAL HEAT"  
(Instructions and Routine Only)

**Effect:** As a demonstration of his powers of suggestion, the Performer causes any metal foil held in spectator's hand to become HOT OR COLD at his command!

**Secret:** Everything you need for the performance of this amazing effect comes within the bottle supplied you. To prepare the "Mental Heat" solution, fill the bottle almost full of water. Now screw the cap on tightly and shake well until the paste in the bottom of the bottle is completely dissolved. Notice that the solution is perfectly clear and colorless.. But don't let that fool you; it is a concentrated chemical formula, which should last you hundreds of performances. This Secret Formula when activated in the Cap Pad will cause ANY metal foil to become hot on contact and exposure to air... Not just tinfoil. Now let's examine the Cap to the bottle. Inside the Cap you will find a special chemically treated Pad. This Cap with its special Pad is all you need to carry with you to perform "Mental Heat". The Pad is chemically activated by wetting it with the chemical solution in the bottle. If the Cap has been carried so long that the Pad has dried out since a thorough wetting with the Mental Heat Formula it can be activated temporarily by simply wetting it with water. (Caution: When not in use keep out of reach of children who might think it something to drink). Thornton's Mental Heat is concentrated and long lasting; hence several pieces of foil can be torn and wedded with full potency without returning the hand to the pocket for remoistening the thumb on the Pad..When applied with the thumb to a piece of metal foil, it will heat up in about 10 seconds and become extremely hot over the next 30 seconds. Then at the end of this period it begins to cool rapidly, actually giving a sensation of becoming "COLD".

**To Prepare:** Simply wet the Cap Pad thoroughly by shaking the bottle, then remove the Cap and place it in your pocket. Just prior to presentation, press the thumb on the Pad within the Cap to moisten the thumb.

**Presentation:** Borrow the foil wrapper from any package of chewing gum or cigarettes. Then ask for volunteers to try an experiment in "Powers of Suggestion". Begin tearing off small pieces of the foil and crumpling them up into small wads and place it into the palm of volunteer's hands and have them close their fingers over it. (Crumple, do not ball the foil up tightly so that air can get to all of the metal, and be sure that some of the Mental Heat from the thumb is rubbed on the metal in the process of crumpling and tearing)... Then "suggest" to each one as you hand him the crumpled foil that he should "Think HOT". In just a few seconds he will begin to feel it getting extremely hot and may drop it from the heat! As soon as you begin getting responses of "IT IS hot!" etc., you continue with comments as, "Now, it is

getting hotter!" or "Try to keep from thinking that it is hot" etc....This gets good audience response and you may find many others who want to try it for themselves.

After about 35 seconds tell the spectators holding the foil to "Think that it is becoming COLD. Think COLD!" and the rapid cooling effect of the Mental Heat on the metal foil will give the sensation of coolness to the metal. This IS ACTUALLY USING the Power of Suggestion! There is no trick to it! For the metal foil only FEELS cool in comparison to it's former heat! But in describing the feeling, a great number of those holding the foil will describe it as "COLD".

Here is a trick to remember...If the spectator states that it is "still hot", or "getting hotter" when you suggest that it is getting cold, then tell him to PUT IT IN THE OTHER HAND and again "Think COLD!" and it will turn cold! (The reason for this is that even though the foil may have cooled in the hand, some people continue to have an overlay of heat sensation...And their hand may continue to feel heat in the spot where the foil was held even though it has been transferred to the other hand). You can learn to capitalize on these variations in response by speaking of "differences in ability to concentrate" etc. Those who are more responsive getting praise and compliments on their "ability", etc... It is always effective to repeatedly demonstrate the hands empty (by showing, NOT by saying anything about it) when tearing off small pieces of foil so that if you are ever accused of "adding some powder to the foil" you can tell them the truth, "Those are actually ashes where the metal became so hot that it really burned"... And on closer examination they will find that there really are holes burned in the foil.

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LEON MAGUIRE'S "TELL-IT-TEST"  
With Underlined Patter

"They say that there are only three ways to express yourself in writing. One way is with numbers, another way with words and the third way with pictures."

Tear three sheets from a pad of paper, one at a time, while saying this. Woolworths have pads about 3½ by 2½" which are ideal. Fold each of the three slips as follows:- Hold the paper with the narrow end up...fold the bottom end up to the top end...fold the right hand edge over to the left hand edge...again fold the newly creased right hand edge over to the left hand edge...this should leave you with a folded slip about 1 and 7/8" by 5/8".

"I am going to ask the gentleman to think of something pertaining to numbers. It might have a few numbers in it, such as a street address, 217 West 18th. A phone number, Circle 6½4570. A year, 1898. An auto license, 5K 4692 OR ANYTHING ELSE. Just so the main portion consists of numbers".

This speech gives you a chance to finish folding the three slips.

"Just write it down and refold the slip".

Fully open a slip and hand it to him. If you hand him a folded slip he may write on the outside of it or merely under one fold.

"Now, is there someone I can get to think of a word? You, Sir...It might be the name of an animal, a vegetable, a friend's name or any object that might come into your mind".

Open the second slip and hand it to him.

"Write it carefully and impress each letter on your mind. When you have finished refold the slip".

Turn to the man that wrote the number.

"Have you finished? Just put the slip..."

Hesitate as if you were looking for some place to keep the slip.

"Well, here, just throw it in this hat".

At this point we come to the real improvement in this standard effect. It may seem like a very simple bit, but it makes it possible to do the trick under any and all conditions. It makes it easier to do and much more convincing. A duplicate slip is pinned to the lining of the hat, in the same position it might have fallen into had it been thrown in. In pinning a slip in, open a folded slip and pin through a single thickness of paper, then refold the slip so that it covers the pin.

If you have a hat planted nearby, don't refer to it as your hat. It is better to say, "Whose hat? Well, I'm sure he won't mind if we use it". When you ask the gentleman to throw the slip in the hat, it is held crown up. This not only suggests the hat is empty, but it prevents the man from throwing the slip in himself. Take the slip from him and turn the hat crown down as you appear to throw in the slip. Let him look into the hat and see that the slip is really there. When you take the slip from the man, hold it by the end between the first finger and the thumb of the left hand, two-thirds of the slip extending beyond the tip of the finger and running in the same direction as the finger.

As you throw the slip into the hat, bend the first finger and thumb toward the palm and at the same time extend the second finger so that the outer end of the slip rests in the fold of the skin at the first joint of the second finger. Remove the first finger so that the rear end of the slip jumps into the skin fold at the base of the second finger. The slip now rests along the inside of the second finger and is thus hidden. This is just a simple finger palm and is done undercover of the hat. The hat is then put on a chair or the floor where many can see into it.

Turn to the one who wrote the word.

"Have you finished, sir? Throw it in the hat yourself...Now, who can we get for the picture?"

Pick up the third folded slip.

"This gentleman over here".

This third blank slip is changed for the first one, the one with the number, which you still are concealing under the second finger. There are many fine switches for doing this; if you have your own pet switch, use it. This is the one I use...Execute the same move you used in throwing the first slip into the hat, except the blank third slip is gripped by the third finger instead of the second. The first finger and thumb then pick the first slip off the second finger and bring it into view.

"I want you, sir, to think of some simple picture".

Open the slip...this is the one with the number...but do not try to read it just yet.

"Now, I don't want you to draw anything with a lot of scratchy lines or fancy shading".

Go through the motions of shading on the paper, looking down at the same time and getting numbers you can in the first glance. Don't stop to study it.

"I want some picture that is made up of definite lines".

Take another GLANCE if you didn't get it all the first time. Refold the slip.

"A geometrical figure or something that a small child might draw. Have you such a picture in mind?"

The refolded first slip is changed back again for the blank third slip. Here is my switch: The blank slip is still being gripped by the third finger, the number slip is held the same as before, between the first finger and thumb. As I toss the slip to the one who is to draw, I bring the number slip on to the second finger and at the same time let the blank fly out from the third finger toward the spectator. The move is done on the throw.

"Open the slip and draw...When you have finished, fold it and throw it into the hat...While you are drawing we'll start"

Reach into the hat with your right hand and remove the second slip, the one with the word. You can't get the wrong one because there is only one loose one there.

"Who wrote the name? No, wait, this is the number. This number has something to do with an amount of money. Is that right, sir? You are thinking of twenty...twenty-one dollars and some cents...the exact amount is twenty-one dollars and fifty".

Start to open the slip so that it will be completely opened when you finish the test, but don't look down at it.

"Is that fifty-six cents?"

Glance down at the word now as though you were merely looking at the number to see if you were right. Let us say the word was NOTRE DAME, IND.

"Twenty-one dollars and fifty-six cents. Right to the penny".

Refold the name slip and change it for the number slip which you have finger palmed.

"Perhaps you'd like to keep this for your scrap book. Has the art department finished? Fold it up and throw it into the hat"

Reach into the hat with the right hand and remove the picture slip which has just been thrown in.

"This is the name of a place? Right, sir? Just try to picture yourself going from here to the spot you have in mind ..You travel west...You go to Chicago...No, that's wrong. You don't go quite that far. You go to -----"

Start opening the slip the same as before.

"You are thinking of SOUTH BEND"

Look down and see the picture.

"NOTRE DAME, INDIANA. That's bad. I missed that one by two miles"

Refold the picture slip and change it for the name slip as you toss it back.

"You can keep that one to remind you that there is such a thing as a failure"

The fact that you didn't know it was NOTRE DAME until you looked at the slip, throws them off the idea that you are using the old one-ahead method.

They also figure that if you had seen the slip before you couldn't have made that mistake. You call it a failure, but you'll get plenty of credit for knowing it was a town and coming within a few miles of the place. It looks more like real telepathy than trickery. Be sure to use this stunt of being a little bit wrong and not discovering your mistake until you read the slip. It is a great throw off.

"Well, Ive got one more chance to redeem myself...Now pictures are hard to describe, so I'll ask you, sir, to take back your masterpiece"

Pick up the hat with the left hand, fingers inside, and allow the finger palmed slip to fall in. Turn the hat upside down allowing this slip, the picture, to fall out into the hands of the spectator. Throw the hat to one side or put it back on your head if you have been wearing it.

"Show it to those around you"

For large groups have him recopy it on a slate. You draw on another slate.



"This is the picture thought that comes to me. How close did I get?"

BOW.

In learning this effect remember that timing is of great importance. I have tried to teach it to you exactly as I have presented it hundreds of times. Notice that all switches, except the first, are made before anything has been written on the slip or after it has been read. Your handling of slips that have been written on is exceptionally clean.

In judging a billet test it is not so much a question of what switches are made. The important thing is, "When are they made?" The less handling of billets between the time they are written and the time you read them, the better the test. Compare TELL-IT-TEST with any other method that you now know and I'm sure you'll agree that there is no cleaner method of handling billets at the vital time.

A piece of clock spring 1-3/4 inches long and sharply pointed at both ends can be used inside a folded slip. By slightly bending the spring as you push it into the lining of a hat, the points stick into the lining as the spring straightens out. This enables you to attach a slip to any hat in an instant.

It may take a little time and practice to learn this effect, but once you've got it, you've something that they'll talk about. Something that you are ready to do at all times, and under any and all conditions. Nothing to carry with you but a pin. It's an effect that you'll use often, and isn't that the type that it really pays to learn?

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MELLON'S "SYNONYMICAL"

On 18 cards 2 1/2" x 4" are printed in large type a number of words such as money, smoke, etc. Dealt into three separate piles. Three objects, a pencil, cigarette and coin are shown. Anyone is permitted to pick up and mix the first pile of cards, then deal them face down in a row. He is told to place the pencil on one of the face down cards dealt on the table. The same action repeated with second pile of cards, and spectator places cigarette on one of the face down cards in this row. Third pile also treated in same manner and spectator places coin on any one of these cards. Climax. When cards are turned over it is shown spectators have placed articles on the exact cards bearing name of article, coin, cigarette, pencil.

Method: Unknown to spectators the cards are really "forced" by three different methods --- "The Magician's Choice" --- "Odd or even Force" --- "Synonymy Force". Set up cards in left hand face up - in this order - MONEY... TOBACCO...PEN...QUARTER...PENNY...PENCIL...CASH...CIGARETTE...TWO...SILVER... ONE...DOLLAR...COIN...SMOKE...RING...TWENTY FIVE CENTS...WATCH.

Show cards in off hand manner as you state each card is different, but not long enough to reveal anything more about them, or let them remember any particular card.

The back of the card "PENCIL" is previously marked with a small pencil dot on upper left and lower right corner so you can tell its location. Spectator told to place pencil so it covers any three cards. If he has covered one with pencil dot among one of his three cards, then discard the other three cards. Next, ask person to place pencil so it covers just two cards, or ask him to touch point of pencil to one of the two remaining cards. If pencil is on the forced card, discard the remaining card. If not, then discard the one he has touched and place the pencil on the final remaining card.

SECOND PILE: Three cards in this row will fit the "prediction" - TOBACCO...CIGARETTE...SMOKE... Spectator is asked to verbally call out any number from 1 to 6. No matter which number called, by counting from either the left or the right end of the row, you can arrive at one of the three alternated prediction cards - TOBACCO...CIGARETTE...SMOKE. By means of pencil mark on back of card in the center of cards you can tell which cards are correct.

THIRD ROW: All cards in this row will fit the character of the coin which spectator may place on any one of the cards. On turning over cards, it is revealed the cards in each case predict the object placed upon it. A clever suggestion is that the performer explain the objects used are the things that control most of our lives, the written word and thought...habits... (cigarette)...money.

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\$1,000.00 CHALLENGE MINDREADING ACT  
U. F. Grant

This is based on the idea that in a question answering routine the spectators are more interested in the ANSWERS given to their queries than they are in how the questions are learned.

Also on the fact that in an audience of 1,000, only a few person's questions can be answered (11 to 15 as a rule) in the allotted time. Only these few ACTUALLY KNOW just what was done with the questions they wrote -- the other 985 spectators are mystified as to how the performer manages to know or "read" the question asked by each of those persons whose questions are dealt with.

ABOUT THE ACT

This is a professional act for professional engagements - not a plaything to work on your friends at home, parties, etc. It is for use at professional engagements where a crowd of fifty or more are present.

The act depends upon a subtle dodge which makes it one of the most mystifying acts of its kind. The opening lecture prepares them for the method so nothing appears wrong to those whose questions you answer and it appears even more of a miracle to those whose questions are not answered. This later group is the one which will go out and praise your uncanny ability as a real mind reader.

## OPENING LECTURE

"Ladies and Gentlemen! I am here to present a most unusual demonstration on things of the future. I am not a mind reader. I can not tell you how much money you have in your pocket and all that sort of impossible nonsense. My demonstration is merely a scientifically proven theory wherein I make predictions and help people by the aid of the science of the stars and the moon - according to the month you were born, your personality, etc. It is possible for me to reveal to you unusual information which may be of great value to you in your plans, etc. I DO NOT CARE to prove to you that I am supernatural or feature any point whereby I prove to you that I can tell what your question is without first seeing it since that is not what anyone is really interested in. People are interested in my answers since in the past I have been able to offer some very good and sound advice.

I will pass out envelopes and pencils. In each envelope is a question card. Also note that the card has a space for your name and month of birth. BE SURE to fill this part in since it is by the combination of your name and month of birth that I discern the answer to your question. Also note that each card has a number. REMEMBER YOUR NUMBER. The reason for the number is that many people do not want to have their name called out in public. Therefore, when I pick up an impression of your thoughts I will call out a number. If it is your number please stand or raise your hand and verify it. Then I will answer your question. After filling in your question card, seal it in the envelope and place the envelope in your pocket. I do not collect any questions - merely pick up your thoughts, thus eliminating any chance for trickery or favoring one question over another, or picking out any special easy questions to answer."

And thus, your opening lecture and passing out of question cards are as described above.

## THE SECRET IS

That ten of the question cards, in the envelopes, which you pass out already have a question typed or printed on them, as in the examples which follow, with a space for them to fill in their name and month of birth. This gives the ten who receive the special cards something to write. The rest of the audience will believe that those ten, as well as themselves, merely received blank cards with space for them to write in any question and a space for their name and month of birth. Here you have beautiful mis-direction in addition to the fact that in your opening lecture you did NOT tell them that questions were already on some of the cards, and at the same time when ten of the spectators get cards with questions already on them it seems alright since you mentioned in your lecture that you were NOT there to prove anything or show your cleverness by trying to tell people what they have written. You stated that you were merely going to answer questions of benefit to them. Thus, these ten who get their questions answered will be satisfied that you carried out what you said you would do. It has been PROVEN by many mind readers, and particularly by private readers who are in close contact with their victims, that people are not interested in how you get their information. They are more interested in the answers. So you satisfy the ten and BATTLE the rest of the audience.

By having the cards numbered you know what ten numbers to call out to cover the cards which already had questions on them. You can have those ten questions, in abbreviated style, with their proper numbers on a circle of paper under the crystal of your wrist watch. We will suppose that the wrist watch is on the left wrist with the watch to the INSIDE. When you place your left hand up to your forehead to concentrate, it automatically draws your sleeve back and your hand covers your eyes as you look down for the information.

BELOW ARE LISTED TEN SUGGESTED QUESTIONS

1. Will I take a trip to California in the near future?

Name \_\_\_\_\_

Month of Birth \_\_\_\_\_

2. Do you see any big change in my life in the near future?
3. Do you know if I will receive any letter of importance in the near future and will it be good news?
4. Will I take a trip soon and if so will it be successful?
5. Can you predict anything in regard to a telephone conversation I may have?
6. If you have lost anything in the past three months, please fill in your name and month of birth below. If not, do not fill in the card.
7. Do you see good health or sickness in my future?
8. Will I live to a ripe old age? Can you tell me how old I will be?
9. Who do you predict will be our next president?
10. Do I have any friends who are really enemies that I should guard against?

Naturally you do not answer the question or bring out the question as it reads on the card. You elaborate on it, make a 'Federal Case' out of it in order to make the others believe that you are telling them a lot more than the question asked, etc. Most mental workers already know this. But for completeness, and for those who have not read other methods, I will give you a couple of 'sample' answers to show you just how to go about it. Of course, the better the flow of English, a good speaking voice and imagination, the better the act.

#### ANSWER TO QUESTION NO. 1

"I get the number 385. Will the person with that number raise their hand? Thank you. Think of your question and I will endeavor to pick up your thoughts. Do you still have your question sealed in the envelope and on your person? Thank you. I get the impression that your question is concerning travel, is that correct? I get it now, it is concerning a trip. Is that right? Please concentrate and I may be able to help you. OH, YES, the trip is in regards to California. Is that right? Fine. You want to know if you will make a trip there in the near future. I would say that at this time I am of the opinion that you will make a trip but NOT to California. It will be in the midwest and a most unexpected trip for you, and it will prove of great financial aid to you."

#### ANSWER TO QUESTION NO. 10

"I get the number \_\_\_\_\_. Please raise your hand. Your question is in regards to friendship. Is that correct? Naturally we are all a bit suspicious or worry over whether any of our friends are sincere or not. But I am more than pleased to say that you have nothing to worry over. You have no enemies that can do you any harm. The sign that you were born under shows you have a group of most loyal friends, which is greater than all the riches one may be able to acquire by taking advantage of his brother men. Does that answer your question?"

#### THE USE OF FAKE QUESTIONS

This is very important. Perhaps twice in the course of answering the ten questions you call out a number which was not on any of your cards. PRETEND to see a hand raised in the back in answer to an APPARENT question. By no one having this question you are not hurting anyone or making an enemy of someone who might be in a position to do you some good at a later date. Any funny answer such as the following will do:

"I get the number \_\_\_\_\_. You were born in the month of June. You want to know how many children you will have. Well, sir, I would predict that you will not have any children. But your WIFE will have three."

#### CLOSING THE ACT

It is best to close the act with a STRONG fake question, such as the following:

"I get the number \_\_\_\_\_. Raise your hand please. Thank you. My time is running out so I will have to answer your question fast. It is in regards to the loss of your pocket book. I get the impression that it was lost in this same theatre about a week ago. And the strange thing is... THE PERSON WHO GOT IT IS IN THIS THEATRE RIGHT NOW. Madam, if it is not returned to you within 24 hours you notify me and I will announce the person's name from this stage tomorrow evening."

The above reply creates quite a stir. A good follow-up is to have a fake telegram sent to the effect that the pocket book was returned, and read the telegram from the stage the next night.

The numbers should not run in order either on the question cards or on your cue sheet. The numbers should run in high and be easy to remember such as 21, 123, 456, etc. Numbers such as these are easily remembered by the persons who get the cards with the questions already filled in.

Another important thing to remember is the way you distribute your cards. When you give out a card with the question filled in, do NOT give a blank card to anyone near that person. This is so that those who get the blanks will not see that some of the cards already have questions on them.

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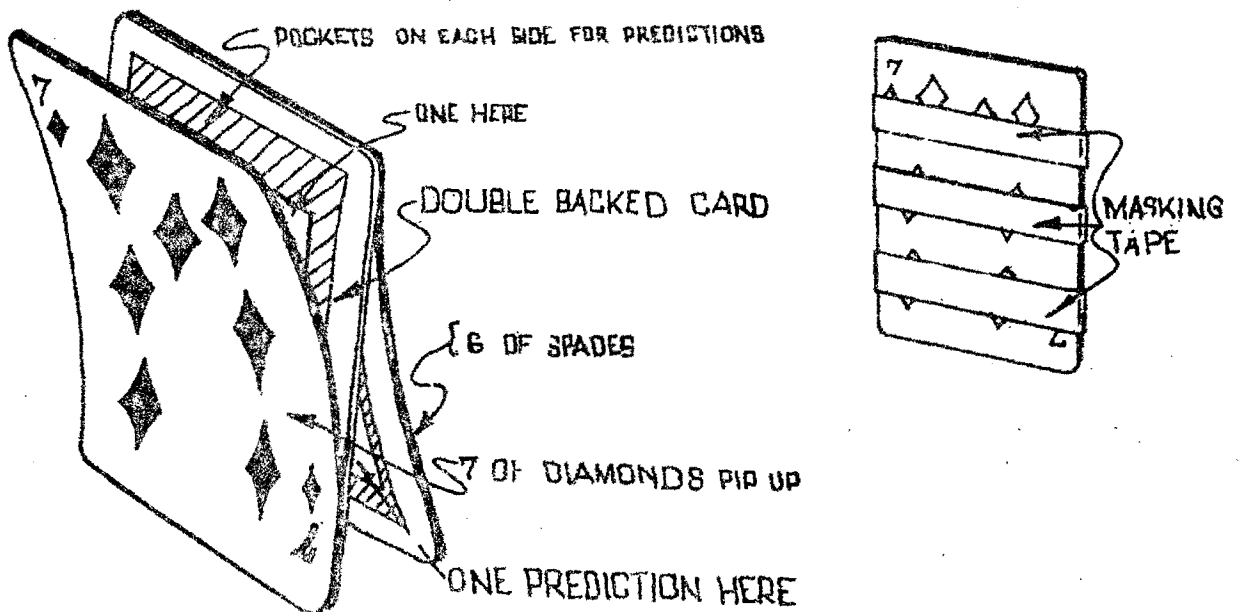
THE MIRACLE PREDICTION  
A One Man Effect  
WHAT CAN YOU PREDICT?

With the MIRACLE PREDICTION you can predict the outcome of any event which has only one of two possible results. Not only that but you can predict the status of existing facts which you could not possibly have known anything about.

Although you are limited to what we might term "two way" predictions, you will be told, in a later paragraph, how to convince the audience that you have predicted the outcome of an event that could have had MANY possible conclusions.

AND NOW - THE SECRET

The gimmick used is made from three playing cards. One double-back card and two regular cards used. The two regular cards are glued, one to each side of the double backed card, face out. One card is glued to one narrow edge of the double-backed card. The other card is glued at the opposite narrow edge. The illustration shows a side view of the three cards glued together.



One of the regular cards should be a card like the seven which has an odd pip in the center near one end. This is so that you can distinguish between the two ends of the set-up.

#### TO PREPARE

We will suppose that you are going to predict the outcome of the Army-Navy football game -- who will win the game. Take two business cards and write 'Navy' on one and 'Army' on the other.

You will notice that the glued cards can be opened from either end, each end opening into a separate compartment. Place one of these business cards bearing the predictions in each opening as shown in the illustration. The cards are then sealed together with three strips of masking tape. One strip goes around the center and one strip goes around each end, as illustrated. It is VERY important that you remember which end to open for each prediction. For example, you could have the 'Army' prediction in the end towards which the odd pipe is located.

When you give the sealed prediction to the committee prior to the performance, have one member of the committee sign his name on the masking tape on one end of the cards and another member of the committee sign his name on the strip at the other end.

During the performance, when you are ready to have the prediction opened and verified, you must know which end is to be opened to get the correct prediction. Have the person who signed his name on this end take the cards and check that they are still securely sealed and also verify his name. You then request him to remove the strip of tape with his name on it. This way you are sure that he opens the right end. Then ask him to reach in between the cards and remove the card bearing the prediction and to read it aloud. Since the masking tape is still around the center of the cards and around the other end he cannot possibly discover that there are two ways to open the cards. Due to the double back card which is used in the center, regardless of which end is opened it appears that only two cards are used, being taped together back to back.

#### AS A FEATURE IN YOUR ACT

To prepare, write the word 'odd' on a business card and place the card in one of the compartments. Seal this end with masking tape and also place a piece of tape around the center. Leave the other (empty) end open.

At the opening of your act tell the spectators that you are going to make a prediction but that you will leave the subject of the prediction up to them. State that you could predict how much money one of them has in his pockets, the license number of someone's car, the phone number of one of the spectators, or whether a certain person's social security number ends in an odd or an even number. Actually, this is just 'idle talk' to give them the idea that you could predict ANYTHING. You force the selection of whether a certain person's social security number ends in an odd or an even number. You can use any of your favorite forces for this.

After the prediction has been 'chosen' you take a blank business card and write the word 'Even' on it and, without showing it, place it in the open compartment of the cards saying, "I will seal my prediction between these two cards and let you hold them until the end of the show when we will have it verified. Again, be very careful to remember which end contains the odd prediction and which end has the even prediction. Two spectators are then asked to sign the tape seals at each end of the cards and the cards are then given to them to hold. At the end of your act you have the prediction opened, and verified as described above. First you have the chosen spectator read his social security number aloud and then have the appropriate spectator open the prediction and read it aloud.

#### SUGGESTIONS FOR PREDICTIONS

As stated above, the MIRACLE PREDICTION is for use only on events which have only two possible outcomes. Here are a few suggestions which could be used. The winner of ball games, fights, elections, whether a license number, telephone number, social security number, or serial number on a dollar bill will end in an odd or an even number. There are many other possible uses for this prediction which will occur to you as you use it.

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#### THE SPIRIT PENDULUM

Effect: A small table with a bottle standing on the center of it. The bottle is corked with a string and a weight hanging on the end of it about three-quarters the depth of the bottle. The performer standing some distance away asks many queries of the audience that the answer yes or no -- numbers -- is the answer -- and etc. So when the question is to be answered by this strange pendulum it can be seen to slowly swing back and forth and even strike the inside of the bottom with an audible ting. This unusual effect produces an eerie feeling with the presence of some unknown spirit's hand from some where that swings the pendulum back and forth. What makes it work?

Secret: Under the leg of the table is (under the carpet) the end of a "plate lifter" (can be purchased at any novelty or magic supply house) this end is the bladder end and with the tube leading under the carpet all the way up to where the performer is standing. His foot presses the bulb end producing an air inflation traveling thru the inner tubing up to the leg of the table which SLIGHTLY RAISES THE ONE SIDE OF THE TABLE CAUSING THE PENDULUM TO SWING SLOWLY AT FIRST AND THEN AGAIN AND AGAIN WITH MORE SPEED UNTIL IT STRIKES THE BOTTLE WITH A "TINKLE".

#### THE SPIRIT WHISTLE

This is a basic description of the effect known as the "Spirit Whistle". The apparatus consists of two whistles, both alike. One whistle, however, is attached to the end of a rubber, flexible tube and attached at the other end to a large soft rubber bulb filled with air. By compressing the bulb, the air is rushed thru the tube, into the whistle causing it to "whistle".

Now remove the coat and place the prepared whistle in the sleeve, and attach about the wrist with a rubber band (to hold same in place) the whistle then being "up the sleeve". Allow it as near the wrist as you dare without



detection. The tube runs down the back and to the opposite side of the body, where the bulb is concealed in either the trouser or coat pocket, or same may be placed under the left arm (arm pit) and squeezed by arm to body.

The other whistle is passed for examination, etc. and a string tied to same, the whistle being tied and suspended from a pencil or stick. This allows the real whistle to be near the concealed one, and it is practically impossible for anyone to say just where the whistling comes from. The whistle hanging from the pencil removes any idea of connection and creates a better mystery than if whistle were held in the fingers.

Explain to your spectators that the whistle will answer any questions (that may be answered with a 'yes' or 'no') by whistling once for yes, twice for no. Having some one address the whistle with a question, direct their attention to the whistle and turn the body slightly (opposite side from them whistle directly before them), and squeeze the bulb and blow the whistle as desired.

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\$35.00 DICTIONARY TEST  
(Instructions Only)

A Dictionary is tossed out into audience with request that someone open it at random, note a word or definition at top of page and throw book back to Mentalist. Book is gimmicked cleverly with a fine hole drilled through book at point where the binding threads go through the "spine" or back binding edges.

A special bit of binder's cord or thread is run through this and attached to one end only. It appears just a thread that was sewn a bit more forward than the others. As book is opened the thread is drawn through the holes and a bit of "slack" cord is thus drawn out between those two pages. On closing the book the drawn out loose binder's cord "doubles" up and lies between the pages at the rear or spine edge of book. Performer receiving book will find that it will open easily at that point because of the extra bit of doubled up binder's cord between pages.

To "set" book for next time, performer opens cover and taking end of binder's cord draws it tight, ready for next performance.

(See also the Phantom Dictionary).

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DEVELOPING A WAX IMPRESSION  
Larry the Magician

Take an ordinary pencil, sharpen it, then drill out the lead. Put in a small brush. On the other end remove the eraser. Drill a hole as large as you can. Place a spring clip like you use to clip pencil in pocket. Under the ball part drill a small hole. Fill the larger hole with powdered coffee. Replace the eraser. Use this with wax pads. By pressing on spring clip you can drop out some of the powdered coffee. Spread with the brush end and it will develop the wax impression. A perfectly innocent prop and the small brush looks like pencil lead.

"DECISION CONTROL"

(Bergson-Nelson-Instructions Only)

Toss 6 ping pong balls to audience. Those catching them invited to step forward. One told to whisper name of card in ear of magician who marks its initial letters (Like K D for KING of DIAMONDS) BOLDLY on page of a pad, shows to spectator who verifies it. Torn off, it is placed in glass bowl along with ping pong ball. Same action repeated with 5 other persons -- two whispering a geometrical design, two a two digit figure, another a playing card -- each drawn on page of paper of pad. Crumpled up and dropped into bowl along with ball. Pages of pad are marked alternately with bands of red, yellow and blue at top and bottom. RED banded Papers have CARD initials; YELLOW have DESIGNS, BLUE have NUMBERS on them.

Five spectators return to seats, one remains. Told to withdraw one slip of paper of each color marking. Attention called to the "DECISION CONTROL" card, size 10 x 17". Slips of paper opened, placed on it in row and fastened there with clips, in order of left to right; Red, Yellow, Blue. Magician removes from card the part lettered "DECISION CONTROL" revealing it bears correct design, number, etc. marked on large card directly above each paper clipped to board. Props furnished are the pads, "Decision Control" sign; Cado broad-tip marking pen; brush; red ink; white powder.

Secure a heavy cardboard 17" x 12". Equally spaced across the bottom mark boldly in plain red ink the card initials; design; and two digit figure you wish to "force". Place "Decision Control" sign over this. Fasten with clips. Mix some ordinary household ammonia and a little white powder (supplied) until it turns to correct red color, and place in Cado pen. This you use to mark the card initials, number and design as whispered to you by spectators, on the sheets of paper on the pads. It will therefore disappear shortly from paper and leave only a design, card or number that are marked on the BACK of the paper, unknown to the spectators. These match the FORCE design, etc., that you marked along bottom of the large card.

The tablets have 12 sheets of the red, yellow and blue bordered paper. But the 2nd, 3rd, 4th, 5th and 6th sheets are 1/8" shorter than the others. On back of papers draw with regular red ink the "Force" design, initials, number -- but UPSIDE DOWN to those you will later write -- and on upper 1/3rd as you reverse the pad. After show the remaining papers on pad will then be unprepared and blank in case later someone picks up pad.

Performing: Hold pad in left hand, casually riffle papers and the shorter cut papers will conceal the marking on the longer papers -- same as when you riffle a SVENGALI FORCING PACK. As crumpled sheets of paper are taken from bowl and flattened out the "disappearing ink" markings have vanished and only the markings on BACK of papers can be seen. These, of course, match those on the large card.

To prepare for next show trim the 2nd, 3rd, 4th, 5th and 6th papers 1/8" shorter, replacing those used. Mark papers on rear side as before. Wash pen after each use. To add to effectiveness use a "Reversible Number" like 16, or 91, 81 or 18, 98 to 86, 69 to 96, 58 to 89 for "FORCE" number. Pretend number is wrong when showing it. Then reverse it showing you are correct after all.

You will find this effect easy to present when once you get the "knack" of it. It is so impressive to your audience that they usually give you credit for possessing intelligence above the average and some even go so far as to believe you were born with a superhuman brain.

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### PIANO MIND-READING ACT

Here is a method that sold for as high as \$25.00 and more for the secret, and is very simply to perform. You can use a piano player or an orchestra and the best part of it, neither the orchestra nor the piano player will know how the trick is done.

On a large piece of paper print in groups of 5 names of music selections like "PEG OF MY HEART" or any others that are late ones which a piano player or orchestra would know. These are printed on this sheet in groups of 5 each, leaving a space between each group of 5. Now you will need 25 cards about the size of playing cards and on each card, starting from the top of your sheet with music selections on, print plainly the name of each music selection on each card. These cards are fixed so that they are in rotation with the groups of 5 on the sheet. For instance, say that the first selection on the sheet is "Now is the Hour" then the cards should be arranged so the first card is "Now is the Hour" and if the 2nd one of the sheet is "Peg of my Heart" then your 2nd card should be "Peg of my Heart" etc. etc.

Now on 25 other cards the same size, print any selections you so desire for these will be your dummy cards. The 25 dummy cards are placed in an envelope. Now take another envelope and cut the flap off and place it behind the envelope with the dummy cards in them. Now place 5 or 6 envelopes on top of these. It will be as if you are holding a pack of envelopes. Now take the cards that have the selections on it and hold them in front of the envelopes. Off stage have a helper with a large sheet with the selections on it. He can be sitting at a table, so it will be easy for him to check when he is ready.

Your talk and introduction is up to you. Tell them that you will try tonight to read the spectators' minds; and we will use anyone in the audience who can play a piano. Or if you so desire I will use the orchestra. The method you use is up to you but build it up big, for if you do this effect right, you will really amaze all that you show it to.

Now you go down thru the audience, with your little finger count off 5 and only 5 cards, handing them to a spectator to select one, while he is making his selection, hand 5 more to another spectator letting him select one, giving each of the spectators an envelope to place the card they selected in which they seal and place into their pocket. When they hand you the remaining 4 cards back, you must keep them in rotation, just the way you took them off, repeat until you have passed out the 25 cards. Of course each one gives you 4 back, so now you have 20 cards and the spectators each have one each in their pocket, which is their selection. BUT PLEASE PLACE THE CARDS BACK ON THE PACK, JUST IN THE SAME ORDER THAT YOU HAVE TAKEN THEM OFF. ALSO REMEMBER WHERE THE FIRST SPECTATOR IS SITTING, ALSO THE SECOND, THIRD, ETC. Now take the remaining cards and straighten them up, then pull the flap down so they can see it opened, on the envelope next to the one that has the dummy cards in, that has no flap on. Now you place these cards down in the envelope that has no flap on it and at the same instant pull the envelope out of the pack with the

dummy cards in it, and seal it, asking if someone will please hold these surplus ones. NOW YOU HAVE MADE THE SWITCH, FOR THE GOOD CARDS ARE IN THE ENVELOPE THAT HAS NO FLAP ON IT. While you are getting someone to hold the envelope with dummy cards, make it look to the audience as if you are hunting for a place to lay your surplus envelopes. Your helper walks out and relieves you of them. NOW YOUR ASSISTANT HAS THE CARDS AND HE AT ONCE CHECKS THEM WITH HIS SHEET OFF STAGE. SIMPLE. He counts off 4 cards; the one that is missing when he checks these four against the first group of 5 is the first selected number; etc. etc. which only takes him a few minutes to learn which the five selected numbers are. He writes them down on a piece of paper, and places them on the piano. These are the 5 selections the piano player will play.

If an orchestra is used, then the slip is handed to the orchestra leader. All the time the Magician is selecting a piano player or stalling with his patter. If a piano player does not know number of one of the pieces selected, then she should say, "I do not know how to play "Peg of my Heart" or whatever the piece was. Each selection on sheet of paper for piano player or orchestra should be numbered:- #1 "Peg of my Heart" #2 Now is the Hour, etc. The magician goes to the spectator that selected the first piece "I will call you #1 for you selected the first piece." So the magician says, "Miss Piano player will you play #1 selection" which she of course will do.

After she plays a few chord, you say, "Sir, is that the selection that you are thinking of" and he will say it was. Then he takes the card from the envelope to prove you are right. It is not really necessary for the spectator to remove the card from his pocket, for if you say, "Is that the selection you are thinking of" then the remaining spectators think that the piano player is playing the selection he is thinking of at that moment.

This is without doubt a swell effect and if you work it right, you will get lots of applause and lots of publicity. Read this over carefully and I am sure if you will use it you will like it and use it in all of your shows.

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#### REPLINIC MASTER MUSIC MYSTERY

The effect is that wherein a musician on the stage plays any piece of music thought of by the audience. Cards are passed out by the performer on which the spectators write the names of favorite pieces of music. The cards are gathered, the resulting deck handed to a spectator for shuffling, and then that spectator pulls out any card from the deck and concentrates silently on the name of the piece thereon. The musician on the stage plays the selection.

The deck of cards is then handed to another spectator, who shuffles it and then withdraws therefrom any card, concentrates on the name of the piece of music written on it - and the musician again plays the selected piece. This is continued for the length of the act - four or five demonstrations being sufficient.

Note these points: Cards are plain white on both sides. A strange pianist may be used and she will positively have no idea afterward as to how the mystery was done, although she did it. Failure impossible. No word spoken by the performer as a code. No signs given by performer as a code. No code whatever is used. (GET THAT). Nothing for anybody to learn. No memory work on the part of anybody. Can be gotten ready within 5 minutes after first meeting the pianist. COULD BE DONE IN THE DARK, with pianist and performer out of hearing distance of each other. NO APPARATUS. Can be done almost immediately after reading these instructions, for it is the simplest method of all. The principal can be applied to question-answering, lightning calculator acts, or other types of mental phenomena.

The Basic Secret: The fundamental secret is this: The small deck of cards are forcing decks. One deck consists of the name of the same piece of music written on every card. There is one such deck for every piece that is going to be played, in addition to the "honest" deck on which the audience genuinely wrote the names of their selections at the beginning.

The basic trick is merely to switch decks constantly - first, the "honest" deck for the Forcing Deck No. 1; when piece No. 1 has been played (or during the playing, rather) this deck is switched for Forcing Deck No. 2. When the piece thus forced is being played, said deck is switched for Forcing Dec. No. 3, and so on until four or five pieces have been played.

Simple? Of course, but WHY HASN'T SOMEONE THOUGHT OF IT INSTEAD OF MESSING WITH HEAVY CODES TO DO THE SAME STUNT?

The problem is, of course, in the repeated switches but the solution is easy. Each "deck" is half playing-card size and hence palming is absurdly easy. Each deck consists of only 15 cards - and if you can't palm 15 cards that are half playing card size, you don't belong in magic. Using plain white (front and back) poker-size cards cut in half, your individual cards are only 2½" x 1-3/4" - not much bigger than a couple of postage-stamps!

One of these forcing decks is placed in each of the following pockets: left outer coat pocket; left trouser pocket; right outer coat pocket; right trouser pocket; and lower left vest pocket. Each pocket could contain 2 packets, but it is considered best to quit the act after playing 5 pieces. Do not "wear out your welcome".

Preparation: A deck of double-blank cards will cut up into 7 of these smaller decks. One will be 14 cards and the other six will be 15 cards each. Six decks of double-blanks will net you 42 of the smaller ones, which will enable you to present the trick without any last minute preparation of consequence.

Take any popular song book of "old-timers" and list from it on a piece of paper the names of 40 of the best-known pieces - pieces which any pianist can play at least by ear. Examples (not all popular, though) are: Home, Sweet Home; Jingle Bells; Old Black Joe; My Old Kentucky Home; Sweet Adeline; When You and I Were Young, Maggie; Long, Long Trail; Three Blind Mice; Dixie; etc.

~~Arrange a list of these pieces alphabetically.~~ Then write the name of the first piece on each card in forcing deck No. 1, trying to depict a different handwriting on each card if possible, although not strictly necessary. Then do the same with the name of the second piece on the list, using another deck of cards to create Forcing Deck No. 2. Once you have the 40 forcing decks prepared, they will last indefinitely. In the case of two decks wherein the pieces begin with the same letter (such as America, and Auld Lang Syne), the relative order of the decks is indicated by the first two letters of the song names instead of the first letter only; thus, AM and AU in the illustration.

Put each deck in a coin envelope, and number the coin envelopes consecutively. Thus the first coin envelope (No. 1) will contain Forcing Deck No. 1 which in turn contains cards bearing the name of the piece of music starting with the earliest letter in the alphabet.

The list of all pieces which you have also prepared shows the names in alphabetical order as above stated. Each entry is also numbered consecutively so that the envelope containing the cards for any particular song can be instantly found because the numbers on such envelopes correspond with the numbers given to the songs on the song list.

~~So much for the preparation.~~ After meeting the pianist who will assist you, ~~hand her the song list~~ and ask her to indicate 5 songs listed therein that she can play from memory. When she has so indicated the songs, write a list of them for her on a card, showing them in numerical sequence. Make a note of the song numbers yourself so that you can remove from your collection and place in your pockets the corresponding Forcing Decks after you leave the pianist. Tell the pianist to keep the card on which the 5 songs are listed in her hanky so that she can see the writing but so that the audience will not see it. Said hanky can be placed by her on the music rack of the piano when she takes her place on the bench for the demonstration. Tell her that all she will have to do is to play those 5 pieces in the order in which they are listed, one at a time, as she is asked to do so by various spectators and that you as the performer will not be the one to ask her to play. She will just do as she is asked from the audience, and give also the name of each piece after she has played it, but ONLY after she is asked to name it by you.

When you leave her, go to your suitcase and get the required Forcing Decks, and also one plain deck and a separate short soft pencil or pencils, for distribution. Place the Forcing decks in the proper pockets so that you will be able to secure them for forcing purposes in exactly the same order as the list of song names in the possession of the pianist. A good order is that in which the pockets are listed on page preceding. The plain deck does not need to be placed in a pocket at the beginning, but may be held in the hands with the pencils.

The forcing is done as follows: Switch from genuine ("honest") deck to Force No. 1; gather up the individual cards on which the spectators have written song names, having the spectators place them in your right hand. Also gather up pencils in the same hand. Transfer both pencils and cards to left hand (pencils are short, remember). Introduce the pianist, and as you do so, you place your left hand momentarily in the left coat pocket, supposedly to get rid

of the pencils. However, you also get rid of the cards and pick up instead Forcing Deck No. 1 which is in that pocket.

Switch from Forcing Deck No. 1 to No. 2 is done as follows: As soon as the pianist has completed playing piece No. 1 you take the cards from the "concentrating" spectator who asked her to play his selection, just nonchalantly ask the pianist: "The name of the piece you have just played, Miss ....?" whereupon she answers. As she answers, all attention will be directed to her instead of the performer down in the audience. You casually in the meantime have palmed out from the trousers pocket (and hold palmed in your left) Forcing Deck No. 2. Your right hand holds openly, face down Forcing Deck No. 1.

As the pianist answers your question, your hands come together, arms hanging down, and the two decks are exchanged between the hands. Left hand now has the deck that is to be discarded, and the right hand has the new Forcing Deck No. 2, face down. Left hand keeps its deck palmed but right hand shows its deck openly.

You now advance to another spectator and hand him the deck contained in your right hand, with instructions to shuffle thoroughly and then to select a card. As you do this, your left hand casually goes into your left coat pocket and leaves the palmed deck there.

Switch from Forcing Deck No. 2 to 3 is done similarly to switching from No. 1 to No. 2, except that the hands are operated a little differently. Now it is the right hand that palms Forcing Deck No. 3 from the right outer coat pocket. Forcing Deck No. 2 is received back from the 'concentrating' spectator in the left hand instead of in the right hand as was the case with Forcing Deck No. 1. Hands exchange decks just in reverse to the method used in exchanging No. 1 to No. 2.

There is no problem in obtaining Forcing Deck No. 1 for the first song. In obtaining Deck No. 2 the left hand is used, with a subsequent exchange of decks with right hand. In obtaining Deck No. 3 the right hand is used, and hence the left hand is the one that takes back Deck No. 2 from the spectator, after which the two hands exchange decks and the left hand (presumably still holding the same deck, of course) hands Deck No. 3 to the third spectator. Deck No. 4 is handled in exactly the same way as is Deck No. 3. After the fourth piece has been played you "wind up" with both hands empty as you take back from the spectator Deck No. 4 in your right hand.

You now state that you will have time for only one more test. As you say this, your right hand containing No. 4 reaches under your coat, drops deck in left lower vest pocket and removes therefrom Deck No. 5. Holding Deck No. 5 the right hand continues upward to the upper left vest pocket and removes a pocket watch as though to check on the time. Watch is then returned to the pocket, and the hands are empty except for Deck No. 5 in the right. The presentation with Deck No. 5 is the same as for the previously used Forcing Decks. After the test the performer takes back the deck from the spectator and places it in his right coat pocket. Use dummy pocket watch, if you do not have a real one. The audience never sees its face and is never close to it.

The decks are so thin and small that palming them is no more of a problem than is palming a half dollar.

Instead of having the Forcing Deck No. 5 in the lower left vest pocket the deck can be kept in the outer left coat pocket, a cardboard partition separating the pocket into two sections, with Deck No. 5 in the section next to the Body. This partition prevents any confusion arising with respect to the former switch and the later one made in the same pocket.

At the end of the performance the performer regains from the pianist the card he left with her.

It is always desirable to have several blank decks with you in order that you make up a Forcing Deck in the rare case that the pianist could not play five (5) pieces from your list. It takes only a few minutes, of course, to write up a deck of 15 cards, but it should not be done with the knowledge of the pianist, who does not know the existence of a Forcing Deck of any kind. This special Forcing Deck should be the LAST song to be played.

By having more than forty (4) Forcing Decks prepared in advance, your increased repertoire of decks (and hence, songs) will, of course, give the pianist a correspondingly greater range of pieces to choose from. However, it will rarely arise that a pianist (particularly if not too young) cannot play at least part of five (5) old-time pieces by ~~ear~~ out of any forty that may be named.

The presentation should be developed individually, since mental effects of this kind are not for beginners in magic. The presentation must be personalized to a far greater extent than is the case with card tricks for example. And a stereotyped exhibition of advanced mentalist is not to be encouraged. Here, particularly, it is not so much the method (which may be extremely simple, as in this case) as it is the way the mystery is "put across" that counts.

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"TELE-PIX"  
(Syd Bergson)

A sort of easel device is set up holding a small mirror. To this is clipped a sheet of paper. The easel is placed far forward. The little "spot-light" on easel plays on paper, so spectator can see what the volunteer from the audience draws on paper. He is requested to draw upon the paper any single design that he may freely think of or select from his own mind.

Performer takes position some feet further back toward the rear of platform or stage -- so that he cannot see the front side of easel nor the paper being drawn upon. Performer also faces away from easel; in other words, his back is toward the entire thing. Performer draws on a piece of cardboard backed paper his "mental impression" of the design that he thinks the spectator has in mind. On each drawing and showing the results thereof -- both their designs are found to be the same.



The secret: The mirror on the easel is of the type known as a "TWO WAY VISION MIRROR". While person in FRONT sees his reflection in mirror in normal manner, the person at rear side of mirror can SEE RIGHT THROUGH IT like a plain sheet of glass.

Performer standing a few feet behind mirror holding a clip board or holding a sheet of paper, has a strip of thin glass mirror of type used in square vanity purses, along top edge of his paper. Looking into this strip of mirror he sees a reflection of the rear of spectator's mirror. Due to the SEE THROUGH properties he can see the design drawn by spectator on paper --- the spotlight making the paper transparent and revealing the design.

The \$50.00 price of the Unit is due to the costliness of the special SEE THROUGH MIRROR which is provided in the trick. So the price is not out of proportion for the apparatus required.

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ORSON WELLES' 3,500 MILE RANGE ELECTION PREDICTION  
(The Amazing Maurice)

Effect: Orson Welles appeared on the Gary Moore Show at which time he placed a sealed envelope into the hands of Gary Moore, same to be deposited in bank deposit box...This sealed envelope contained the winner of the presidential election, plus the exact number of electoral votes that each one would receive.

The following week, two days after the election, Orson Welles was in Hollywood, California, on a telephone talking to Gary Moore in New York, during the show on T.V. The envelope was produced, torn open and contents noted, it predicted the winner of the presidential election plus the exact number of electoral votes that each one received.

Here's How: First of all, picture Orson Welles in California talking and giving instructions to Gary Moore which was on T.V. First of all it was explained to the audience that Orson Welles was on his program last week and he left a sealed envelope with prediction. Now, the envelope was produced and held by Gary Moore, "Orson Welles now talks to Gary Moore;" A basket of ping pong balls were produced, each one lettered with a number from 1 to 30. The balls were tossed out to the audience; all members that held an odd numbered ball were invited upon the stage. Now Orson, speaking, will number 9 take the envelope from Gary Moore and tear it open, then he spoke again - this time he told number 9 to hand the opened envelope to number 15, who inserted his hand into envelope and removed folded slip of paper - this was handed to Gary Moore who read it, and the contents proved beyond all doubt that it was a correct prediction.

In this case number 15 was the plant - he sat in audience with number 15 ping pong ball in his pocket. When the ping pong balls were tossed out into the audience, from 1 to 30, number 15 was missing, so when members were invited upon stage, first one to open letter was indifferent person. This gave number 15 time to get the message palmed, so when envelope was handed to him, he inserted fingers into envelope with paper cupped in bent fingers, and removed it as if it was there all the time. The crowd of people assembled upon the stage and all around Gary Moore proved beyond any doubt that

number 15 could have done as he pleased without any effort whatsoever. In fact when this effect was presented on TV, the swarming crowd on stage made it so easy for number 15 to insert the message. The commotion helped considerably.

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MAURICE'S FIFTH SENSE  
(A Mental Effect)

On table are four different amounts of currency. The \$1 bill, the \$5 bill, the \$10 bill and the \$20 bill, and a 6 x 4 envelope. Plus an 8 x 10 brown envelope.

Spectator is instructed to do the following while performer's back is turned, remove any bill and insert it in small Brown Envelope, then place the remaining bills in large brown envelope and put aside. (They can fold bill so that it cannot be discernible. Or do it blind folded to further the effect.) The small envelope is handed to performer. HE HOLDS IT UP TO HIS HEAD JUST FOR A SECOND AND PREDICTS EXACTLY THE AMOUNT OF THE BILL INSIDE OF THE ENVELOPE. (Notice that I said he predicts the amount exactly, no fumbling, no stalling, no alcohol, no fluid...just the 5th sense).

HERE'S HOW: Use the fifth sense and that is smell.....Actually you smell the envelope as it passes your nose and rests on your forehead for the second.

Take the dollar bill and with a Q Tip dab oil of cloves around the border of the bill, take oil of wintergreen and dab it around the border of the \$5 bill, take oil of bergamot and dab it around the border of the \$10 bill. Leave the \$20 bill clean. Now memorize the smell and which bill has that particular odor. Rest is EZ. Just inhale the odor as the envelope passes your nose and you can immediately identify the correct bill by the oil. If no odor, then it's the \$20 bill.

Notice that the oils used in this experiment are penetrating odors and will stay awhile. Other oils that can be used are oil of citronella, balsam of copaiba, oil of rose.

VOLTA SAYS: Do this on TV and have it set up in the warm up period if desired. Offer a BOX of small envelopes and a BOX of larger size - and party can pick out one envelope from each box. It does not mean anything. BUT IT LOOKS SO ABSOLUTELY FAIR to let one select any envelope, etc.

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THE KEYS OF JUDAH by STUART JUDAH  
Developed by Al O'Hagan

Of all the methods that have been developed to make this effect possible, the one that you are about to learn is by far and above the best. Because of its simplicity of working and the utter fairness of handling, you can concentrate intently on presentation and thus be assured of baffling the most intelligent audience in the most effective manner.

Effect: The Mentalist introduces a padlock and four keys. The lock and keys are handed to a volunteer assistant, who is asked to try each key in the lock and demonstrate to the satisfaction of everyone that NONE OF THE KEYS WILL OPEN THE LOCK!

The Mentalist then removes a fifth key from his pocket, stating that it is the only key that will open the lock. This is proven to be true. A test of the powers of the Mentalist is now proposed and the following procedure takes place.

The Mentalist retires some distance away, stands with his back turned and directs the proceedings thus: He asks one of the spectators to place the lock in another spectator's lapel and snap it shut. Anyone is allowed to pick up the five keys and thoroughly mix them. Then each key is sealed in an envelope. The five envelopes are then subjected to a thorough mixing. So thorough that NO ONE can possibly know the location of any particular key. The Mentalist, still standing at a distance and with his back turned, directs the assisting spectator to hold up one envelope at a time...On one of the envelopes the Mentalist cries, "Stop", and he rushes over and grabs this envelope. He rips it open, removes the key and opens the lock!

Points to Consider: In this stage or platform version only one lock and five keys are used. There are no extra "somethings" to worry about. There are no duplicates, the keys are all different, no gimmicks, one key will open the lock; the other four will not. There is no sleight of hand involved. The Mentalist need never touch or even see the envelopes (they may be borrowed), yet he knows which envelope contains the KEY that will open the lock. Most important, simplicity is the Keynote in the Method.

Secret: Paradoxically, NONE of the keys will open the lock...yet ALL of the keys will open the lock WHEN you know the subtle secret. The keys are specially made for the lock.

Take any one of the keys and shove it into the lock as far as it will go. Try to open the lock. As you can see, the key will not work. Now, gently pull the key out of the lock about one-quarter of an inch or two clicks of the tumblers and turn. The lock will spring open. Thus you have the amazing and simple secret. By following the preceding instructions you can make a key work or not work suiting the circumstances. It is suggested that you spend a few minutes familiarizing yourself with this handling so that you can unhesitatingly unlock the lock with any key. Can you now visualize how clean this can make your presentation of this super-baffler?

General Operation of Stage or Platform Version: The lock and four keys are shown. A spectator or two are called to assist. It is explained that there is only one key that will open this lock.

The keys are tested in this manner. The Mentalist puts the first key FULLY in the lock. Holding lock and key in full view of the audience he hands it to an assistant to try. At this point the Mentalist picks up another key and, after the assistant has tried unsuccessfully to open the lock, he shoves the second key at him and says, "Alright, that one didn't work, now try this one". The Mentalist continues on this way, hurrying the assistant a little, until all four keys have been tried and found unworkable.

If all progresses well at the start, the assisting spectator can be left to freely test and keys in the lock as just described. But if the assistant should be difficult and suspicious, the Mentalist can follow this procedure.

The Mentalist sees to it that the first key is FULLY in the lock and hurries the spectator on to try the second key. If the unlikely happens and the spectator does happen to open the lock, the Mentalist merely has to say, "You see, THAT is the key that opens the lock". The Mentalist then has some other spectator hold this key, while the Mentalist takes over and tests the keys that are left by shoving the keys in and holding the lock in his hands while the spectator tries to turn the keys. In this way the Mentalist can control the key so that the assistant spectator can not partially withdraw the key before turning. In this emergency procedure, the key in the pocket is not mentioned and you work the effect with just the four original keys.

There is little likelihood of the above ever happening to you, but it is included here for the sake of completeness.

Patter Presentation: "Will the committee step forward so that they may examine this lock and four keys. (At this point you let the committee examine the lock and keys as explained under GENERAL OPERATION). You see that none of the keys that you have tried will open the lock for the simple reason that I have in my pocket the one that does. (Display key). Now there is a definite reason why I have kept this key in my pocket, away from the others, and that is because I want to be able to detect this key later on.... even though I do not touch or even see the key! I will attempt to do this by utilizing a sense that we all seem to have to some extent, although it is not usually developed to the high degree necessary to accomplish an experiment of this nature. To give an example of what this sense is, I will describe an experience that most of us have had at one time or another.

Have you ever been to a gathering and when it came time to leave and you began putting on your coat and hat, you suddenly sensed that you were putting on some other person's garment? No one had to tell you that it wasn't your piece of clothing and it probably looked exactly like your own, yet something made you realize that it wasn't yours even before you examined it. It just didn't FEEL right! Why did you get this feeling? Was it because this garment had a different vibration rate from yours? Does the proximity of an object to a person's body for a period of time cause that object to assume the same vibration rate as that person's body? Can this vibration rate be detected on an additional sensory apparatus just as we detect colors (which are in reality various vibrations or wave lengths) with our sight sense?

"Theorizing that this is so, and going a step further, why isn't it possible for the sense detecting these vibrations to be developed to such an extent as to enable a trained person to detect specific vibration rates at a distance...just as we learn to detect one color from another.

"For these reasons, I always carry this key so that it can assume a strong vibration rate in accord with my body and sensory apparatus. It is through this vibratory sense that I shall attempt to locate this one particular key, the only one that opens the lock, from the others!

"Now I want one of you to take these five keys and mix them thoroughly so that no one knows which key is which. Then will you take the keys and insert one in each envelope and seal the envelopes. Now you may mix the envelopes thoroughly."

At this point, the Mentalist, with his back turned, instructs the assisting spectator to hold up one envelope at a time. On about the third or fourth envelope, the Mentalist cries "STOP" and rushes over and grabs this envelope. Rips it open, removes the key and opens the lock!

Close-Up Version: No doubt you have been wondering what the extra key is for. It happens to be a REGULAR key which opens the lock in the REGULATION WAY. That is, with the key fully inserted. Although in stage or platform work we find that this key is never needed; we find that for close-up work the extra key comes in handy in case some one wishes to examine the lock. It may be utilized in several ways so as to throw off the track as to the modus operandi.

Begin by having the REGULATION KEY in the little change pocket in your right coat pocket. One of the gimmicked keys is in the same pocket, but in the pocket proper. The other four keys are on the table with the lock.

Let the spectators try the four keys so that they may see that these four keys will NOT open the lock. Then reach into your pocket and remove the gimmicked key and show that it opens the lock. Throw this key among the other four and have some one mix those in their hand. Proceed to locate the correct key in any manner that you see fit and open the lock. Now, so that you may leave the lock and keys in the hands of the spectators for examination, it is necessary to switch the key now in the lock for the REGULATION KEY in the right change pocket of your coat. This is dead easy for the simple reason that NO ONE WILL EVER SUSPECT A SWITCH AT THIS POINT since the effect has been successfully terminated. So it is an easy matter for you to make a statement such as, "Now you see why I always carry this particular key with me". As you say this, and as if to emphasize your words, you remove the key from the lock, place it in your pocket and drop it. On the way out of your pocket, pick up the REGULATION KEY from the change pocket and bring it out. To all appearances it is the same key, and when you hand it to someone with the lock they feel sure it is because it DOES OPEN THE LOCK in the regulation manner.

Sleight of Hand Method: Same as above up to the point where you have opened the lock. Pause to let the startling climax sink in. Nonchalantly place your right hand in your right coat pocket and get the REGULATION KEY in the finger palm position. Holding the lock and key in the left hand fingertips, withdraw the key, BUT as the right hand comes away it neatly deposits the gimmicked key in the left hand finger palm position and at the same time pushes the REGULATION KEY into view. This is a very deceptive move, but must be timed exactly right. The REGULATION KEY in the right hand, is thrown down with the other four and of course the right hand is empty. The lock is also set down and the key still in the left hand is disposed of as soon as practical.

Remember the effect is over as far as the audience is concerned, and because of this the exchange of keys presents absolutely no problem since the time of the exchange is at the correct psychological moment.

There are other ways to use the REGULATION KEY but we will leave this up to the reader as to whether he wishes to go further into this phase. For instance: In the stage or platform version where it is not necessary for the committee to examine things at the finish, you might want to use four gimmick keys and the REGULATION KEY. Following the original routine, take the REGULATION KEY from your pocket and show that it is the only one that will open the lock. After the sealing in the envelopes, etc. and you ask for one of them, you have one out of five chances of getting the REGULATION KEY (a close study of this key will enable you to instantly recognize it) and if you do just hand it to the person with the lock so that he may open it himself. This method is recommended only where there is no chance for examination after the climax. The reason? If you should not get the REGULATION KEY and have to resort to the gimmick method to open the lock, there is a chance that the person with the REGULATION KEY still in his possession might open the lock during examination.

In the stage and platform version of this effect, as well as the close up version, envelopes need not be used. Instead the keys may be wrapped in pieces of newspaper and the mixing done on a table or in a hat. The principle allows much flexibility in routining and variations are limited only by your imagination.

We are proud, indeed, to be able to offer this super-mystery to the serious practitioner of Psychic Phenomena!

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#### ONCE IN A MILLION

(As presented by Harold D. Nichols at the Conference  
of the Society of American Magicians in Cincinnati, Ohio)

Manufactured by Haines House of Cards, Norwood, Ohio

Effect: Two decks of giant cards are exhibited and a volunteer from the audience is called to the stage. He is given his choice of either deck. The volunteer assistant takes his deck, examines it, and the cards are thoroughly shuffled. The other deck is taken by the performer shuffled, and three cards are placed on the table, with no one knowing the identity of these three cards. The volunteer assistant, after shuffling his deck, removes three cards from the deck at any place he desires and directs them to be placed upon the three cards laying on the table. These pairs are picked up and it is found that in each case the cards match. Truly a miracle that would happen only once in a million times!

Presentation: This effect can be presented either as part of a mental program or as a straight magic program. If used as a mental effect, reference should be made to extra-sensory perception cards of Dr. Rhine of Duke University, calling attention to the fact that in those experiments there are only five separate symbols used, while in the one involved here 52 different cards are used, and the possibilities of matching these cards over any number of times would amount to astronomical figures.

It is suggested that no stand be used, as the audience might suspect some trickery in a stand. The ideal presentation would be from a slightly slanting table so that the audience could at all times see the cards. One way of doing this is to prepare a piece of masonite about 24 x 18, with rough edges covered with felt, and have the back of this board slightly elevated, enough so that the audience can see the cards but still at such an angle that the cards will not slide.

The deck held by the magician is genuinely shuffled, stopping at any place suggested by the volunteer assistant, and three cards are placed on the board in such a manner that neither the magician, the assistant, nor the audience sees the face of the cards. The volunteer assistant then selects three cards from his deck and directs them to be placed on top of the three cards laying on the table. They should be placed so that the top card only partially covers the lower card. The cards are picked up by the magician, back to the audience, squared up, and when separated the cards are turned face to the audience, and in each instance are shown to be identical cards.

How the Effect Works: Two decks of giant cards are supplied for this effect, one with red backs and the other with blue backs. Both decks are treated with roughing fluid, the red deck being roughed on its face. This is the deck that must be given to the volunteer assistant, as it can be handled freely and shuffled in any manner that the volunteer assistant desires. In giving the spectator his "free choice" all that is necessary to do is to ask him his choice between the red and the blue. If he says red, hand him the red deck; if he says blue, state that you will do the effect with the blue deck.

The performer then takes the blue deck from its case, shows the faces to be different, and shuffles the deck until such time as the volunteer assistant tells him to stop, and then puts the three face-down cards upon the board. The red deck is then given to the volunteer assistant for shuffling and he likewise selects three cards, absolutely free choice, and hands them one at a time to the performer, who places them on top of the cards already laying on the table.

The handling of the blue deck is somewhat different from that of the red as the blue deck is made up at 26 pairs of separated cards. They are roughed in such a manner that if dealt out from one end of the deck (the roughed end) they can be dealt in pairs. So actually when the three cards are dealt on the board, there are three pairs of identical cards, the back of the top card being roughed over its entire surface.

When the cards are picked up by the performer, they are squared up and the unroughed portion of the cards is at the top; therefore, when the cards are separated the bottom blue card comes free and the red card is firmly attached to the top blue card. The faces of these two cards are identical, and when turned around will be shown as identical cards to the audience. If desired, the blue card can then be handed to the volunteer assistant so that he will have handled both the red card and the blue card.

Word of Caution: Prior to presenting the trick, be sure that the pairs in the blue deck have the roughed portion of the cards all in the same direction. If they are at the top of the case, the deck can be withdrawn and you can immediately shuffle the cards.

In laying the cards on the table or board, care must be taken that they do not separate. Also care must be taken when the red card is laid upon the top of the blue card, do that gently, as if the cards are dropped from any distance there is a tendency to separate the two blue-backed cards. With this effect, as in any good magical effect, it is necessary to handle the equipment a number of times before presenting it in public.

In reassembling the deck, likewise be sure that the roughed part of the two cards are together and that they are replaced in the deck in the proper manner.

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### ESPecially Mental

Dr. Norman Vincent Pangloss

You are furnished with 3 envelopes, each with a letter E, S or P printed upon it. You also have 6 cards, 2 of each letter. Cards and envelopes can be passed for examination, as the whole secret is in the routine and presentation. Place 2 cards in each envelope, so that each set of 3 - 2 cards and the envelope - read ESP. You are now ready to perform.

Here is an example of the patter you will use:

"I have 3 envelopes, each lettered differently. In each envelope are two cards. This is a psychological test developed by Dr. Adler while in Vienna at the time he was studying with Freud. The object is two-fold. First, for me to try to judge what you will do in a given test, and second - to see if you believe in ESP. I will take one set of cards - one of each, and I will give you the other set. I will place the envelopes face down in a row on the table. Into each envelope I will place one card, not letting you know into which envelope I placed any of the cards. After I complete this, I will have you do the same thing. Now remember that we have 9 objects, meaning that we have a total of 81 combinations. And note that I place my cards into the envelopes BEFORE you insert yours.

"First, I want to give you a brief test by asking a few questions. What is your age? Are you satisfied with your job? Have you ever had any extra-sensory experiences? (Here you may ask any type of question you desire). Fine, I think I have the information I need, and I will now know how to insert my cards into the envelopes. Now that my part is done, it is your turn. Here I must restrict you somewhat, as I have not yet the skill of Dr. Adler. I will ask you to select one card only of the Please don't do this at random - make a careful choice. Now insert it into any of the envelopes marked with a DIFFERENT letter than the one you chose. I had 9 possible combinations and this gives you 6 combinations. Thus it brings the total from 81 to 54, which is 9 times 6. I will turn my back, although since I inserted my cards first, it makes no difference. Have you finished? Now do the same with your remaining 2 cards. Put each into an



envelope - other than the one you just used - of a DIFFERENT letter than the card inserted. Now turn the envelopes face down and muss them up a bit.

"Do you believe in ESP? Do you think I could have foretold the order in which you would insert your cards? Look!"

The working follows the patter scheme. You will have two results and only two. This is because you placed YOUR cards each into an envelope of a different letter. The envelopes are letter-side up; you place the cards in them face down. Naturally you do not tell the spectators of this system. When the subject follows your instruction, THE TWO CARDS IN THE ENVELOPE WILL EITHER MATCH, OR THE CARDS WITH ENVELOPE WILL FORM A COMPLETE SET READING ESP. Let the cards slide from envelope, holding the envelope face down. If they match, LEAVE ENVELOPE FACE DOWN AND FORGET ABOUT IT, DIRECTING ATTENTION TO THE MATCHING CARDS. If the cards are different, TURN ENVELOPE FACE UP SHOWING that each envelope contains a complete set of ESP.

The simplicity of this trick has no relation to the tremendous effect upon the audience. It has been tested many times and baffles well-informed magicians and mentalists. It should be presented in a serious way. The principle is quite old and has been used before, but never in this particular form routined by Dr. Pangloss. Martin Gardner, in a copy of IBIDEM, the excellent magical magazine published by Dr. H. Lyons of Canada, wrote up a version using the Aces, Deuces and Treys from a deck of cards. You will find other versions in some of the old books of puzzles.

In regards to the patter, the last sentence is important, as it covers either of the two possibilities. If the cards and envelopes turn up in ESP sets, you say. "Evidently you do believe, as you have by some sort of mental guide put them back into the original sets". Naturally, the best climax is when the two cards match. This will happen 50% of the time. Either way it turns out, providing that you have done your part in proper presentation, you will have a miracle. Leave cards and envelopes to be examined, as experience has shown that your audience will wish to inspect them.

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Z - R A Y  
Frank Kelley

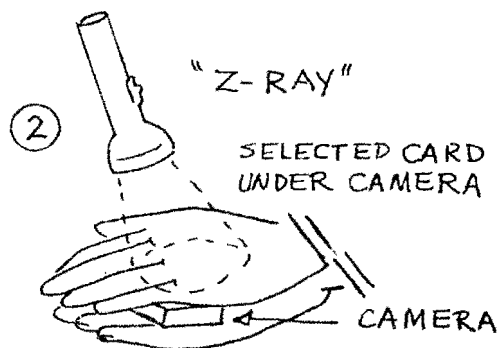
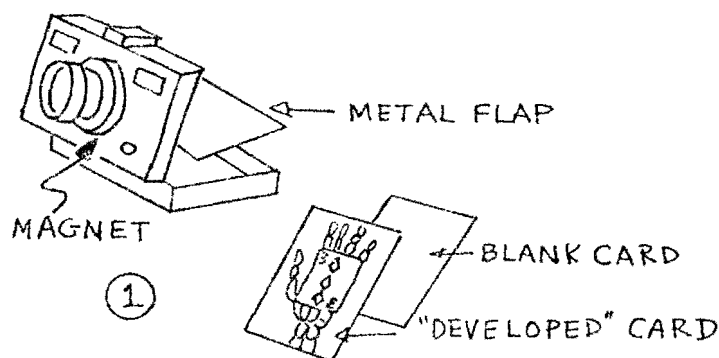
The desire of every magician is to do effects that are different. This is one of those effects. It will leave an indelible impression on the minds of any audience. They will remember the effect and the magician who did it for them. A sure-fire reputation builder.

Effect: The performer places an examined piece of white paper in a little metal box that resembles a small camera. This is closed and a card is selected. The card is held on the spectator's hand and the camera is placed on the card. The spectator places his other hand on top of everything. You now remove a small flashlight from your pocket and shine it on his hands.

The spectator is now instructed to open the camera. Inside he finds the piece of paper -ut lo and behold, there is now on the paper not only a picture of the card he selected but an X-ray of the bones of his hands with the card in between.

Apparatus Necessary - A small metal box that looks like a small camera, a supply of X-Ray photo cards with blanks to match, and a double back playing card.

Preparation and Presentation: - If you will examine the camera supplied you'll find that there are three parts to it, the bottom, a metal flap that fits in the bottom and the top that resembles a camera. Figure 1. You will note that the top is magnetic, and will pick up and hold the metal flap.



To set the trick up for the routine, place one of the photo cards on the bottom of the box, photo side down, and drop the metal flap on top. You are now ready to perform. Show the duplicate blank piece of paper and drop it in the box. Place the top on and the flap will instantly jump up taking the blank piece of paper with it. This leaves the photo card in the

bottom of the box. Now force the card that is on the photo using your favorite method or one of the methods given below. Put this card on the spectator's hand without showing it and put the camera on top of the card.

Now have him place his other hand over all. Take a pocket flashlight and shine it on his hands telling him it's a Z-ray. Fig. 2. (At this point we might suggest having a hand buzzer in your pocket and buzzing it at the same time you shine the light). Tell the spectator to open his hands, take the piece of paper out and look at it. There on the paper is a picture of the card and the bones of his hands!

Methods of Forcing a Card: Supplied with this trick you will notice is a double back card. Get the card you intend to force and place it face up on top of the deck, then put the double back card on top of it. Riffle the end of the deck asking a spectator to say stop. Turn this portion of the deck face up where he said stop, over on the rest of the deck. Spread the cards out and have the spectator look at the first back up card. This will be the force card due to the double back card. Figure 4 and 5.

Another method is to have the card you intend to force about one third of the way down in the deck and turn another card face up on top of it. The double back card is now placed on top of the deck. To perform, hand the top card (the double back) to a spectator, turn the deck face up and have him insert the card somewhere near the center of the deck. Then spread the cards out back up and take out the card below the face up card. This is the force card due to the fact that the spectator thinks the card he inserted was a regular card and that it was the face up card.

Note: The Z-ray camera can be used for many other effects as it is in reality a small size card box. You can have writing appear on a blank piece of paper, have one stamp change to another, etc.

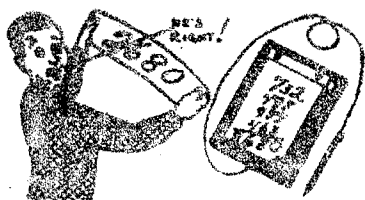
The card forces mentioned above require a double back card which is supplied in an aviator back design. You can make a double back card to match any deck by pasting two cards face to face.

THE PROP OF A "THOUSAND AND ONE TRICKS"  
Sold by Louis Tannen Inc.

Add-A-No will do hundreds of effects for you. For example:

It will duplicate every single slate effect ever invented and do it better! Not just a mental effect but a fabulous gimmick that will do effects for all types of audiences, even kiddie shows. Small enough for the pocket and yet large enough for the stage.

Effect: An envelope is introduced and placed in full view of the audience. Three, four or five members of the audience are asked to give you numbers consisting of as many digits as they wish. These numbers are written on a pad as each spectator give it to you. Each spectator watches as you write his number on the pad. You now have a column of figures, which when totaled will be in the thousands. The pad is handed to another spectator who totals the column of figures. A total which no one could have possibly foreseen as not even the numbers have been thought of yet. The total is announced and anyone is requested to open the envelope which was put on display before anything was done.



FAKE SCREW HEADS  
THEY DON'T REALLY  
GO THRU PAD.

PAD  
IS HELD  
IN METAL  
BASE BY  
RUBBER  
CEMENT.

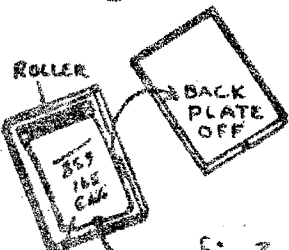
A PULL ON THE  
CORD CAUSES  
THE PAPER TO  
GO UP AND INSIDE  
THE METAL BASE

fig 1.



OLD METAL  
BASE BACK  
UP BY THE  
EDGES AND  
PULL UP ON  
THE CORD WITH  
THE OTHER  
HAND, OR PUT  
A NAIL IN THE HOLE  
AND PULL UP.

fig 2

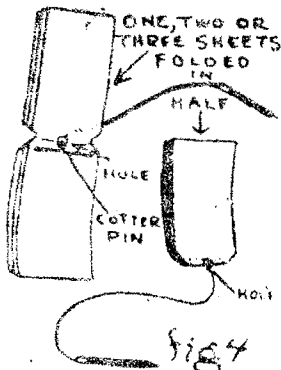


ROLLER

BACK  
PLATE  
OFF

fig 3

PAPER PULLED  
INSIDE -



ONE, TWO OR  
THREE SHEETS  
FOLDED  
IN

HALF

HOLE  
COTTER  
PIN

fig 4

PAPER GOES IN HERE, OVER  
WOOD ROLLER

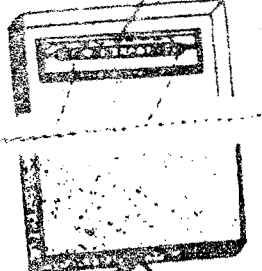
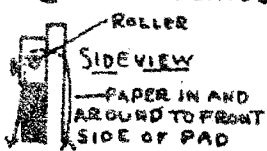


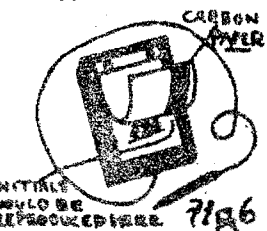
fig 5

HOLES  
IN END OF  
BOTH  
PLATES



ROLLER  
SIDEVIEW

PAPER IN AND  
AROUND TO FRONT  
SIDE OF PAD



CARBON  
PAPER

INITIAL  
WOULD BE  
REPRODUCED HERE

fig 6

PARIS  
IN THE  
THE  
SPRING

fig 7

Inside is a prediction which matches the spectator's total exactly! An ingenious, self contained, mechanical marvel that defies detection. With many other applications possible.

**Apparatus Necessary:** It consists of a pad mounted on a metal base with a pencil attached by a cord. Quite innocent but if you will now pull on the cord you will note that the top pages of the pad pull inside the pad out of sight. Figure 1.

**Preparation:** Place the pad and base upside down on a table. The back of the base is removable. It may be removed in one of two ways. First way; hold the pad by the edges and pull up on the cord. This will lift the back plate off. Or second way; put a small screwdriver or nail in the small hole at the bottom of pad and pull up on it to lift the back off. Fig. 2. Now you can see the paper you had pulled inside attached to a cotter pin which has the cord of the pencil tied to it. Fig. 3. Examination of the paper will reveal that it consists of a number of long strips folded in half with a hole punched in the center and the cotter pin threaded thru same. Fig. 4. At the top of the pad on the underside is a rectangular opening inside of which is a roller. If you will insert the paper in the opening and around the roller it will come out the front side of the base on top of the real pad. Fig. 5. (The two screws on top of pad are fakes, just for window dressing). Now put the back on, being careful not to tangle the cord, making sure it comes out thru the bottom hole. Both the back plate and the base have a hole at the edge. Fig. 5. In all of the following routines, the pad must be prepared as described above.

**Routines:** In all the following effects the ordinary pad of paper will be referred to as the pad proper, and the pages that pull inside as the fake pages.

#1 Add-A-No. Effect: Previous to your performance write down on the first page of the pad proper a series of four numbers consisting of three digits each (actually there is no set rule, you can make the numbers any size you wish, for clarity's sake we are referring to a definite set of figures,) Draw a line under the figures and total them on a separate piece of paper. Don't write anything under the line you've drawn. Now pull the fake pages which are blank, down over the set of figures you've just written. Place the piece of paper with the total on it in an envelope. Now you are ready to present the effect. Announce to the audience that you are placing an envelope in full view where everyone can see it. Then go over to a spectator and ask him for a three digit number, write it down on the pad (on the fake page) so he can see you do it. Now go to a second spectator, as far removed from the first spectator as possible, and do the same. Repeat for the third and fourth spectator, drawing a line under the fourth number. As you approach a fifth spectator who hasn't seen any of the numbers as yet!) You hold the pencil firmly and extend your hand holding the pad, the fake pages are pulled in out of sight faster than the eye can follow as you hand the pad to this spectator to total. He adds, of course your previously planted numbers! Have him announce the total, then call on another spectator to open the envelope with your prediction and read it aloud. They agree perfectly! Naturally!

Additional Thoughts on the above Effect: It's well to have the spectator who totals the figures pass the pad to the person next to him to have the addition double-checked. If you set the pad up with additional faked pages (as many as six can be used) you can have a person sign the top fake page, write your prediction below his signature and tear the page off and seal it in an envelope. It indirectly proves the innocence of the pad and in no way prevents it from working. Also the prediction is verified by a spectator's signature.

By cementing a strip of carbon paper to the back of the bottom fake page you can ask for the spectator's initials after you write the numbers and the initials will be reproduced next to your set of figures below. Fig. 6.

#2 Pencil that writes any color effect: Here's a cutie, especially for the kids. On the first page of the pad proper print the word RED in red crayon, and below it the word BLUE in blue crayon. Pull the fake pages over the top and you're all set. Tell your audience you have a pencil that will write any color. Print the letters RED on the top fake page. This will get a little chuckle, and then print BLUE below it. Both the words are of course in black pencil. Tilt the pad up so the spectator can't see the top page and pull the fake pages inside. Tear off the top paper of the pad proper which has the red and blue crayon printing on it. Lay it face down on the table. Remark that they probably thought you were a real magician and that you were going to write the red in red and the blue in blue. Wave your hand over the paper and tell someone to turn it over. Wonder of wonders, the words are now in color!

#3 Winner Tic Tac Toe Effect: Fill up a game of Tic Tac Toe so it needs but one symbol to win on the first page of the pad proper and pull the fake pages on top. All set? State that you never lose at Tic Tac Toe and challenge someone. If it appears that you are either going to tie or lose the game during the last moves, switch the game on your move, fill in your symbol and you win! Idea by Mario Gonzales.

#4 Super Book Test Effect: Set the pad up as in the Add-A-No. effect but with no prediction. Instead look up in a large dictionary or any large book the page of the first two digits of the prearranged total. Count down this page to the line indicated by the third digit of the total. On this line count over to the word indicated by the fourth digit of the total. (You can vary this by using larger or smaller numbers.) Collect the numbers as in the Add-A-No. effect, have a spectator total them. Hand the book to another spectator and have the first spectator whisper the first two digits to him for the page, then the line, and last the word. Now with all the showmanship at your command reveal the word by writing it on a large pad, hesitantly and apparently mistakenly name words around the correct one, finally getting the correct word! This effect takes all emphasis off the pad and transfers it to the book. Idea by Jim Herpick.

#5 Paris in the Spring Effect: An optical illusion quite popular a few years ago was the little saying illustrated in Fig. 7. If you don't know it, then right now look at Fig. 7. What does it say? Are you sure? O.K. Now read it one word at a time. It says "the the spring" doesn't it? Nobody seems to see that second "the". Set up the first page of the pad proper with the words Paris in the spring. Pull the fake pages over it and write as illustrated in Fig. 7 with two the's! Show it to a spectator and ask him what

it says. He says "Paris in the spring". See if he'll bet, then show it to him again and ask him to read it one word at a time. He now sees the two the's! Pull the fake pages inside, tear off the top page that now says it with one "the" and lay it writing side down on the table. Bet him again he's seeing things and let him pick it up. He'll probably buy glasses after this one. Idea by Alan Swift.

More additional thoughts on this prop of a thousand tricks! Having read all of the foregoing it can be easily seen that this little miracle will accomplish the three basic effects of magic, that is: a vanish, a production or a chance of anything written.

#6: By using carbon paper cemented to the bottom of the fake pages you could have a message appear on an initialed piece of paper.

#7: A blank piece of paper (fake pages) shown then switched, the top page of pad torn off and a message appears on it.

#8: Let a spectator see you write a prediction of a card, say Ace of Clubs. Switch to top page of pad proper which has Queen of Hearts on it, tear it off and force the Queen of Hearts. Spectator now swears the card he selected is not the predicted card. BUT IT IS!

#9 Tarbell's Turning Time Backward Routine: For those of you who are familiar with this routine no explanation is necessary. Briefly, you state that it would be wonderful to be able to undo all those things we regret, and to illustrate you cut a rope, write down on the pad, the time you did it. (For example, 9:00 o'clock) and the words Cut Rope, vanish a silk from a box, and note the time and Vanished Silk on the pad; do the same with 2 or 3 other tricks. For the finale, show the rope restored, the silk back in the box, etc. and finally the PAD is BLANK!

To replace pad proper, it is only necessary to pull it off; it's held in place by rubber cement to the metal base, nothing else is holding it on as the two metal screws are just fakes, they don't go all the way through.

The move or switch as we call it can be accomplished by holding the pencil still and moving the pad or holding the pad still and pulling the pencil. Another subtle method is to hold the pencil tight and apparently accidentally drop the pad., it hangs by the string and the switch is made. Idea by Lou Tannen.

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## THE KHAN ENVELOPE TEST

- Corinda -

### I N T R O D U C T I O N

For many years Mediums and Magicians have delved into effects which are based on the reading of Sealed Messages. There are many ways by which the performer is able to discover what message or word is written on a card sealed in an envelope. These various methods usually resolve themselves into techniques which are complicated and risky. Common methods involve the use of Alcohol to make the envelopes transparent, Clip Boards and suchlike, to obtain

are carbon impression of the word, fake window envelopes - which cannot be examined and have to be handled very carefully - and a series of methods whereby you switch or exchange the test envelope.

The Khan Envelope Test has none of these failings and I defy anyone to say it is not the most natural, simple - and yet absolutely certain method in existence. It is basically natural because no trick or fake equipment is used - everything is as you say it is - "Perfectly normal". Moreover, the spectator may examine everything you use and the secret cannot be detected. I do not say you should have everything examined as it is not necessary, but if they insist - you have no troubles. You must understand that this Test is devoid of complication - the method lies in simplicity, and when you have read the instructions, don't say to yourself "that's so easy it wouldn't fool anybody" - because it does fool them, and ask yourself later on - "when I can do it this way, why do I want alcohol?"

The Effect: The Khan Envelope Test may be presented in several ways. I will mention two or three to give you a full idea of the value. The ~~spectator is told that~~ you would like to try an experiment. That is all they are told. You hand them a small envelope and say "have a look at that - it's just a small envelope". Next you hand them a small white card, which just fits the envelope. You put a wee pencil dot in the middle of the card and hand the spectator the pencil. You now tell him to gaze at that dot and to try and visualize a number - two, three, four or five figures - it does not matter how many. When he gets an inspiration you stand well away, perhaps turning your back if you like and tell him to write the number over the dot - that is on the card. It does not matter if he writes it anywhere else on the card. You ask him if he has done that, then tell him to turn the card upside down so that you cannot see what he has written. (Also, so that he may see that the number cannot be seen through the card, without pointing it out to him). You return to the spectator and whilst talking to him simply pick up the envelope and slide the card in face downwards. You make no effort to cheat, you cannot see what he has written and you do not try to look. Having put it in, by the way, it must be slid in FLAP SIDE UP or on top facing you; the envelope is immediately sealed and then placed aside on a table - flap side upwards. You put it there as though you have finished the work to be done and that you are now ready to try and divine the number. You re-cap on the fair conditions - everything has been examined, you have not influenced his choice, he is not helping you in any way, and unless you actually exchanged the envelope for another one, it would be impossible to tell what he has written. At this point you appear to realize the importance of your remark "exchange it for another" - so you say - "To be quite sure that your envelope cannot be exchanged, as the last possible precaution in this test, I will write your name on the envelope, then you will know if you get the same one back, won't you? You simply pick up the envelope and with a pencil write his name on it. You then put it down again and when you like you can tell him what he has written!! He may then pick up his envelope, check his name to see that it is on the envelope, open it and remove his card. Is that good enough?"

The next method is to run through the same stages as you do for the first - up to the point where you are going to write his name. Instead of this, you put the small envelope inside another - and give it to him to hold whilst you divine the contents, and then you rip it open and hand him back his card.



Another method is to burn his small envelope and obtain your inspiration from the ashes, and the last method is to work with several people, each writing a question and signing his name. All the envelopes are collected and mixed and you answer all questions and give the name of the writer and hand back each card as you do so. You do not hold more than one at a time - there is no one ahead principle involved. Now if you can do just these things, and you can, would it matter to you if the method was so simple, so obvious, that it cannot be seen? Good! You are a mentalist!!

#### THE SECRET

Although the envelope is ordinary, it is possible to see through it and read what is on the card. To do this you buckle the envelope slightly backwards, bringing the card and envelope surfaces close together. Then it is easy to see. On the other hand, if there is a slight gap between the card and envelope, the writing fades from sight. This may be of use as we can show both sides of the envelope and yet not give away the secret. To lift the envelope surface off the card, simply pinch and push fairly hard with the thumb. This causes the paper to buckle and the writing cannot be seen. However, you will remember that the spectator examines the envelope right at the start, and you have no reason to have it examined again WHEN the card is in. The transparency should not show at a casual glance.

Now it may well occur to the spectator that you can see through the envelope and read his writing, after you have done the trick. That also occurred to us so we are one ahead! Remember we picked up the envelope on the "off beat" to sign his name on the back? Right! At that very point, you read what he wrote, since you are writing on the envelope you have a perfect right to look at it closely and then you see what is his number. But there is more to it than that. As soon as you see what he wrote, you write his name immediately over the exact spot covering his number. To do this, you use a special pencil - it is a very soft one (BB) and writes thick and black. The tip should be rounded to make thick black lines. You deliberately scrawl and heavily underline his name. And the result of this treatment is that you have now completely COVERED his writing so, even though he does look, it CANNOT BE SEEN. Have a look at the sample and see what I mean. The contrasting heavy black on the white envelope and writing on the very top of his leaves no clue as to the method. What is more having written his name, you may casually show it to him with the remark "Is that spelled correctly?" Whereupon he sees that only his name is to be divined! Another important point - in the beginning you gave him a pencil. It should be an ordinary HB - writing fine and faint - don't get the two mixed up as the heavy black would show through clearly. Keep the point of the spectator's pencil sharp, to make it write fine, and yours round to make it write heavy. Clear?

Now for one or two important points: When working with a lot of people don't hand out the envelope at the start - just give them the cards and then tell them to reverse them. Go along and collect them one by one putting each face downwards into an envelope and sealing it there and then, when working to large audiences, open the envelope yourself and hand the card back. See that the envelope goes out of reach.

For test conditions - where you are up against a hard bunch of critics - you go to a bit more trouble than usual. You make an envelope just the same size and color as the "Reader" - but you make it of THICK paper - which you cannot see through. You screw this up (having sealed it and then ripped it open again) into a ball and drop it in your pocket. You run through the routine, omitting to have the envelope felt at the start (it might be remembered that one was thicker than the other) and at the end you open it and hand the card forward. As you do so you screw the envelope up and drop it in your pocket - switch it for the thick one and then bring that out and toss it on the table. They cannot tell how the trick was done - it is too late!

If you asked me what was the most important point of presentation, I would say it was the way in which you treated the envelope. The success of the trick depends on the utter indifference you show for the envelope. Remember how it was tossed aside early on? You know you can read it WHEN YOU WANT TO and don't have to do so the very instant it lands in your hands. If you don't pay attention to it - nor will the spectator - if you gaze at it and handle it like nitroglycerine - they will watch you like a hawk! Sometimes I go so far as to start to give the reading long before I know what they have written - it doesn't matter what you say as long as you convey the impression that you already know their question. Which brings me to another important point - if you can, never say exactly what was written. With numbers you have to but with questions you make it clear you know without saying word for word their question.

If you can "Pencil Read" - stand by for the chance to see what numbers are written and if you are sure what goes on the card, alter the routine. Having the paper folded and dropped in THEIR pocket without touching it - then you are all set for a miracle (CORINDA'S BOOK: "STEP TWO" of THIRTEEN STEPS TO MENTALISM - deals with pencil reading among other things.)

Do not encourage long questions - the more they write, the more you have to read. Limit their choice when possible - "CHOOSE A COLOR - ANY COLOR" - "WRITE THE SURNAME of ANY PERSON I DO NOT KNOW," - "THE PLACE AND DATE OF YOUR BIRTH" all of these things LIMIT their choice in a subtle manner. Moreover, you say "I WANT YOU TO PRINT THE NAME OF ANY PERSON I DO NOT KNOW" - note..."PRINT" do not say "WRITE" as block letters make it easier for you, but you must not say "Block Letters".

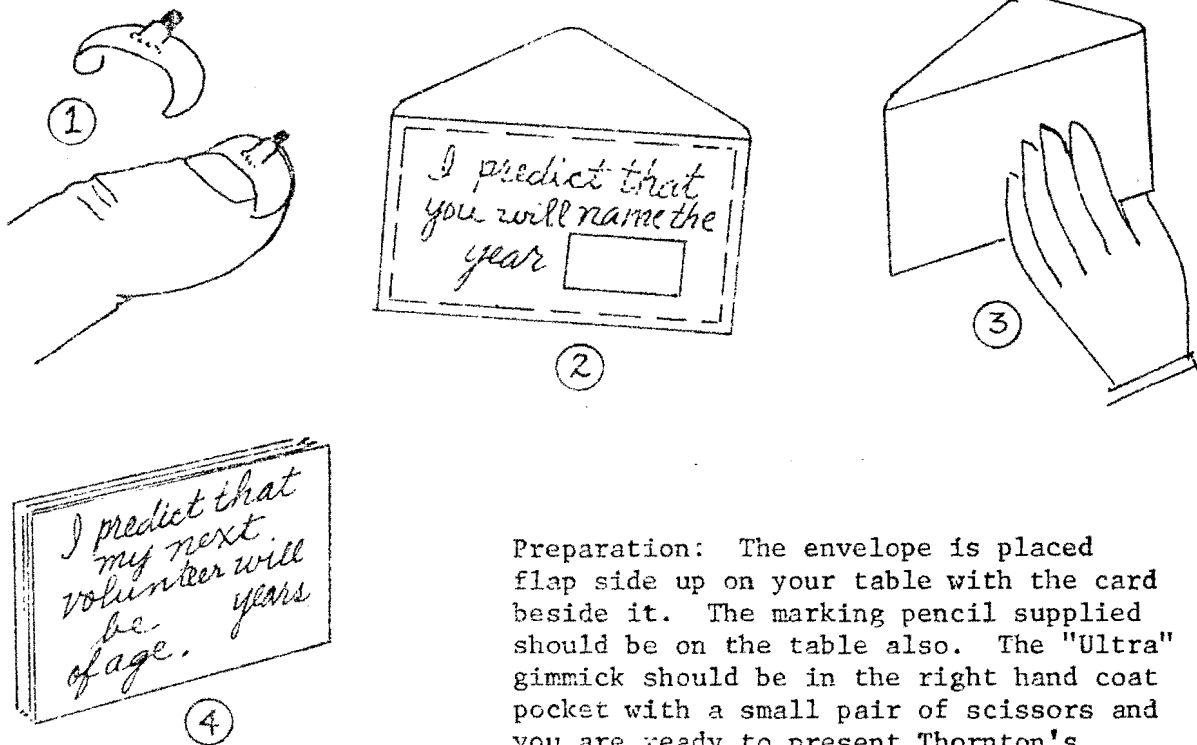
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#### THORNTON'S "ULTRA" PREDICTION

Performer writes a prediction on a large card and sealed it in an envelope. It is then held in full view of the audience by a spectator. Any volunteer then stands and thinks of any number, important year in history, etc. The spectator then removes the card and reads the prediction, showing it to the audience. It is the volunteer's thought.

Secret: With the manuscript comes a black wax marking pencil and the "Ultra" gimmick. The "Ultra" gimmick is a secret writer designed to clip on top of the thumb nail (See figure 1). It can be shaped to fit rather snugly on the nail. This writer is made of thin steel and is micro-welded for extra strength. The lead is a black wax marking lead known commercially as "Listo Lead" and refills can be had at any stationery or office supply store for fifteen or twenty cents.

Any size card can be used for writing the prediction. It has been found by experience that the 3½ by 5 inch office file card is best for all-around use as it is easily seen and is not so large as to be awkward in handling. Your envelope should be slightly larger than the card. The envelopes are prepared as follows: From the back of the envelope (opposite side from the flap) cut out a window measuring about 1½ inches by 2 inches. The window should be located so that it reveals the bottom of the card to be inserted into the envelope. It should be to the right as illustrated in Fig. 2.



Preparation: The envelope is placed flap side up on your table with the card beside it. The marking pencil supplied should be on the table also. The "Ultra" gimmick should be in the right hand coat pocket with a small pair of scissors and you are ready to present Thornton's "Ultra" Prediction.

Presentation and Patter: "Ladies and Gentlemen: Recent developments in the field of Parapsychology have attracted much attention among Scientists and laymen. And for good reason! No longer is Precognition and Extra-sensory-perception just theory, for there is strong evidence that there are certain individuals with powers of concentration which border on the supernatural; enabling them to see ahead into the future and to relate details of events happening great distances away... Though we do not fully understand the means by which it is accomplished, we do know some of the basic principles.

"The mind is a complex organ with unique abilities. Scientists have discovered that all motion and all activity of the body is controlled by electrically stimulated energy waves originating in the brain, and directed to the part of the body which the mind desires motivated... In thinking, however, there is another important factor involved which is neither electrical nor mechanical and its onset, and yet a bit of both. Thought is different from all other activity of the mind in that it is not initiated by any definite

external stimulus, as in movement, or recognition of pain or hunger. It is believed that the mind possesses a quality known as Radiative Sensitivity - the ability to perceive an object or event without the use of the known senses.

"A simple illustration of this Radiative Sensitivity is the awareness one has when being watched or concentrated on, even though there has been no forewarning of its occurrence. Almost everyone has this sensitivity to some degree and you can demonstrate it for yourself by concentrating on someone who is unaware of your presence....Look directly at the back of his head and concentrate on the thought that you want him to turn around. Don't let your thoughts waver. In a few moments you will notice him becoming uneasy, then begin to fidget and move around. He may even rub the spot that you are looking at. After a few moments he will become definitely uncomfortable and may suddenly turn around and look straight at you.

"Another illustration of Radiative Sensitivity is the ability that some individuals have of being aware of something for seconds to a few hours in the future...When related to an unpleasant event we call this awareness "Premonition"; when related to a pleasant event we call it "Pre-cognition".

"Recently in my studies of mental phenomena I discovered that within certain limits almost anyone could accomplish some of the apparently supernatural effects of Parapsychology...Let me demonstrate this for you." (Pick up marking pencil and card from table.) "I'm going to write a prediction on this card." And so saying you write, "I PREDICT THAT YOU WILL NAME THE YEAR ---", and leave the space at the bottom of the space blank where the year will later be written (See Figure 2.). (Notice that you do not tell the audience exactly what the prediction is about)... There is no need to conceal your writing until you get near the bottom of the card as your audience doesn't know the nature of your prediction and all you want to convey is that you are really writing something.

Return the marking pencil to the table, and keeping the writing side of the card away from the audience, pick up the envelope (flap side toward audience) and state: "Now I shall place my prediction in this envelope and seal it so that it cannot be tampered with until we are ready for it"... Insert the card into the envelope with writing side on the window side of the envelope, with the space for the year (at bottom of card) showing through window.

Now holding the envelope with both hands and being sure that the fingers of the right hand conceal the window in the envelope (see figure 3) turn the flap side of the envelope toward you (window side of envelope toward audience), moisten the flap and seal the envelope. As soon as you have done this turn the envelope around so that the flap side is again toward the audience and point to someone in the front row (preferably a woman) and say, "Madam, would you please assist me?" and have her stand to your right. Have her extend her left hand and place the envelope on it, window side down, saying, "I want you to hold this envelope securely - (as you say this take her right hand and place it on top of the envelope so that it is sandwiched between the two hands.) "so that everyone can watch it."

Then tell your volunteer assistant, "I want you to choose any volunteer from the audience." As volunteers raise hands "Choose just any one."

Then as the volunteer stands you address him and say, "What is your name, please?" "We have not pre-arranged anything, have we?...And I had no way of knowing you would be the one to volunteer, did I?" As you ask this question walk deliberately over to the assistant and take the envelope from her and hold it in your left hand, flap side to audience, indicating to the assistant that you want her to remain on stage to help you further. And as you are moving back to your position, place your right hand casually in the right hand coat pocket and secure your "Ultra" gimmick. You can probably mount the gimmick on the thumb nail with the hand in the pocket. If not, use the envelope as a shield and as you are talking mount the gimmick on the thumbnail with the fingers of the left hand. The gimmick should be mounted and worn as in Figure 1: (Don't worry about the audience watching your hands. As far as they are concerned all the work has already been done.) Now while you are doing this, direct attention to the volunteer in the audience again by saying, "Now will you think of a year that is of particular significance to you." ... "What is that year?" ... As you request this, hold the envelope with both hands, window end down and facing you just above waist level. Immediately on his naming the year write that number on the bottom of the card through the window with your "Ultra" gimmick, and without a pause continue with, "Why did you name that particular year? Why is it of significance to you?"

As he is answering, reach into the pocket with the right hand, picking up the scissors and leaving the gimmick. While he is still explaining the significance of the year he thought of and mentioned, you trim off the end of the envelope with the scissors (opposite end from the window) and dump the card into the hands of the assistant standing to your right. (Get rid of the envelope by simply sticking it into your pocket.) Immediately as the volunteer finishes his explanation you state: "Though I did not even know ahead of time who would volunteer for this experiment I had a definite awareness that whoever volunteered would say exactly what you have said! Will you please read my prediction and show it to the audience?"

"She reads: "I PREDICT THAT YOU WILL NAME THE YEAR 1945" (or whatever it is) and turns the card around showing the boldly written prediction to the audience as you take your bow!

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#### OTHER "ULTRA" EFFECTS by THORNTON

##### "My Next Volunteer"

Effect: Performer states he will make a prediction concerning his next volunteer. He writes his prediction on a small pad. Anyone then volunteers. The performer asks him his age, then the prediction is read. It is the volunteer's exact age!

Secret: Performer has the "Ultra" gimmick mounted on the right thumbnail and the marking pencil held in the right hand concealing the writer. A small pad (preferably 3 by 5 inchss for ease of handling) is held in the left hand. Announce: "I am going to write a prediction which has to do with my next volunteer."

As you notice, there is no real need to try to cover the gimmick with anything for if you check in a mirror you will find that if the front of the thumb is facing the audience the gimmick cannot be seen at all. Always be at ease in using it as the audience has no reason to be looking for it.

Write: "I PREDICT THAT MY NEXT VOLUNTEER WILL BE---YEARS OF AGE." (leaving the age space blank). It should be positioned as in Figure 4, with the blank space for writing in the age located on the right side just below the middle of the page.

Then hold the pad in your right hand, thumb in position to write in age, as you ask for a volunteer - "Any volunteer." When he volunteers you first ask: "Will you tell us your name sir"?,,,,"And how old are you sir?" Immediately as he states his age, write this on the pad with your "Ultra" gimmick but allow no pause in your conversation with the volunteer as you next ask: "Sir, have we prearranged anything?" As he answers to the audience that nothing has been prearranged, hand the pad to a spectator in the front row and continue speaking (as you remove the gimmick and retain it in the right palm), "And I had no way of knowing who out of this great audience would volunteer, did I? ...Sir, you just stated that you were how old?"....Repeat age. Then address spectator with pad, "Would you please read my prediction?" And as attention is directed toward spectator you rest hand in right pocket, dropping off gimmick. Then take your bow as your prediction is read!

#### DIRECT MIND READING

Effect: A volunteer stands in the audience and concentrates on a number between one and one thousand. Performer then attempts to read his mind, writing his impression on a pad. The pad is then handed to a spectator who reads the number. It is the number thought of!

Secret: The "Ultra" gimmick is mounted on the thumbnail and the "listo" marking pencil is held in the hand, the pad held in the left hand....The volunteer stands and concentrates on his number. Performer pretends to write on the pad, slowly with hesitation, finally placing the marking pencil down and holding pad in right hand with thumb in writing position....The volunteer is then asked to name his number and as it is named you write it on the pad with the gimmick - but without a pause address a spectator in the front row. "Sir, I wonder if you would come forward and read what I have written on this pad?" As he comes forward, turn the pad over and hand it to him writing side up and thumb on underside. As he takes the pad to read your number the hands are held up and shown "empty" to audience (Gimmick cannot be seen with the hand open and thumb facing audience). The gimmick is dropped in the pocket as spectator reads your number.

#### MENTAL INFLUENCE

Effect: PERFORMER SHOWS TWO LARGE CARDS ON WHICH ARE LISTED SEVEN STATES - the same on each card. The performer and a volunteer each take one card to opposite ends of the stage and make an X beside one of the states. The cards are turned around and they both have chosen the same state!

Secret: The "Ultra" gimmick is mounted on the thumbnail and the two cards are shown (Preferably 5 by 8 inch cardboard for easy visibility). On each board are listed seven states by number, Number 1: Qyoming; 2 - Arizona;

3 - Nevada; 4 - Iowa; 5 - Kansas; 6 - Montana; 7 - Colorado.

Explain: "When two minds concentrate on similar objects, the possibility of one mind influencing the other is sometimes easily demonstrated. This well-established scientific principle is called "Psychokinosis"...Let's try it experimentally"...Have a volunteer take one of the cards to the opposite side of the stage and mark one marte with an X, State that you will mark yours first and pretend to mark one, then lay the marking pencil aside. Hold the card in the right hand with the thumb in writing position beside State Number 5 (Kansas) as about 75% of the time this will be the State chosen....As soon as his is marked, ask what state he chose, mark yours and then have both turned around to audience. They are identical!

Contribution by courtesy  
of Dr. Spencer P. Thornton

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RICHARD HIMBER

Presents

THE CORONET TRICK

(Instructions Only)

You are getting at great expense a National Magazine which has been especially printed and diecut so that you can riffle a page one way and get a force page every time. If you riffle with your left hand, you will get one force page. If you riffle with your right hand you will get another force page. Now if you wish to go further, you can ask another spectator to come up and assist and ask him to choose, turning a page forward or backwards. This gives you a choice of four forced pages.

You can ask the Spectator to look at the top line, and you will tell him what he's looking at, instantly without a question, or he can look at the first paragraph or the last line, whichever you prefer. Study the great mechanics of this book. It has unlimited possibilities.

FOR PROFESSIONALS ONLY

Presentation for "CORONET" Trick

You throw the book to a Specator, and you point to the top to show that all the words are different, and ask him to riffle through and examine the book thoroughly. Now don't argue with me here, I had audience tested this -- at no time can the eye look at the top and bottom simultaneously. And by pointing to the top is the most subtle way I know to have them concentrate upon the top words.

Now you say: "~~Think of any one of those top words~~". and point to the margin and show them the large words in the top. And I will give you the definition of it. Now here is the double talk you give them.

"You have selected a word that is derived from the Latin (Inasmuch as ~~most words are derived from the Latin or Greek~~, he will not argue with you).

"And this word is in common usage now. It is a very provocative word, and it has two meanings. (Most every word has two meanings). Well, we'll get back to this word a little later, now I want to try a more difficult experiment. I want you to stick a card in the book anywhere you want."

NOW THIS IS IMPORTANT. You point to the margin on top with the large words and tell 'em there are some large words in the margin on the bottom. Tell them to look on either side of the page and remember those two words on the bottom. This is BEFORE he puts the card in.

As the book is divided into 4 sections, it's a simple matter to judge which section the card is in. We have purposely used words that can make 4 sentences that you can remember: In Section 1, you have the words -

DAYLIGHT DAZZLED the DELIGHTFUL DELIVERY

The second section:

HAPPY HANDSOME HEART is HILARIOUS

The third section:

There's a NATURAL NECESSARY NEED for NUTRITION

The fourth section:

SACRIFICE and SAVING brings SECURITY and SUCCESS

Now isn't that easy to remember? Now if you wish to repeat it...and the fellow puts his card in the same section you have used, you have two alternatives: "Take the card out, and put two cards in as far apart as you can. I'm going to try and do it the hard way." Or you can say: "It's not fair to try it with you again, let's try it with someone else." And make sure he puts the card in another place. This is a great trick. Please make me proud of you and your presentation.

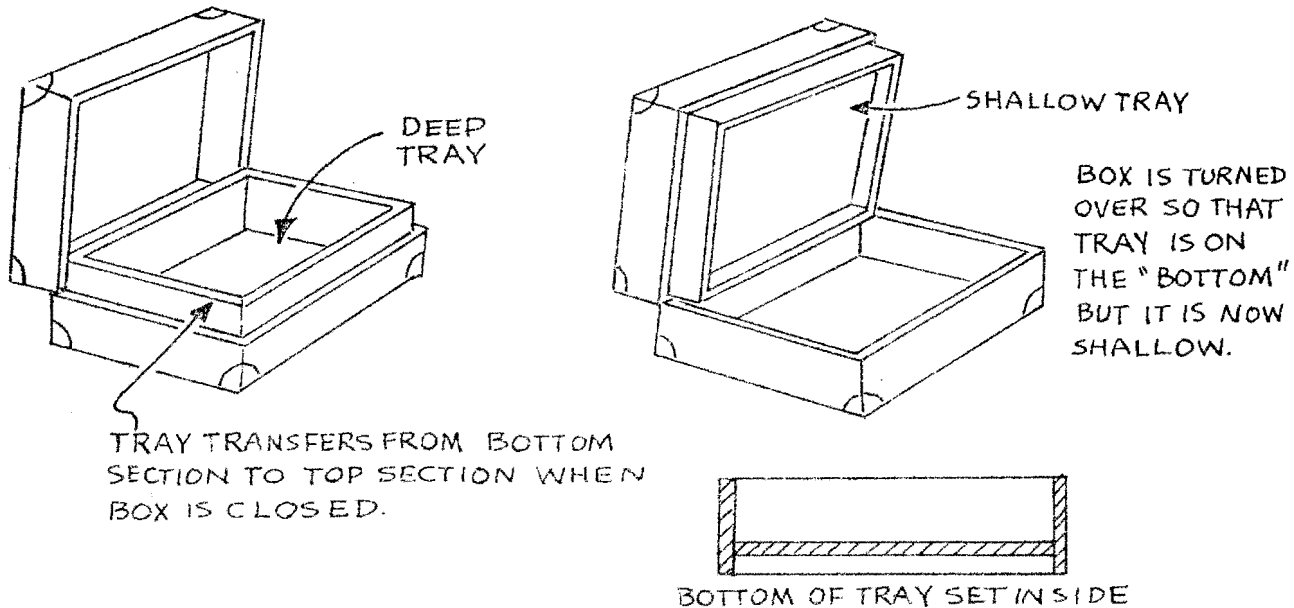
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HIMBER'S BEST  
(Instructions Only)

You are furnished with a beautiful leather box. Guard the box and its secret well, as this will be a collector's item. Procure a brand new red



backed pack of cards and a brand new blue deck. Now you are set for two of the many possible effects with this miracle card box.



#### TO PREPARE

First lift up inner tray of box marked "A". If you hold bottom of box with left hand and grasp back or rim "A" with right hand, the two will come apart. It fits tightly but it will come apart.

Place blue deck face down in tray with one card in center of deck reversed - (say Jack of Diamonds). Place a red backed Jack of Diamonds on top of blue deck, face down in tray. Place this deck and tray upside down, in other lid where it fits loosely.

On top of the shallow part of tray, place 4 or 5 blue cards, face down, and place box opened on table as spectator gets illusion that a full deck of cards is in the box.

#### EFFECT 1

Ask the spectator to take from the red pack any card face down, (without looking at it) and place it on top of the blue pack in the leather case. Shut the box tightly and toss it to spectator so that box turns in air and the weight of the box will cause it to become reversed from its original position in spectator's hand. When he opens the box, all he can see is the blue deck with the card reversed and the matching red backed card on top of it!

#### EFFECT 2

You offer to repeat the trick but this time when you prepare the box

leave the blue deck out of the box. When he places the red card on the few cards that are showing in the shallow part of the tray, he is convinced that there is a full deck there. You can say as an afterthought: "By the way, you can look at the red card." (It makes no difference as when he looks for the cards they will have vanished!)

Again you shut the box and toss it to him with a turning motion. When the spectator opens the box and finds it completely empty of all cards, watch the look of consternation on his face. It is really a startler.

#### POINTS TO REMEMBER

Always leave the blue pasteboard card box and red pasteboard cardbox nonchalantly around as this psychologically registers the fact that two decks are constantly in use.

When doing effect #2, place blue deck of cards in your pocket surreptitiously. Only use poker size cards as they fit snugly and noise will be avoided. Other effects possible, such as using cigarettes or roll of bills, or a jumping snake, etc., instead of having box empty for effect #2.

When finishing effect #2, place red deck inside leather case and away you go. Many other effects are possible. Have fun!

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#### ABBOT'S IMPROVED VERSION "THE LAST CARD" (Abbott's Magic Mfg. Co.)

A regular deck is used. Sixteen cards all the same are loaded in base. After the deck has been shuffled, hold deck in left hand. Pick up stand and place it in left hand directly over shuffled deck. Second or third finger is curled up under stand alongside edge of sixteen cards. After you have talked about the different colors, etc. take the stand away with right hand, thus adding the sixteen cards to deck.

We have proved this to be an intensely mystifying trick, and if any fault can be found in the trick, it is the fact that it is so easy to perform--but don't let that influence you. Do it and let the audience be the judge.

Suggested forms of Patter: "Although I now use a deck of cards, this is not a card trick. I first need a subject. Will you assist, Sir? Thank you." (Fan cards and shuffle, etc.) You know as well as I do that hypnotism is illegal in this state, Therefore, if I should hypnotize you and put you to sleep, or have you perform different tests, I would be breaking the law. But I can hypnotize you to the extent of controlling your very thought and that is what I intend doing. The deck of cards has been freely shuffled and I now deal out 16 cards. You choose one and take careful note of its value and suit. We now mix your card with the rest of them, so that we have 16 cards, one of which is yours.

"The next phase of this experiment is to separate the 16 cards into groups of four. I warn you that those colors have not been picked haphazardly. There is a reason for each color and its particular position on the stand. You will apparently have free selection, but regardless of how you try to oppose me mentally, the last card left on the stand will be your card."

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TEL-A-COLOR CARDS

Originated by Robert Fillman

This is a real "gem" for impromptu or off-hand or press demonstration and I strongly recommend it.

Five different colored cards and five small envelopes, such as used for paying salaries, are used. Spectator directed to decide on one of the colors -- think of it 1/2 minute. Then to pick that card up and turn it over -- face down or upside down. Then place all the cards, each card in a separate envelope. This is done while performer turns his back. Performer takes envelopes, holds them to his forehead, and "mentally" discovers which color was selected!

Special cards, indetectably "prepared" are used. Cards look identical on both sides but are prepared so that they will bend easily one way and not the other way. Consequently, when performer takes envelopes and holds them to forehead, he can notice which way the card gives the greatest resistance. It bends easy one way and more stiffly the other and is detectable while still inside the envelope. When cards are dealt out on the table, five in a row, each color different -- simply deal the cards with the "resistant" side upward. Place envelope with flap side uppermost or opening side uppermost. Spectator will naturally slip the cards in envelopes quickly as possible all the same way. THIS IS A REAL HONEY FOR AN IMPROMPTU EFFECT AND I HAVE SEEN IT WORKED BY MACK MURRAY WHO WAS GETTING \$1,300.00 FOR 9 DAYS AT A HOME SHOW AT SPRING GARDEN HILLS, FLORIDA, WHO USED IT TO MYSTIFY THE MANAGER AND PUBLICITY MAN OF THE EVENT -- REPEATEDLY.

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"THE VAMPIRE'S HEART"

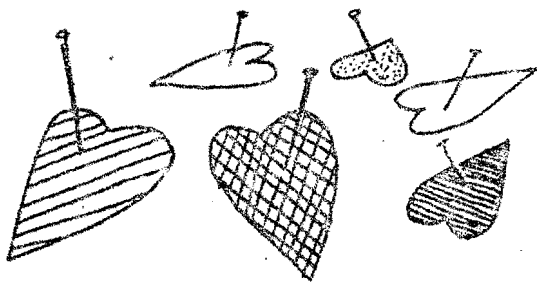
(Larry Becker)

Effect: The magician explains that a vampire is an earthbound spirit that can be destroyed only by driving a stake through his heart. Five colored hearts and five pins are shown. Magician turns away, instructing spectator to select the heart he wishes to be the vampire...and to destroy same by pushing a pin through the heart...In order to prevent the magician from knowing which heart he selected, spectator pushes a pin through each of the remaining hearts. When the magician turns back, the five hearts are on the table, each with a pin through it. The magician removes the pins from the hearts one by one...holding each heart to his ear as he does so.

Then, dramatically, he announces which colored heart is the selected "VAMPIRE'S HEART":

#### THE VAMPIRE'S SECRET:

Required are 5 different colored hearts, a holder with 5 pins, a paper clip, and a magnet which may be clipped between the fingers. Only one of the 5 pins is a steel pin. The others are brass and not magnetic. This is the principle upon which this trick is based.



FIVE DIFFERENT COLORED  
FELT HEARTS W/ 5 PINS  
STUCK IN THEM

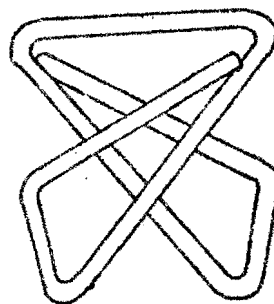
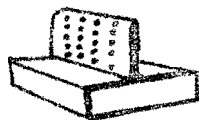


FIG 2. TYPE OF PAPER CLIP  
USED TO HOLD MAGNET ON  
BELT UNDER COAT



SMALL MAGNET WRAPPED  
IN SKIN-TONED BAND AID  
FOR EASY HANDLING

**How to Perform:** Before beginning, place the paper clip over your belt... to the left of the buckle where it will be hidden by your coat. Place the magnet against the clip where it will be held by magnetic attraction. The magnet can now easily be obtained....and you are all set to perform.

Patter about the legend of the Vampires. Take the steel pin...doing so casually as if it makes no difference which pin is taken. Inform the spectator that after you have turned your back he is to select any one of the five hearts to represent the "VAMPIRE'S HEART"....then he is to push the pin through this chosen heart to destroy the vampire. As you tell him what to do.. demonstrate the action with the heart you are holding. Remove the pin (the steel pin) and hand it to him. Replace the heart on the table and turn back to the spectator.

Ask spectator to tell you when he has pierced the heart of his choice... ..when he has done so tell him to push each of the 4 remaining pins through each of the 4 remaining hearts, so that it will be impossible for you to tell which is the real "VAMPIRE'S HEART".

While the spectator is doing this (your back is to him the whole time) remove magnet from your belt holder by clipping it between the 3rd and 4th fingers of the right hand.

When the spectator has finished impaling all 5 hearts, have him mix them around on the table. Turn to the spectator and explain that according to the Vampire legend...by removing the spike from the Vampire's heart he will return to life. Pick up one of the hearts with the left hand. With the thumb and first finger of the right hand remove the pin from the heart (the back of the right hand is facing the spectator, masking the magnet). As soon as the pin has been removed, lower the right hand and bring your left hand, containing the heart to your ear as if you are listening for sounds of life. As you do this you will have plenty of time to place the pin against the magnet in your right hand.

If the pin is attracted to the magnet you will know that you have the correct heart; naturally if the pin doesn't react to the magnet it will not be the selected heart. After you have checked each heart, replace pin in holder and place felt heart to one side. When you have tested all five hearts...dramatically announce the color of the chosen vampire heart.

This trick is very simple to perform and is practically automatic. Keep in mind that all attention should be directed toward the felt hearts and away from the pins...although everything can be examined (except the magnet, of course).

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### "PSYCHO"

By Larry Becker

(Instructions Only)

Effect: A plastic box is shown. The small hole in the cover represents the magician's ability to see through the fifth dimension. Five ESP cards are handed to a spectator who places them behind his back. He reverses one card and buries it between the other face down cards. The box is then handed to the spectator. He places the packet of cards in the box still keeping all out of sight behind his back. The box is then turned over and brought forward where it is held between the palms of the spectator's hands. The magician gazes intently at the spectator's hands and proceeds to draw something on a piece of paper which is then folded and placed in full view. The spectator opens the box, removes the packet of cards and spreads them on the table. One card is face-up. It is the star design. The slip of paper is opened and it is seen that the magician drew a Star indicating that through the power of the fifth dimension he was able to penetrate human flesh....solid plastic...and opaque cards with his amazing X-Ray vision.

This effect defies explanation. No magnets, no trick or marked cards and the box is not gimmicked; everything may be examined.

Secret: In the set are one plastic box and five ESP design cards. The only other items you will need are a 3 x 5 file card and a pencil. The secret to "PSYCHO" is in the box and one subtle move. The box appears to be opaque; however, this is only true to a point. To illustrate, open the box and place one card face down in the box. Close the cover and snap it shut. Turn the box over and look at the bottom. Nothing is visible...the plastic looks

opaque. Now insert your index finger through the hole in the cover of the box and press the card upward against the bottom side of the box. The design on this card will be clearly visible through the bottom of the plastic box. It is the principle which makes seeing through the 5th dimension possible...

To begin, stack the five cards in the following order - face-up on the table. CIRCLE, CROSS, WAVY LINES, SQUARE, AND STAR. The order can easily be remembered. The circle is composed on one solid line, the cross two lines, the wavy lines three, the square four, and the star has five points. Turn the pack face-down so that the circle card is on top.

To perform: Show the box and state that it represents the 5th dimension and that the hole in the top represents your ability to see through the 5th dimension. Show the five design cards being careful to retain the order. Instruct spectator to place the packet of cards behind his back where he is to transfer one card at a time from the top of the pack to the bottom (demonstrate this). Continue on by stating that at any time he desires he is to stop....turn the top card face-up...and slide his face-up card BETWEEN the remaining face-down cards.

When he indicates that he has done this...hand him the box with the top open and tell him to place it behind his back where he is to insert the pack of cards and then close the box. Now have him turn the box over (the cover with the hole will now face the floor) and bring it forward.

Now comes the only move in the entire routine. Study this closely. It should be done casually as if you are merely demonstrating how you want the spectator to hold the box. Take the box from the spectator with the LEFT hand...THUMB ON TOP and the remaining FOUR FINGERS ON THE BOTTOM (actually this is the top of the box). The MIDDLE or INDEX FINGER of the LEFT HAND should be positioned right over the hole in the cover. State that you wish the spectator to hold the box in his left hand...and to cover the box with his right hand. As you state this.... start to place your RIGHT HAND over the box. As soon as your right hand hides the box from the spectator's view...PUSH UP THROUGH THE HOLE IN THE COVER WITH THE LEFT INDEX FINGER... PRESSING THE PACKET OF CARDS AGAINST THE BOTTOM OF THE BOX. At this instant a FAST GLIMPSE will tell you which ESP card is on the bottom of the packet. As soon as you have noted this card, remove the index finger and press the right hand tightly over the box. This entire action takes but a second to accomplish. The card you have just noted will reveal the spectator's reversed (or face-up) card. If the design you saw was a cross (2 lines) then the reversed card is the one which FOLLOWED it in the original set-up - the wavy lines (3 lines). If you noted the circle (1 line) then the face-up card would be the cross (2 lines). If the 3 wavy lines showed the face-up card would be the square (4 lines). If the star design is seen, then the reversed card would be the circle, and so on. This is a very simple system as you will see when you try it out.

As soon as you have the necessary information, hand the box to the spectator who will hold it as you have indicated. Actually, at this point all the dirty work is done. The rest is strictly for effect. Pretend to gaze through the spectator's hands. Pick up the 3 x 5 card and duplicate the design which you now know to be reversed in the packet. Fold this and place in FULL VIEW. Have the spectator open the box and remove the packet of cards. Now have him spread the packet and remove the card which he previously turned face-up. Now all that remains is to have the spectator compare this

design with the one which you drew on the 3 x 5 file card. Naturally they match.

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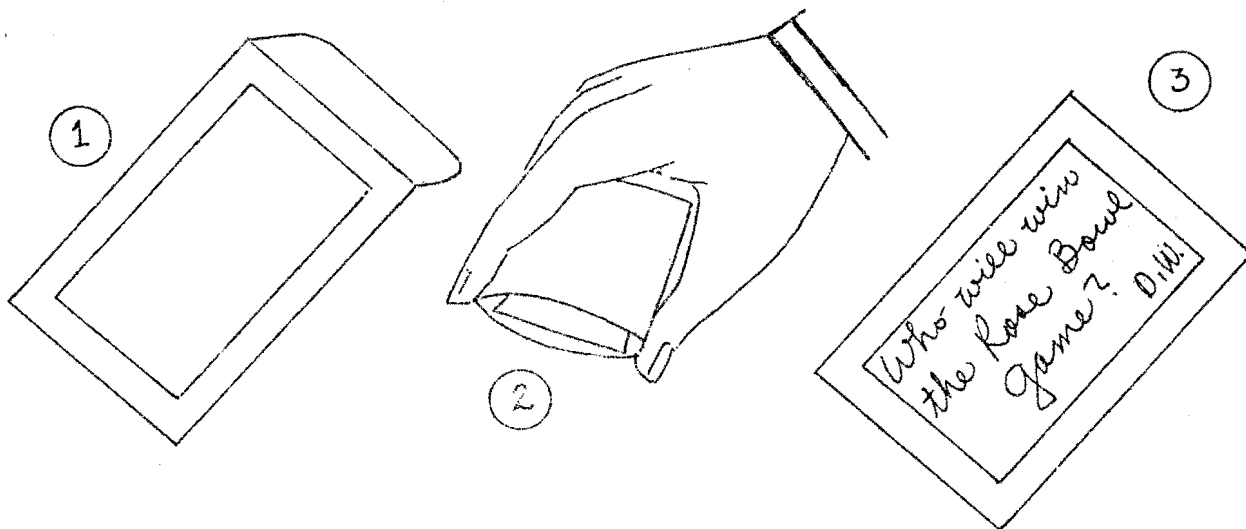
Ed Mellon Presents

THOMPSON'S THIRD EYE

(J.G. Thompson, Jr., with an assist by Dr. Jaks)

For years the proper use of the window envelope principle has resulted in a very satisfactory method for single message reading. Very little has been done over the years in the way of improvement but that is no longer true, for coming up is a description of a new type of gimmicked envelope that adds much to the effectiveness of this type of presentation.

A supply of  $4\frac{1}{2}$  x  $2\frac{1}{2}$ " manila pay envelopes are gimmicked by cutting a  $1\frac{1}{2}$ " x  $3\frac{1}{4}$ " window in the face side. Cut from the face of another is a piece measuring approximately  $3\text{-}3/16$ " x  $2\text{-}7/16$ ". This is inserted in the window envelope and pushed down as far as possible. The flap of the envelope is stuffed inside, so that it lies over the edge of the dividing slip. Put a  $4\text{-}1/8$ " x  $2\text{-}1/8$ " card in the envelope and you are in business.



To present, hold the envelope flap side up from above with the left fingers on one of the long sides and the thumb on the other. Squeeze the edges toward each other and the mouth of the envelope will open. Point this toward the spectator, so that he gets a good look at the interior of the envelope and ask him to withdraw a card. Everything seems completely normal and unprepared, but, please make no mention of this. The window will be below his line of vision and should cause you no concern.

Tell the spectator to write the data (his choice) on the card. As he

is doing this, pull the flap out. Again everything looks fair because the upper edge of the partition is not visible.

When spectator has completed his writing, take the card from him writing side down, and slide it into the envelope underneath the partition this time. No trickery will be suspected at this point, for the end of the card is always in view.

Two procedures are possible. If you want to inject a light note, pick up the envelope, turning the face side toward you, and hold the flap up to the spectator's lips. Say, "You lick it. I have a weak stomach." During this byplay and the next moment or two, there will be ample time to read the written data. Press the flap down by holding the envelope, still flap side toward the spectator, and running your fingers over it. Then lay the envelope face down on the table.

On the other hand, if you want to play it straight, simply lay the envelope on the table, wet the flap with your fingers, pick up the envelope and press the flap as described above, getting the needed information at that time.

In any event, the envelope finally should be laid flap side up on the table in order to bring into play a very lovely move originated by Dr. Jaks which puts the last touch of perfection on this sealed message reading method. As a reason for laying the envelope down on the flat surface, scrawl some mark of identification on it. The place the tips of your left fingers on one end of the envelope and your thumb on the other. Press down hard, at the same time moving the thumb and fingers toward each other. When they meet, the envelope will be folded in half. Continue pushing with the thumb against the two halves in a direction between the fore and middle fingers. This will result in the envelope being folded roughly into quarters. Place this small bundle in one of the spectator's hands and close his fingers over it. This entire series of moves is done rapidly - almost as a single maneuver - and is very disarming.

After you have revealed the written data, it is possible to take the envelope, open it and withdraw the card, crumpling the envelope and placing it in your pocket. But that seems to be unnecessary. Simply get a confirmation, take the folded envelope and drop it in your pocket as you go to something else.

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#### THE PHANTOM DICTIONARY

Harry C. Bjorklund

Effect: The spectator looks through an ordinary pocket dictionary, selects any page and remembers a word or two thereon. The performer seals the book in an unprepared envelope and while spectator is holding envelope and book, he slowly names the selected words. HERE ARE SOME OF THE FEATURES:

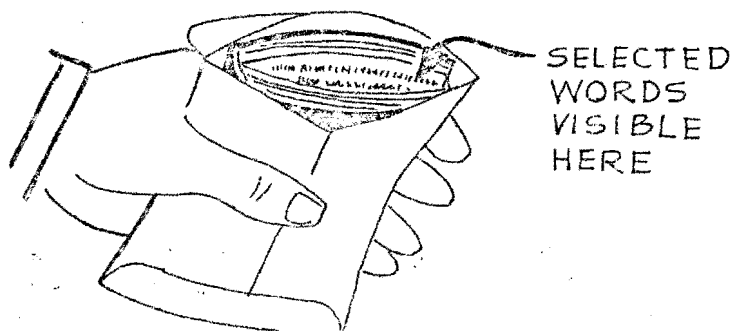
1. You use no outside props. No assistants. Only one envelope and one book



are used.

2. There is no duplication of pages or words, spectator has absolutely free choice as to what page shall be used.

3. There is no attempt made to open the book on your part, before it is placed in the envelope. Knowledge of the selected words are gained in a subtle manner while all eyes are upon you.



Method: The secret of the effect lies in the dictionary which is gimmicked in a simple manner. A hole is punched through the pages of the book and a loop of string inserted. There are two knots in the loop of string located at the outside of the front and back cover with just enough string between the knots to allow the book to be opened flat.

After a page has been selected and the book closed, a small portion of the string loop will remain wedged between the pages at the point where the book was last opened. This caused a slight crimp in the pages noticeable at the top end of the book. The envelope is of the type that has a flap at one end and is just large enough to accommodate the dictionary.

TO WORK, hand a spectator the book and ask that he select any page with an odd number. Hesitate and, as an afterthought, say - "Perhaps you would rather use a page with an even number?" Whatever choice the spectator signifies, you request that he select a page and memorize the first and last words defined thereon. (The first word of the page is at the top of the first column and the last word is at the bottom of the second column. ALSO NOTICE--that BOTH OF THESE WORDS ARE AT THE VERY TOP OF THE PAGE for your PEEK.)

Now pick up the envelope and hold with the gummed side of the flap uppermost. You must recall at this point the choice of odd or even pages made by the assisting spectator. If the even pages were selected you insert the book in the envelope with back cover uppermost. If the choice of odd pages were made, the book is held in the normal manner with front cover uppermost and in that position is placed in the envelope. Hold the envelope containing book in the left hand with one edge of the envelope in the crotch of the thumb while the fingers press against the opposite edge. (SEE SKETCH). Now squeeze envelope and book between fingers and thumb so that a bridge or gap will be formed in the pages of the book. The two words at the very top of the page, where gap is formed, are those selected by the spectator and will be clearly visible and easily read as you peek while sealing the flap of the envelope.

~~Suggestion: A rubber band, if it fits rather loosely, may be placed around dictionary after it has been closed. In this manner the book can be handed to several spectators who each select a word (LAST WORD ON ANY PAGE ONLY). The performer obtains a peek at each word in the act of taking the book from one spectator to another. These words are memorized for a startling climax to this effect.~~

AN EASY WAY to open book is to insert one finger in the break or gap, formed by loop of string, while you are inserting the book into the envelope. Then squeeze book to hold open for your peek at the word or words.

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### PARA-MENTAL

Ken Allen Products

A red backed card is selected by the performer and sealed in a blank envelope and clipped to the stand illustrated. Three blue backed cards are selected by a spectator and each sealed in a numbered envelope and clipped to the stand. Spectator selects one of the numbered envelopes which is removed from the stand and the card removed. The card which the magician selected is removed from the blank envelope. BOTH CARDS MATCH, a chance in a million. The cards in the other two envelopes are removed to prove they are different. A real perplexing effect!

Props you Receive: Four clothes pin type clips, three sets of envelopes --each set consists of one blank envelope...one envelope with a number 1 printed on it...one with a number 2 and one with a number 3. Four red backed cards of the same suit and number, and four blue backed cards of a different suit and number than the red backed cards. Magician's wax.

Assembly: Note the order of the washers, nuts and wing nut on the bolt. Take all the items off the bolt and lay them on the table. Put the smallest washer on the bolt first. Push the bolt thru the hole in the black plastic square going from front to back (naturally the side with the white plastic "X" on it is the front). Put on the rest of the washers. Screw one of the nuts on the bolt, right up to the washers. Now unscrew it one half turn. Screw the next nut on the bolt right up to the first nut. Push the bolt through the hole in the plastic stand. Screw the wing nut onto the bolt (fairly tight). If this complete operation is done correctly, the black square will be just loose enough to revolve on the bolt. If it is too loose it will wobble. When you lift the "Para-Mental" always do so lifting it by the base -- DO NOT lift it by grasping the square.

Effect: A card is selected from a red backed deck by the magician -- the audience does not know what card is selected. This card is put into the blank envelope and clipped in the center of the top edge of the black square. A blue backed deck is given to a spectator with a request that he look at the cards and then shuffle the pack face down. With the deck face down he selects a card--DOES NOT LOOK AT IT and puts it in the envelope with the number 1 printed on it. The black square is given a quarter turn to the right, and the No. 1 envelope is clipped to the top of the square. Another card is selected

by the spectator WHICH HE DOES NOT SEE and this is put in the envelope with the No. 2. This envelope is also clipped to the square. A third card is selected and inserted in the envelope with the number 3 on it--this envelope is also clipped to the stand (spectator does not see this card either).

Someone is asked to choose one of the numbered envelopes--it is removed from the stand, card taken out and clipped back on the stand face towards the audience. Someone is then asked to choose another of the numbered envelopes--the chosen envelope is removed and the card taken from the envelope--shown to the audience and clipped to the square face out also. The two envelopes that were just used are placed on the base of the stand.

Performer removes the blank envelope and hands it to a spectator with the request that he remove the card it contains (remember this is a red backed card from a red backed deck). Performer removes the remaining envelope from the stand and removes the card it contains. The card is clipped back on the square back out. The spectator is asked to call the name of the card he has removed from the envelope. At the same time the magician turns the card around that he just clipped to the square--The magician's and spectator's cards match.

Set Up: Let's assume that a blue backed deck will be given to the spectator as in the above routine. Take three duplicate blue backed cards, buckle them a little the long way, and insert one each in the three sections (directly centered at the "V" cut) on the back of the square. The top edge of the cards should be just below the back edge of the plastic square. The backs of the cards should be against the plastic. If you could see through the black plastic from the front of the stand, you would see the backs of the cards.) Turn the square so the three cards are at the right, the left and the bottom of the square. The top of the square is left empty.

We will now assume that the three blue backed cards that are in the square are the 3-Hs. Fan a red backed deck with the faces towards you. Remove the 3-Hs from that deck and put it in the blank envelope with the back of the card towards the audience.

(Each one of the clothes pin clips should have some magician's wax on the inside back jaw of the clip). The front of the clip has the rhinestones. Clip this blank envelope to the top section of the square (there is no card in the back of the top section.)

Hand a blue backed deck to the spectator which he examines and mixes-- (Make sure the 3-Hs has already been removed from the deck). With the cards face down, have him remove a card WITHOUT LOOKING AT IT. This card is put in the numbered envelope 1, with the back of the card facing the front of the envelope (all the cards are always put in the envelopes the same way). The number on the envelope faces the audience. Turn the square one quarter turn to the right. Put the numbered envelope against the plastic square--the top edge of the envelope even with the top edge of the plastic. The envelopes are clipped directly in front of the cards that are hidden in the stand. As you clip the envelope to the square, you will also be putting the clip over the card concealed behind the square. As the clip closes on the card, give it an extra squeeze just to make sure the wax adheres to the card.

Repeat the same thing with the second and third envelopes and second and

third selected cards. At this point the audience sees four envelopes clipped to the square. Have some spectator call out the number of one of the envelopes. Let's say he chose envelope No. 2. Grasp the envelope at the bottom (DO NOT TOUCH THE CLIP)--when the number is chosen, turn the square so that envelope is at the top position) and pull straight down. The clip will stay where it is, and the envelope will be in your fingers. Open the envelope and remove the card. Show the card and press open the clip it was just removed from (do not remove the clip) and clip the card to the square with the face of the card facing out. Have another numbered envelope chosen, and go through the same procedure. The reason you are showing the cards is just to prove that they are different.

Two envelopes are now left on the square (if you have more than that you goofed). One is numbered and has a blue backed card inside, which was chosen by the spectator. The other envelope is holding a red backed card and was chosen by the magician. Turn the square so the blank envelope is at the top position. Grasp the envelope at the bottom, with your fingers behind the envelope and your thumb in front--PUSH the envelope up (straight up) away from the square, and the clip will stay with it and still be clipped to the envelope. Magician removes the clip and hands the envelope to the spectator. Turn the square so the remaining envelope is now at the top position. Hold this envelope in the same manner as the one you just removed. PUSH the envelope up and away from the stand--due to the wax on back of the clip which is against the card concealed in the square, the clip will pull the card out of the square and keep it clipped securely behind the envelope. Hold the envelope in your left hand with your fingers in front and your thumb in back--which holds the card behind the envelope. The envelope should be held at the left side. Remove the clip with your right hand--as you open the jaws of the clip, tip it towards you and up--Put the clip on the base of the stand. The envelope should be held directly in front of your body. With your right hand open envelope by putting two or three fingers in it--your thumb goes behind the envelope and rests on the card. Holding your left hand still, raise the card up from behind the envelope with your thumb, letting your fingers slide up from the inside of the envelope-- just ignore the card that is in there. To the audience it looks as if you are removing the card from the envelope. Drop the envelope on the table. Name the card you are holding, and have the spectator do the same thing--both cards match.

Make sure the cards do not slip out of or down into the square by buckling them a bit.

#### ADDITIONAL IDEAS AND SUGGESTIONS FOR THE PARAMENTAL

Instead of using cards as stated in the original routine, try the following as a change:

Obtain at the bank a number of one dollar bills that have serial numbers in sequence. The numbers would run something like this: 45610466 and 45610467 and 45610468, etc. Using an ink eraser, erase the last number on each bill and you will have three bills with the same serial number. Fold each bill in half and then in half again, both folds going the same way. When folded, the bill should be  $1\frac{1}{2}$  x  $2\frac{1}{2}$  inches. Load each bill in a section of the Para-Mental as you would if you were using the cards.

Borrow a business card from someone in the audience and say you are going

to write the serial number of a one dollar bill on the back of that card. Do so. You write the number which is on the bills in the Para-Mental. Put the business card in the blank envelope and clip it to the stand. Next borrow from three different people three one dollar bills. Tell each spectator to fold his bill in half and then in half again, so the serial number is on the inside of the bill. Make sure the bills hidden in the Para-Mental are folded the same way. Give each spectator one of the numbered envelopes and have them put the bills in the envelopes. Clip the envelopes to the stand. Have the spectator who loaned you the business card think of one of the numbered envelopes. Tell the audience you have predicted the number on a bill and not only wrote the number of a bill on the card before you borrowed the bills, but also have not seen or touched the borrowed bills. Also mention that the spectator who is thinking of one of the numbered envelopes is going to choose that numbered envelope which contains the bill that you have predicted.

Have the spectator call out the number of the envelope he wants. Remove the other two envelopes with numbers by pulling DOWN on the envelopes as you do with the cards in the other routine. Remove the clips and let the spectator remove the bills and call out the numbers on them. Then remove the blank envelope and hand it to the spectator who loaned you the business card. Ask him to remove the card it contains as you remove the last envelope from the stand. These last two envelopes are removed from the stand by PUSHING UP on them. Remove the bill from your envelope (actually you are bringing the bill up from the back). Crumple the envelope and drop it on your table. Hand the bill you supposedly removed from the blank envelope to another spectator and have him read off the numbers or do it yourself. Have the spectator with the business card which contains your prediction verify each number as it is called out.

If you want the routine to last longer, borrow four bills, use four envelopes, put numbers on them from one to four and go through the same routine as above, only instead of clipping your prediction to the stand, let a spectator hold it. Naturally, you will also need four bills hidden in the stand.

When using either routine of the three cards or the three bills, remove the wax from the one clip which holds your blank envelope. Then when you push up on your envelope, you can hand it to the spectator with the clip on it and have him remove the clip first and then the card (or bill), and the clip will not stick to the envelope as he removes it.

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### THOUGHT CONTROL

By Richard Humber

- Louis-Tannen Inc. -

Here is a practical utility item with which you can seemingly control the actions and thought of your audience! (A wallet with a strong magnet concealed inside).

Effect #1: A freely selected card is placed on top of deck in full view. Performer removes a wallet from his jacket pocket, opens it, removes a small pay envelope from it, and it is seen to contain the same card as the card selected by the spectator, and placed upon top of the deck, with a differently colored back.

Preparation: Place a card in pay envelope and place pay envelope in inside left portion of wallet. Place a duplicate card (which is of a contrasting colored back), face down on top of the face down deck. On this put a specially gimmicked card, which is loaded with a steel plate and therefore can be picked up with a magnet. Wallet is placed in breast pocket of jacket, with several papers or bills, etc. within it to make it look absolutely innocent.

First, casually fan deck face up, showing all cards different (you may even shuffle them as long as the top two are left intact). Fan deck face down; have spectator touch any card. Tell him he can change his mind if he wishes (and he can!) Pull card forward. Say: "So you can remember your card we'll place it on top of the deck" and so do. Remove wallet from coat pocket, open it and remove papers from it. As you say "If you want to initial your card, you may do so" let side of wallet rest on top of deck as you remove pencil from wallet and hand pencil to spectator.

Pull wallet to left of deck. Concealed magnet in wallet will lift gimmicked card and selected card away, leaving the card on top which matches the card in pay envelope with contrasting colored back. You now remove pay envelope and disclose cards, one red back card and one blue back card, both of the same suit and value. Thought has been controlled! As you take the wallet away, keep both sides hanging down from its center; this will effectively hide the stolen cards. Then casually put wallet in left side coat pocket.

Effect #2: Blank cards may be inscribed with various designs, similar to E.S.P. designs. Draw figure on second flap of index at left of wallet. Place duplicate design on top pile of cards, face down and gimmicked card face down above that. Proceed as in Effect #1.

Many other effects are possible with this fine utility item.

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RICHARD HIMBER'S  
THOUSAND DOLLAR CHALLENGE

(Instructions Only)

Once in a lifetime a trick is conceived which embodies all of the features that make a magic trick successful. This, we feel, is it! Through the courtesy and cooperation of the Mercury Mystery Magazine, Ellery Queen and Fred Dannay (all connected with Mercury Mystery Magazine) we were able to print a magazine that will send the average mentalist into ecstasi.

raptures. With this magazine you can make a prediction a week or so in advance and then read a spectator's mind the night you perform on television, radio or the stage.

First, let us describe the effect: Three magazines are shown, such as Reader's Digest, Coronet and the Ellery Queen Mystery magazine. The spectator chooses one, turns to any page and the story he turns to is discerned by the mentalist, also the author, several words chosen and revealed and then a startling prediction is made. Placed in a crystal box a week or so ago is found the very word chosen by the spectator a week later. You may even offer a thousand dollar challenge that you will reveal the very word the spectator will choose from a hundred thousand words in a magazine.

NOW READ THE INSTRUCTIONS AS THEY ARE VERY IMPORTANT.

First of all, here is a list which you do not need to memorize if you're conversant with the names of the average mystery writers:

E.S.G.	.....Earl Stanley Gardner
C.D.	.....Connan Doyle
E.Q.	.....Ellery Queen
E.A.P.	.....Edgar Allen Poe
A.C.	.....Agatha Christy
M.R.R.	.....Mary Roberts Rhinehardt
R.S.	.....Rex Stout
D.H.	.....Dasheil Hammett

### Step 1

You will receive from us a list of clues for your trick which should be pasted on a Reader's Digest magazine. The Reader's Digest magazine will then look exactly like the Reader's Digest magazine of any issue. Ask spectator to take the Reader's Digest magazine, the Coronet magazine and the Ellery Queen magazine (which has been especially printed for this trick). Ask him to shuffle the magazines and hand them back to you. If the Ellery Queen magazine is on top when he hands it to you, ask him to keep a magazine, but actually forcing him to take the Ellery Queen magazine. If the Ellery Queen magazine is in the center of the pack when he hands them back to you, make sure you drop the top magazine as he hands them back to you and then pick it up, placing the fallen magazine on the bottom of the pile. You are then in position to force the Ellery Queen magazine upon the unsuspecting spectator.

### Step 2

Now ask the spectator to turn to any page - he may change his mind as often as he wishes. After he has chosen a page, casually ask him to turn to the beginning of the story and concentrate on the author's name. As there are only eight stories in the magazine it is an easy task to judge what story he is looking at from the number of pages he is holding the break at. Suppose it looks like the second story of the book. In order to check you say: "the first initial of the author's name is 'D'." If he says "no" (which is highly improbable, as you can easily guess what story he's looking at) you jump to the previous story's author or the following story's author whichever looks more promising. The minute you are sure of the author then casually look at the clues on the front of the Reader's Digest magazine and

then proceed to read his mind.

For example: Let us say you know he is on the second story. You look at the clues and you see "The Adventure of the Blue Carbuncle, C.D. Sherlock Engrossed - 37". C. D. immediately stands for Connan Doyle. Then you ask him to concentrate on the title and you announce "The Adventure of the Blue Carbuncle". Then you ask him to look at the page number and take the first number of the page and count to that word from the beginning of the story. You then announce that word "Sherlock". Then ask him to look at the next number on the page and count down to that number from the beginning of the story and you announce the word "Engrossed". As the page number in this case is 37 the clue gives you the third word and the seventh word. AT NO TIME DO YOU ANNOUNCE THE NUMBER OF THE PAGE.

### Step 3

And now for the thousand dollar challenge! You ask him to add the two numbers together and count down to that word from the beginning of the story and announce it. And this word of course is "problems" which is the key word of all of the totals at the beginning of every story. REMEMBER THIS, IT IS IMPORTANT. THE PAGE NUMBER AT THE BEGINNING OF EACH STORY TOTALS TO A NUMBER WHICH WHEN COUNTED DOWN IS ALWAYS THE WORD "PROBLEMS". SO NO MATTER WHAT PAGE THEY TURN TO, IF THEY TURN TO THE BEGINNING OF THE STORY FOR THE AUTHOR'S NAME THE TOTAL OF THE PAGE NUMBERS AT THE BEGINNING OF THE STORY ALWAYS ADDS TO A NUMBER WHICH WHEN COUNTED DOWN IS ALWAYS THE WORD "PROBLEMS".

### Paragraph Prediction

If you already have the \$1,000.00 challenge, you already know the method for getting the spectator to turn to the beginning of the story. Now that he is on this page, and you know the author of the story, you also know by counting down on your Reader's Digest Cue what number story he has turned to. Let us say it is the cast of "Amontillado" by Edgar Allen Poe, which is the fourth story in the book. You then look on the back of the Reader's Digest, where you have pasted the paragraph prediction cue sheet and look at the fourth box.

You then tell the spectator to concentrate on any paragraph. After he has done this, you tell him you will read vocally what he is reading mentally. Ask him to put his finger on the first word of that particular paragraph that he has chosen. After he has done this, you know approximately whether his finger is on the left or the right hand part of the page, and also whether it is on the top, the bottom or the middle of the page. If you know that his finger is on the left hand part of the page and in the center, you ask him if the first letter of the first word of that paragraph starts with an "I". If he says "Yes" you are all set to tell him that his paragraph starts with these words: "It must be understood that neither - " and at this point you say: "That's the paragraph you have been thinking of" and when he says "Yes" you take your bow to what, I am sure, will be a thunderous ovation.

### Spectators May Bring Their Own Magazines

When spectators bring their own magazines, ask them to turn to any page and using the page number count down to a word (before they do this you of



course write a prediction which is placed in full view of the audience).

Then you say to prove that this man is not a confederate "Any one else may come up". While second spectator is coming up, you ask first spectator what was his word so that you can prove that you have made a prediction. After he has announced it, you say: I'll make this a double prediction. Before the second spectator even comes up here, I will predict what he will think of." Then you write the second prediction.

When second spectator arrives on stage you ask him to select a magazine, but of course give him the Ellery Queen magazine. Then he turns to a story and predicts a word; naturally it will be the word "problems", which you have written for your first prediction, and since you have written first spectator's word for your second prediction, both predictions will be correct. Of course both predictions are placed in same glass so no one knows which prediction was the first or second.

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### THE PERCEPTION DECK

(Dr. Thornton)

Effect: (1) Mentalist shows a deck of E.S.P. or similar "design cards" fanning them face to the audience. It is revealed that they are in random order, thoroughly mixed. They are again mixed. Fanned face down. A volunteer selects one - or a dozen - cards from this deck. Immediately the Mentalist names each card!

Effect: (2) Cards are mixed after Mentalist writes a prediction on a slip of paper. The cards are then handed to a spectator and another spectator reads the prediction. The cards are then counted and at the predicted number the predicted card is found!

Effect: (3) A row of ten of the Perception cards is laid on the table face up, and the Mentalist turns his back and instructs a spectator to pick up one card and hold it above his head...then hold it squarely in front of his eyes to "fix the symbol in his mind" ... then replace it on the table... then make a stack of the ten face-up cards. The Mentalist then turns around and immediately reveals the thought of card!

Thornton's Secret: The "PERCEPTION" deck is really two complete packs of symbol cards. Notice that in each pack, no two cards are alike. The beautiful colors used in the symbols give a range of, twenty-four different cards, as each of the six symbols is repeated in four colors. Notice the beautiful three-dimensional effect of the silk screened backs...You will also observe that they are made with a "one-way" design.

The "random" order of the cards is prearranged. Reading from top to bottom, backs up, they should be (B is blue; Y is Yellow; R is Red and Bl is Black) B circle, Y circle, B cross, R circle, Y cross, B triangle, Bl circle, R cross, Y triangle, B square, Bl cross, R triangle, Y square, B star, Bl triangle, R square, Y star, B waves, Bl square, R star, Y waves, Bl star, R waves, Bl waves.

All mixing of the cards is done by straight cuts and therefore do not change the order of the cards. The order is remembered by the VALUE OF EACH COLOR AND EACH SYMBOL. Blue is 1, Yellow is 2, Red is 3, and Black is 4; the Circle is 1, Cross is 2, Triangle 3, Square is 4, Star is 5 and Wave is 6...The rotation is determined by the sum of these values thus: the Blue Circle is 2; no other combination will give 2, so you move to 3 and begin with the symbol of the lowest value (this is done with each set of a certain value). 3 is Yellow (2) Circle (and 1), and a Blue (1) Cross (and 2). Next you go to the combinations giving a value of 4; Red Circle (three plus one), Yellow Cross (2 plus 2), Blue Triangle (1 plus 3); then on to combinations giving a value of 5 beginning with the Black Circle...Once mastered this system is quite easy to remember and use.

Effect Number One: The working is now obvious. You have but to glimpse the card on either side of the chosen ones to let you know not only the names, but also how many cards were chosen!

Effect Number Two: Since you know the order of the cards, you have -ut to predict, say "the Blue Square will be the tenth card down in the deck" and bring the Black waves to the bottom when you "mix" them.

Effect Number Three: Because of the one-way principle involved in the back design of the PERCEPTION deck this effect is completely self-working.

Be sure that the backs actually are arranged so that the design is directed similarly. Lay five or ten - as you prefer - out on a table top and give the directions exactly as described. You will find that in changing the position of the card from "above the head" to "squarely in front of the eyes" (and then returned to the row on the table), the card is automatically turned end for end almost every time! You have but to pick up the stack of cards, backs toward you, and fan them out facing the spectators. Then as you see the "wrong-way" card you can reveal it in your most mysterious manner!

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#### TIPS ON NAIL WRITERS

by C. H. Haden

Nail writers are made in many styles. I make over twenty items, which include the following types: - Clip, Under-nail, Band, Holdout and Thumb-tip.

They are also made in a "DeLuxe" type which produce bold dark writing for which special leads are necessary. This DeLuxe type may be fitted with Black, Red, Blue or Green leads. The Band DeLuxe is also made in a "Two Color Writer", to write either of any two colors as desired. In addition, the Band style is made to write in CHALK (with special refills) or in INK to match your fountain pen. All types are made fitted with a Stylus to be used for sealed predictions in conjunction with carbon paper.

If you have average length thumb nails the Clip type and Under-nail type

writers are suitable. If nails are very long, or bitten off short, the Band or Ring type should be used. The performer should not be afraid or conscious of the writer when attached as it is practically invisible. Do not try to keep concealed as your lay audience knows nothing of the gimmick and their attention should not be drawn to it.

The CLIP style has the advantage of being very small - so least possible chance of detection - but disadvantage of not being any too secure and most likely to be lost.

The UNDER-NAIL style is the same general construction as CLIP with the addition of a half moon shape which makes this type more secure and steady in use.

The BAND type would be similar to a skeleton thumb tip. It has the advantage of your being able to get set with it at any time. If put in lower vest pocket, can be readily slipped on the thumb by carelessly inserting thumb in pocket. It is well to keep the little piece of cardboard that comes with your CLIP or Under-Nail writer in place except when using, as this will maintain correct adjustment.

The flat metal part will stand quite some bending and adjusting. A pin or needle will dislodge the worn out piece by pushing from the back. A new piece is inserted from the front and will jam tightly as the hole in the little brass tube is slightly tapered smaller at the bottom. Cut lead off about 1/16" from end of tip. A little flesh paint may be used to advantage, but is not necessary. Keep nail-writer wrapped in a piece of tissue paper or in an envelope so as to avoid loss and also rubbing action of cloth which would shine up gimmick, giving it a gloss which reflects light and might give your secret away - thus necessitating a repaint job. Just before ready to use, take out and put in change pocket of right outside coat pocket, or lower vest pocket, as preferred. Some performers prefer having gimmick set in place on hand before starting.

The following effect is only one of a great many which can be obtained with the use of this ingenious little gimmick.

Have your deck of cards on table in a prearranged setup such as Si Stebbins. Borrow a business card and pencil and say you are going to write a prediction. Openly write on the card, "The card you select will be the \_\_\_ of \_\_\_". Set card in full view of spectators, writing NOT showing, and return pencil. Make writing careless so as to conform better with later insertion and do a little practicing before trying out trick. Pick up deck and fan, faces toward the audience, allowing them to see that cards are ordinary. False shuffle, using your favorite method. Now have a card freely selected allowing spectator to change his mind if he so desires. When card is selected cut deck and complete cut at this point (a perfectly natural move.) Glimpse bottom card by your favorite method, which will tell you the name of selected card (it being the one under the glimpsed card). Shuffle deck, and put deck in right coat pocket. While hand is there attach nail writer. Bring right hand out and pick up the business card in it. Hold nail writer in position and fill in blank spaces to correspond with selected card; in the meantime pattering as to what has happened. Hand card to a second spectator and have prediction read. Have first spectator show selected card and your miracle is performed. Drop nail writer back in pocket at an opportune moment.

## YOUR PSYCHO-CHARACTER READING AND PERSONALITY ANALYSIS

### (Instructions for Using Graphology Charts)

Samples of handwriting characteristics are given on the charts, and beside them, in type, a very brief analysis of what that particular characteristic means in the make-up of a human being.

After your client has written a sentence or two, scan it for factors given in the chart, as follows:

How he has spaced his bit of writing on the paper as shown in the seven examples given.

What kind of spacing he has given words and lines, per examples.

Levelness of writing, whether even or up or down hill.

Size of writing

Slant of writing, if any

Whether slow and rounded, heavy and bold; light, rapid

Note ways in which the M, N and U are written, per examples

Check spacing of letters, per examples, whether wide spaced, crowded tightly, etc.

Examples are given of the various ways in which the letter "T" and 'i' are crossed and dotted, and these should be noted in the writing sample.

Note how words are begun and ended, per the examples also if the writing tapers to smallness, or to largeness, per the examples.

The way in which capital letters are made is significant and several examples are given.

Some writing has peculiarities such as the little "hooks" at the beginning or end of a word, or the way letters are written with loose "knots", or with closed or open tops to the "o", etc. See examples given.

Examples are devoted to upward loops or downward loops and their meanings; watch for these in your sample writing.

As you check over each of the above, note with a small check on the chart the characteristics each variation in the writing seems to indicate, taking such characteristics from the printed lines beside the writing examples.

When you are finished with such checking, you will have a small group of facts about the person, and from these you draw your analysis, which you write in the spot provided on the chart. Chart is then signed by you and given to the person.

### How To Give Additional Readings

If you have time, and especially when reading the handwriting of only one individual, privately, you will find person much intrigued if you give a more complete reading than the brief one possible on the chart. The

following pages give you material for such readings in a general way. Following these rules, and using your own imagination and common sense, you can develop a very fluent ability at giving readings, based to start with on the handwriting analysis, but ending as an inspiration and "lift" to the person for whom you are "reading".

There are several things to keep in mind when giving a reading, whether based on graphology, palmistry, cards, astrology, or just cold readings.

First, the person with whom you are working has one interest in mind -- and that is himself. Otherwise, he or she would not be there at all. Secondly, the chances are that he is not at a highly successful and triumphant peak of his life at the moment he is talking to you, because people, at such times, never seek or think they need help.

The person who is in the mood for such analysis is much more likely to have something on his mind; to want to improve his position in life, or he may be in serious trouble.

You therefore must concentrate entirely upon him, as a subject, and your reading must be always optimistic, always suggestive of the best or better things. Never critical, always helpful, always confident.

Human problems occur by the million, but fall into only a few categories and can be generalized into even fewer -- mainly love, money and health. Therefore, what you say to one person can be used just as aptly to many others. Your cue is to keep conversing freely and with confidence and knowledge. For this you require a framework of phrases which fit many cases.

We have furnished you herewith several lists of such phrases which you will do well to learn and use frequently. Key words in the phrases can be linked with key words on the Graphology Chart, so that you can expand the brief readings given after each example.

The "Very Personal" remarks will give you a starting phrase which you can fill out with what knowledge you have gained of the person thru the Chart. Those under "Love and Marriage" apply to every girl and boy and man and woman you will ever talk to, because people are either married or want to be. If married, they are either happy or unhappy and the remarks are just as apt.

Relative to money, you will find lists of "Favorable Employment". From this, based on the characteristics of the person you have discovered from the Chart, you can suggest types of employment he should be in. If he seems to be perfectly happy in a type of work entirely foreign to the indications of the Chart, this is because he has overcome certain difficulties. But he must be alert that they do not arise later in connection with his work.

If he lacks money, or is not happy with his job, he might seek the kind of work suggested by the characteristics in his own writing.

You can tie up the types of jobs with the analysis by considering what qualities each job would require if a person is to do well with it. The sociable, friendly, open type of character who makes a good salesman would not do well in a confining job where he worked all alone, with no outside contacts.

In all readings, keep your comments really somewhat general, while seeming

to be very specific and personal. Never give special or legal advice. Always seek to really help the person for whom you are working by giving his confidence a lift, introducing a complimentary phrase where possible. Give him something constructive to think about.

Let them talk, if they will, taking mental advantage of every statement they make, to enlarge on what you are telling them. You can "play back" their own remarks then, with the addition of helpful comments, bits of advice. Indications of weakness (but pointing out such weakness only in such a way that it builds up, never belittles, the person). Keep in mind that the person for whom you are reading must be made to feel he is, or easily could be, a Hero, an Expert, a Champ, A King.

For your own background reading: To show you how to say things, and what can be said, go to such inspirational sources as "Dale Carnegie's books: How to Stop Worrying, How to win friends and Influence People... Also: The Magic of Believing, by Claude Bristol. The Power of Positive Thinking by Norman Vincent Peale, plus his other books. New books on such subjects are appearing all the time; you can keep well read on them and turn the material to good advantage.

#### Outline of Remarks relative to Love and Marriage

Helpful ideas on which to build your reading on this subject: Be tolerant, develop tenderness, be understanding, be mindful of little things, plan thoughtful surprises, prove your affection, stay clear of arguments, cultivate tact, do things together, have mutual interests, omit criticism, stick up for partner, be bright and gay, avoid suspicion, sacrifice bad habits, consider other's feelings, don't take love for granted, control your temper, don't be sarcastic, avoid nagging, don't be jealous, control your moods, always forgive, leave room to make up, double your patience, cultivate generosity, remember anniversaries, birthdays are important, be a good listener, be attentive, thoughtful, keep neat and clean, greet friends courteously, show respect for relatives, don't be conceited or selfish.

#### Outline of Remarks Relative to the Average Person:

Develop the ability to concentrate. Don't be changeable. Respect opinions and personal properties. Learn to relax and avoid worry. Admit mistakes, don't make excuses. Don't hold grudges or seek revenge, Don't win an argument - and lose a friend, or love. Recognize good in everyone, be sincere in both business and romance. Accept criticism. But don't give it just to belittle. Fulfill obligations and promises. Keep your word. Tend to your own affairs first - don't meddle. Cooperate - like begets like. Plan your work and follow through. Master one thing - don't skip around. Be determined to rise above any bad break. Don't waste time - it is the stuff life is made of. Cultivate helpful friends. Think things out - use your own common sense. Persist tactfully, diplomatically - fight and you make enemies. Don't rely on luck. Make your own "breaks".

Believe in a thing. Be enthusiastic. You can sell the world. Guard your health. It should come first. Don't drive others away by being gloomy. Don't let trifles upset you; Avoid acting on too short notice and then regret the results forever. Defeat your fears with positive thinking. Plan to save and spend wisely. Don't be stubborn where it is impossible to win. Have balanced spending. Curb extravagance. Dream, but then work to make your dreams come

true. Don't believe everything. Be cautious. Avoid putting off decisions. Get the facts. Draw a conclusion. Make your word good as gold. Keep on a gold standard. Don't be impatient with those who are less quick. Be an independent thinker - not a slave to others.

It is understood that you will not use every phrase given in any one reading. Get these phrases into your mind - into your sub-conscious where they can be brought forth when you need them. Then you can speak freely without searching for something to say.

#### Suggestions for Types of Employment

As referred to earlier, to be used for young persons on the verge of their life work, for persons dissatisfied with their present jobs, for ambitious persons, etc.

Consider the requirements for each of these kinds of work and have them in your mind, so that when such abilities show up in an analysis the type of employment will immediately suggest itself.

Ambassador, architect, accountant, actor, advertising, agriculturist; artist, athlete, aviator, beautician, barber, builder, buyer, chemist, clerk, coach, construction worker, craftsman, creative artist, dancer, decorator, designer, die cutter, domestic, doctor, dramatist, dressmaker, druggist, homemaker, educator, engineer, electrician, entertainer, executive, factory worker, florist, foreman, fuzrier, good cook, inspector, government worker, jewelry, laborer, lawyer, leader, lecturer, legal worker, literary worker, machinest, longshoreman, manager, manufacturer, mortician, mechanic, medical man, mentalist, navigator, railroad man, television expert, merchant, model, military man, miner, magician, nurse, organizer, oculist, orator, pattern-maker, photographer, preacher, professor, politician, printer, public service worker, publisher, race track man, radio man, real estate man, religious researcher, routine workers, scientist, secretary, speaker, sportsman, surgeon, switchman, teacher, television, theatre man, transportation worker, vocalist, versatile person, one of single talent, one of many talents.

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#### TELE-TRICKERY

This was issued by CORINDA in mimeographed form and contained six tricks to be performed over the telepho. . Firsttrick uses the "Brain Wave Deck". Spectator directed to call someone on phone, ask person to "think of a card" and tell the spectator his "mental selection". It is then announced to all those present. You run a pack of cards you hold FACE DOWN until you come to a card which is seen to be FACE UP IN THE PACK. It is seen to be the identical card "mentally selected" by the spectator at the other end of the phone. Also this card is turned over and shown to have a different color BACK DESIGN from the color of the rest of the cards. In case you are not familiar with the deck in question, here is a little history behind it:

The "Brain Wave Deck" is a variation of the popular "Rough and Smooth" principle deck which is now employed in numerous trick decks. The principle

was first introduced to magic in two trick decks which I first brought out in 1921 (see the full page ads in the 1921 "SPHINX MAGAZINE" by Poole Brothers Magic Shop, which was 60% owned by Burling Hull). In my two decks, the "Devils Deck" and "Mind-Reader's Pack", the former was an application of the Svengali" principle and used the same "forcing" cards alternated with plain or indifferent cards. But with each "Pair" of cards coated in such a way that they would resist sliding apart when run or "fanned" from hand to hand. The indifferent card being on the bottom, the "forcing" cards were each hidden behind an indifferent card. The "Mind Reader's Pack" consisted of a pack arranged in the well known "Si Stebbins" rotation, but with each two cards "paired" and treated with the "roughing fluid" so that they would tend to remain together when shuffled. Any time one card was selected, by merely bringing the next card to the top or bottom of pack, and glimpsing its index as you laid the pack aside, you would naturally know the name of its other card of the "pair" which had been selected by the spectator.

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#### THE BRAIN WAVE DECK

In this version, 26 cards with red back design and 26 cards with blue back design are used. The faces of all the cards are treated with a liquid called "Roughing Fluid", which has the result of making these cards resist sliding apart when the cards are run from hand to hand -- while the backs of the cards slide freely when fanned. Pack is arranged in the order as follows: All the blue back cards are in red suits; Hearts and Diamonds. All the red back cards in suits of Clubs and Spades. Then the cards are arranged in order from Ace to King. That is, the Ace of Hearts is face against the Ace of Clubs. The next pair will be the Two of Hearts faced against the Two of Clubs, and continuing on in the order of their value. Now when you fan or run the cards with the blue backs up, the pack will appear to have all blue backs. But if you take the pack from the case with the red backs up, and run the cards from hand to hand, it will appear that the cards all have red backs. Pack is placed in case and the pack marked to indicate, or you can memorize whether the flap side of the case has the cards with one color of back uppermost. If you hold the case with the flap side down, the cards will be with the other color uppermost.

Soon as you learn the card "Mentally Selected" by person at other end of telephone wire, you take the pack from your pocket with either the red or the blue side uppermost. Then, holding the pack horizontal, run the cards across from left hand to right hand counting until you reach, say, the number five pair of cards, which will be the five spot. Then pressing lightly, slide these two cards apart and reveal the Five Spot is face up in the pack, while all the other cards appear to be face down. Removing this card, turn it face down and reveal that it is of a different color back from the entire balance of the pack.

Trick #2. You notify 52 friends who have telephones for each to keep only one card of the pack in mind. When someone selects a card, you inquire the name of the card or learn it otherwise. Then tell spectator to call up the proper person of your 52 friends, and ask over the telephone for name



of the card selected.

Trick #3. requires that you synchronize your watch with some friend's clock or wristwatch. Have a card selected and then at a certain time have the person call up your accomplice and ask the name of the card. This means timing. If the card is a Heart, you call up near one o'clock. If Clubs, the hour hand must point at 2:00. If Diamonds, at 3:00, and if Spades at 4:00. Again you repeat the same rotation of suits, Hearts, Clubs, Diamonds, Spades, starting with the hour hand at 5, 6, 7, or 8 respectively. Also, at same rotation, 9:00, 10:00, 11:00 or 12:00. To indicate the numerical value of the card, you use the minute hand, which must point to one of the 12 Dial numbers at the time you call. This indicates the One Spot, 2 Spot, 3 Spot, etc. according to the number on the dial at which the "minute hand" is pointing at the time.

Trick #4. Corinda credits this to an effect in Al Baker's book. You make up a list of articles that will be readily found at home or parlor -- or another list at restaurants. Articles like ashtray, pencil, lighter, clock, knife, book, cup. Memorize these 20 articles in connection with 20 names like Wilson, Watson, Kelly, Samuels, Simmons, Berry, Collins, etc. Gathering the approximately 20 articles from around the room, you place them on a table and ask the spectator to select one. Then tell him to telephone your confederate and ask for a Mr. Wilson, Watson, Kelly, Samuels, as the case may be, which name you have associated in your memory with the article selected. As your accomplice answers the phone and hears the person ask for Mr. Kelly or Samuels, this will tell him which article has been selected - s he can say: "Yes, This is Mr. Kelly speaking. Think of the article that you have in mind -- Ah, yes, I see! It is a lighter."

Trick #5 - employs a window envelope, a Swami Gimmick or "nailwriter". Person selects any subscriber from a telephone directory, tells you the name of the subscriber selected. You write a word or number on a card, apparently a "PREDICTION", of which you then place in a sealed envelope. Person is told to telephone and ask the subscriber to name any word or number. The spectator then tells you what the subscriber selected in the way of a number or word. You open the envelope and show the card, and on it is written the same word or number. The trick is a familiar one to most of you. You simply write on the card "I predict the word given to you by the person you telephone will be ----". After you learn the name or word or number, you use the nailwriter in the familiar manner to write the word or number, in the same space which you left blank on the card.

Trick #6. Spectator decides on a number under ten thousand. Tell him he can telephone your "medium" and ask what number has been selected. You mentally subtract 2,222 from the figure. Then telephone your accomplice, dialing his number correctly, but when he answers, inquire: "Is this Eldorado number so-and-so?" Quoting the number arrived at by your subtraction from the number. Hand the phone now to a spectator to do the talking. Your accomplice simply adds 2,222 to the number you mentioned to him, and he then can give the number that the person originally selected. There is possibility of fun in this last item, when worked with your friends. Corinda gives very elaborate suggestions and for overcoming any snags or difficulties encountered in working each trick, which shows he has thought it out well. You may find this Tele-Trickery item of service to you.

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"DR. STANLEY JAKS' PREDICTION"

This was an item made up and sold at \$10 in the form of a plastic letter-opener, black in color, which contained a flat sliding space within it, in which you could conceal a folded slip of paper bearing a prediction. By opening a sealed envelope with this letter opener and pushing forward a little projection near the handle of the opener, you could eject the folded slip of paper into the sealed envelope. The folded slip passes out through a slit in the sides of the letter opener. This made it possible to mail a blank envelope of opaque nature to someone or some club and asking that all seals be kept unbroken until you arrived. Informing those concerned that the envelope contained a sealed "prediction" of some event which would occur on the day of the show and also contain the headline of the newspaper on the date of your show, which you had booked some time ahead. The envelope is opened on the stage during your show and proved to contain the promised prediction. Of course, you prepare the prediction at the last moment before your show and insert it in the letter opener gimmick. Brought out and sold by Lou Tannen of New York.

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BRON'S THOUGHT COINCIDENCE

Bron's Magic Co.

This effect is based on a principle of magic which is neither new or original. However we believe that this is the first time it has been used with such startling results. In brief, the spectator is given a blank card on which he is to write any name that he cares to. He then signs his name for identification. He may even draw a picture on the card. Spectator then concentrates on the thing he has drawn. The performer who has a card similar to spectator now writes something on his card and also signs his name. Both spectator and performer now place their cards on the table face down. The Spectator then turns his card face-up and when performer turns HIS card up it is seen that the performer has duplicated whatever the spectator wrote on his card.

You will need two envelopes and two cards for this effect. The cards are quite ordinary but one of the envelopes is prepared by having the front of it cut out. These two envelopes are on the table, flap side up. The two cards are close by. Spectator is asked to think of anything, name of a playing card, a person or anything like that. The spectator must concentrate on the object then write or draw it plainly on the card. Spectator retains card and simply concentrates on his object. Performer takes second card and also writes or draws something on it. This card is placed in unprepared envelope, which he gives to spectator to hold. Performer takes spectators card face down and places it in the prepared envelope. This must be done carefully so that the spectator cannot see the front of envelope. It is now quite easy to see what was written on card simply by looking at front of envelope.

Performer now pretends to have made a slight error. He asks spectator

if he signed his name to his card. Of course spectator did not. Performer then returns spectators card to him face down and discards the envelope. Performer also takes his card from spectator and the envelope is also discarded. Spectator is told to sign his name to card and place it face down on the table.

Now for the dirty work. The performer knows what is written on Spectators card, thanks to the envelope. You are doubtless if the performer has written something on the card before. Well, he has. When spectator was writing on his card the performer was signing his name (performers) to his own card. Now when card is returned the spectator signs his name but the performer already has his name on the card so he writes or draws whatever spectator drew on his card. Thus, performer under misdirection reproduces the object that the spectator thought of. Try it on your friends. It's GOOD.

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### A POSSIBLE IMPOSSIBILITY

- Delmas W. Jenkins -

The Effect as the Audience Sees it:

A full pack of playing cards is introduced and shown to consist of all different cards. They are given a dove-tail shuffle by the performer.

Fanning the cards, the performer requests that one or more of the spectators make a mental selection of one of the cards exhibited in the fan.

The pack is immediately handed to a spectator, who gives it a thorough shuffle and hands it back to the performer.

The performer next introduces a blindfold, which is passed for inspection and proven to be entirely opaque.

Having been securely blindfolded the performer takes the pack in his hands and proceeds to remove the cards from the top of the pack in fans of five or six with the request that when the spectator sees his card, he will please step forward, remove the card from the fan and silently display it to the rest of the spectators.

Immediately upon his doing so, the audience is electrified to hear the performer announce the name of the card mentally selected by the spectator. A fact that makes it even more wonderful, especially to a magician, is the fact that it is apparently impossible for blindfolded performer to see or have any knowledge of the cards held in his hand and that it is evident that it is not performed through the aid of confederacy.

Requisites:

Two packs of ordinary playing cards of the same size and design, a blindfold and a table containing a well suitable for the disposal of the pack

of playing cards.

Preparation:

The first step to be followed in preparing for the presentation of this effect is to remove the following ten cards from the first pack, which for the sake of reference we will call pack A; ACE OF DIAMONDS, FOUR OF CLUBS, SEVEN OF HEARTS, TEN OF SPADES, KING OF DIAMONDS, THREE OF CLUBS, SIX OF HEARTS, NINE OF SPADES, QUEEN OF DIAMONDS, and the TWO OF CLUBS, and place them on the top of the pack in any order. This pack is then placed on the table.

The second pack, or pack B, is prepared by removing the ten cards that correspond with those just named and arranging them at intervals of five throughout the pack in the order given above---the more informed of my readers will at once recognize this as being the celebrated "SI STEBBINS" arrangement---so that every fifth card, starting from the top, is one of the ten cards. Having completed this arrangement, you will now find that the cards are in the order given above and at intervals of 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50.

Pack B is then placed on the table immediately in front of the well where it is hidden from view by the blindfold which is placed in such a manner as to shield it from the sight of the audience.

All arrangements are now complete for the presentation.

First pick up pack A from the table and show by fanning that all cards are different. Next give the pack a dove-tail shuffle; this shuffle is hardly so innocent as it seems, as the performer must take care not to allow the top ten cards to intermingle with the others; but fall on top so that they retain their original position as before the shuffle took place.

The performer now fans the deck in such a manner, that only the top ten cards are visible, and requests that the spectator mentally make note of one of them.

The pack is then handed to a spectator, who gives it a thorough shuffle and hands it back to the performer.

Upon regaining possession of the pack, the performer apparently places it on the table behind the blindfold, but in reality, it is then dropped in the well, and the blindfold immediately picked up thus revealing the pack B; which to all appearances is the one just placed on the table. The blindfold is then passed for examination.

The performer next picks up pack B from the table and steps forward and has the spectator blindfold him. He then removes the cards in fans of five from the top of the deck and shows them to the audience at the same time repeating to himself, silently, as the first fan is removed, ACE OF DIAMONDS, as the second fan makes its appearance, FOUR OF CLUBS, and as the third is shown, SEVEN OF HEARTS and so on throughout the pack, until the spectator steps forward and removes his card from the fan.

The performer is thus enabled to know that card, that the spectator is now holding, is one of the original ten-cards displayed for his selection;

as the other four were not shown, and hence it thus follows that it must be the mentally selected card and that it is the card which the performer has just previously and silently called to himself and in this manner he is able to know it without seeing it and hence call it by name.

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### SIGHT UNSEEN

-- Jenkins --

The effect as the audience sees it:

The scene takes place in a drawing room. The performer announces his intention of giving a demonstration of thought transmission and that to a person at a distance. His assistant will act as the receiver while the performer will occupy the position of transmitter.

The assistant is then accompanied to another room; where he is placed in the custody of a committee. Thus he will have no knowledge of what takes place in the drawing room.

The performer now introduces a pack of playing cards and removes the four aces. These cards are now placed in a row on the table and a member of the audience is requested to step forward and touch one of the four cards.

After his having done so, another member of the audience now goes to the adjacent room, where the receiver is situated, and asks the name of the chosen card in any form shape etc. of a question he may care to propound; though it is not necessary for him to speak unless he wishes to do so.

Notwithstanding the fact that the assistant could not apparently have any means of knowing the selected card, yet he is able to name it correctly in every instance as though he had received a mental view of what took place in the other room.

Requisites:

A pack of playing cards and the knowledge of the following ingenious arrangement used in determining the selected card.

Arrangement:

It is an understood agreement between the performer and the one who is to assist him, that they shall arrange to be introduced to the members of the assemblage and that they shall take special care to be introduced to the first three people at the same time.

According to a premeditated understanding, the first three people shall be classified alphabetically in the order that the initials of their last name occur. For instance, if the first three persons names were Mrs. Smith, Mr. Bell and Miss Jones, they would be classified in the order of Bell, Jones and Smith.

It is understood that the first person, Mr. Bell will represent the Ace of Diamonds, the second, The Ace of Clubs, the third, the Ace of Hearts, while any other person in the audience, irrespective of their name, shall represent the Ace of Spades.

Presentation:

Arranging the four cards on the table, performer casually requests that one of the first three people introduced please step forward and touch a card.

We will say that he calls upon Miss Jones. If he is so fortunate that Miss Jones selects the card represented by herself, he will now instruct her to please go to the room in which the assistant and the committee are located and personally hear the name of the selected card from the lips of the assistant.

When she enters the room, the assistant will immediately know even before she speaks, that the card was the Ace of Clubs as that is the card she represents; though I should perhaps mention that it does not always follow that this person is the one who selected the card so do not be misled into making the statement that she did select it.

If, however, you also desire to name the person selecting the card, you should agree with your assistant that you shall also make it a point to always have the first person introduced select the card.

We will suppose that she had selected the Ace of Diamonds. In that case the performer would see to it that Mr. Bell was the one to ascertain the name of the card from the assistant, or had it been the Ace of Spades selected, any member of the audience, other than the first three, would suffice.

This experiment, through the aid of the splendid subterfuge that is employed in learning the name of the selected card, may be worked in any surroundings without a chance of detection and always creates a profound respect for the power of the performer and his assistant.

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#### A PECULIAR PERCEPTION

- Jenkins -

The effect as the audience sees it:

The magician obtains the use of a borrowed pack of cards which he proceeds to give a thorough and genuine shuffle.

The audience is now requested that a number of spectators, the number unknown to the performer, will please draw cards from the pack during his absence from the room, note them and return them to the top of the pack which, after all cards are returned, shall be cut in half several times.

Upon his return, ~~the performer is able to count off the number of~~ selected cards and to name them though he does not see their faces.

Presentation:

Upon receiving the borrowed pack, the performer gives it a shuffle and then takes the opportunity to casually glance at the bottom card of the pack, without it being apparent to the audience that he is doing so, and notes it. The next move is to secretly mark the pack of the top card with the thumbnail.

The performer is now ready to leave the room.

Upon his return, he picks up the pack and fanning it shows that all cards are different, under cover of this move, he cuts the pack to the card he had previously noted as being the bottom so that this card is restored to its original position and at the same time he notes the card that is directly below,, as after the pack is cut, this will then be the top card. As a result the selected cards are now on top of the pack, though the audience does not yet know this.

The performer then counts off the selected cards from the top of pack one at a time, thus reversing them, until he comes to the card with the thumbnail mark. In this manner he is able to know the number of selected cards.

Bear in mind however that the selected card that was originally on top is now on the bottom, due to reversal.

Now the performer is ready to name the cards which he does by making use of the following "dodge" as worked by myself.

We will suppose that the card that was reversed and brought to the bottom of the bunch of the selected cards was the Ace of Clubs. I now name the top card as being the Ace of Clubs and remove it, noting as I do so what it really is, and place it on the table without showing it to the audience.

I then apparently name the second card, but in reality the name is that of the card just noted. This process is carried out until the last card has been named; which I should say is really the first one called.

Thus I have done away with the use of any extra cards in carrying out this plan and without apparently having looked at a starting card. Something which the more advanced of my readers will recognize as being a radical departure from and a decided improvement over the old one ahead system of naming cards without apparently seeing them.

The cards are then removed from the table and exhibited to the audience. In the act of doing so, the performer takes the opportunity to slip the bottom card to the top in the order that they may be found in sequence that he named them.

Clothed in the proper patter and presented with snap, I am sure that this little effect with its subtle moves will prove a never ending source of pleasure to the manipulator who delights in pitting his skill and tact against

the observation and reasoning power of the beholder.

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THE FLAWLESS SPIRIT ANSWER

(By Ladson Butler)

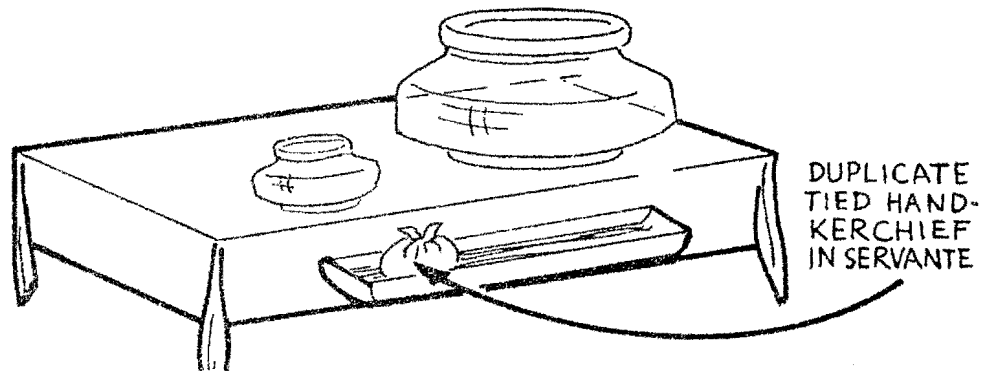
The Effect: I distribute sheets of paper and pencils and some ordinary manilla pay envelopes. I ask my audience to write any questions they desire answered upon either the sheet of paper I furnish or upon their own paper, but in any event to enclose it in the manilla envelope and to make no distinguishing marks upon the outside for reasons to be explained later. These are collected by my assistant in a hat or basket and he carries them to the stage where he drops them into a large gallon size glass bowl which is upon my table. There they remain in plain sight.

I now go on with some other number of my program, such as selecting the words for my reading with another mans' eyes or a slate writing.

Two or three minutes is all the interval really is necessary.

My assistant brings upon the stage a smaller glass bowl, and places it upon the table. Both bowls are absolutely free from faking. Pay close attention to the following as the presentation either makes or mars it.

REAR  
VIEW



I call the attention of my audience to the fact that the large bowl contains a number of questions written by themselves and which have been in plain sight all the time. They are enclosed in plain envelopes unmarked in any way so that I am unable to select one written by a confederate. To make sure I do not do this, I ask the assistance of some young person in the audience. I have him take one of the envelopes from the bowl. I show a large plain handkerchief which is also free from guile. In this I have the young man place the envelope and it is fairly tied across corners. This parcel I hold in my right hand. I am standing at the left side of my table. The small bowl is about the middle of the table but near the back. With my left hand I reach for the bowl and holding it fairly in front of me I drop into it the parcel which is in my right hand.



I give bowl and all to the boy and have him take it to some influential looking spectator. I pick some man who is of the type that enjoys any kind of publicity. From this time on I do not approach nearer than five feet to the bowl but I do a lot of invoking spirits, etc. Then I ask the gentleman to open it and he finds an answer written across the question and on the same paper. It is written in very heavy pencil so all may see and it is about as good an answer as a spirit usually gives. As a matter of fact it is freely a selected question. I have never known this to fail to make a profound impression.

The Method. Do not make the mistake of despising this for its simplicity. It makes a great impression because it is so free from trickery, *except* in two places. The first place: when my assistant returns to the stage and before depositing the questions in the large bowl he tucks one under the lining of the hat or palms it. I leave the exact method to him and I will leave it to you. He goes off stage, opens the envelope, writes as witty or impressive an answer as he can think of, seals it in a duplicate envelope and ties it up in a duplicate handkerchief, using the same knots I use later. When he brings the small globe upon the stage he brings with it this parcel which he loads upon a servante on the left rear side of the table. When I pick up the small bowl with my LEFT hand, my right is in a position to naturally drop below the back edge and with one continuous movement drop one parcel and pick up the other which is dropped into the small bowl. The effect of this now depends upon the manner in which you work up the finale. Do not let your audience get the impression that the trick is accomplished. Aside from this particular use, I find this little exchange move handy hundreds of times. It is the work of William A. Russell of Batavia who uses it in the twentieth century handkerchief trick.

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**THE  
NEW ENCYCLOPEDIA  
DICTIONARY OF MENTALISM**

Original Concept by  
BURLING 'VOLTA' HULL

**VOLUME TWO**

A GIGANTIC COLLECTION  
OF COMPLETE MENTALISM METHODS,  
SECRETS, 'INSTRUCTIONS', ROUTINES, ACTS  
PROGRAMS, SHOWS.

I S B N 0-921298-32-3

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# Foreword

Since publishing the ENCYCLOPEDIA OF MENTALISM a year ago, we have been deluged with letters requesting more such valuable information. As Burling Hull had foreseen the need of a work such as this, he had already assembled a large number of effects for a second volume.

In addition to the effects collected by Hull, we were able to obtain a large number of truly fantastic mental effects for publication. We are proud to present this outstanding selection of secrets, methods, instructions and routines for the practitioners and students of Mentalism.

The value of all the secrets in this book would run into hundreds of dollars if purchased separately. The contents are varied to provide each reader with something to his liking and all the information comes from professional sources, so that you are provided only with tried and tested material.

The material for this volume has been gathered from many sources and we want to thank the dealers and originators whose items appear in this book. All effects and manuscripts remain the property of the contributors, originators and dealers who reserve all commercial rights to their items. We have made no attempt to run down credits other than those which accompanied the original manuscripts. Special thanks must go to Louis Tannen, Inc., Nelson Enterprises, Regow's House of Enchantment and Magictrix House of Magic for their contributions to this volume.

There is still a wealth of material left and we have received promises of contributions from Mentalists and Dealers for yet another volume of the ENCYCLOPEDIA OF MENTALISM. We will be happy to publish a third volume if we feel that there is a demand for it--time will tell. But in the meantime, we feel that this volume will fill the present-day needs of Mentalists for a while.

We hope that you will find the contents of this book informative and instructive, and that you will be as enthusiastic about it as we are.

THE PUBLISHERS

NUMBER-VISION FLIGHT

(Burling Hull)

SEVERAL FIGURES are written by a spectator on a slate which he holds and does not permit to go out of his possession at any time. The performer receives a clear mental vision of the numbers by means of "Thought Vibration." This feat had puzzled many of the cleverest magicians - repeatedly.

To produce this effect you require a small convex mirror that can be finger palmed easily in your hand.

PATTER AND PRESENTATION DETAILS

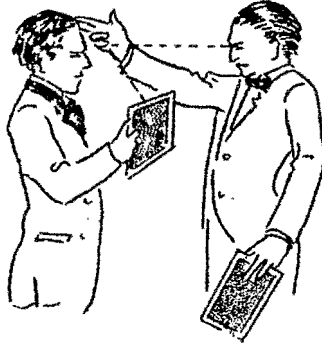
Performer, "My next experiment involves the principle of Mental Telepathy. I would like to have a gentleman assist me by merely THINKING OF three digits---such as 9-6-and 5---or any three figures. You Sir: Will you oblige me? Thank you! All I ask you to do is to HOLD those three FIGURES in YOUR MIND. Please DO NOT CHANGE THEM, whatever you do. Keep thinking of them and NOTHING ELSE.

"Now, Sir, as you probably have had no PREVIOUS PRACTICE IN MENTAL CONCENTRATION as employed in Mind Telepathy experiments---I shall ask you to use this slate---and, as an aid to concentration, to write down on it---the three figures you desire to CONCENTRATE on. Write them as LARGE as possible on the slate please. Take up as much space as possible. Write as LARGE as the size of the slate will allow.

"Before writing just step over here, Sir---away from everyone----so that no one else will see what you write. Right about here, Sir (take gentleman by the arm and lead him away from audience placing him to one side---or upon the platform). This is so that even if I had a confederate in the audience for the purpose of assisting me, he or she will be UNABLE TO SEE WHAT YOU WRITE. (Hand party the slate and chalk). Remember to write as LARGE as possible please. And while you are doing it I will TURN MY BACK so there will be no opportunity for me to observe the motions of your hand and thus get any inkling of the figures. (Turn back). Now Sir! Please write them down in the order you have decided on (party writes). Ready? Now hold the slate directly in front of you---about 12 inches from the eyes---and gaze at it intently thinking as hard as possible---and think of nothing else. Exclude everything else from your thoughts.

"Mental Telepathy, as you may have heard, operates thru the principle of VIBRATION. By merely placing my finger-tips against the temple of the subject---in this manner---(placing right hand containing the Special

~~Diminishing Mirror~~ against the temple of the party). I receive the thought wave vibrations to which I have become extremely sensitive thru long patience.



"Keep thinking of it hard, Sir! (do not glance at the mirror at all at this point, but look away and toward the audience----to distract attention). Try a little harder, Sir, to send your thoughts out toward me. (Now glance up and read the numbers shown by means of the Special Diminishing Mirror. As the CURVED SURFACE COVERS a WIDE ANGLE of focus you need not focus the reflector----it will catch the entire area of the slate and its figures, condensed to the mirror's range.)

"Perhaps standing close to you confuses you, Sir, as I only seem to receive ONE of the numbers. I will step over here (stepping away about 10 feet or more). Try to PROJECT a picture of the figures toward me. Ah! That is better! One of the numbers seems to be THREE, Sir! Is that correct? Fine! Now think of the next number. That is it! Is it Eight, Sir? Excellent! Now try the last or remaining number: FIVE. Right, Sir? Thank you.

"Now let me see if I can get the ORDER in which you wrote the numbers down. That is; which is FIRST, which is SECOND and which is the LAST. As this is more difficult than getting the numbers----as there is no number to fix your mind on---merely an ORDER or ARRANGEMENT--will you kindly show the figures on the slate to the audience WHILE I TURN MY BACK. (Turn back to party---and REMAIN THAT WAY till the conclusion of trick). Have you done so? Thank you----just hold it so the audience can see the numbers---keep it that way----and I will keep my back turned. Now with so many minds in the audience visualizing the figures I will try to give the arrangement. The first figure is FIVE! Right? Next is the 8.---No! Wait a moment. That is not right. I felt a strong wave of doubt that time. Some persons in the audience are thinking of the wrong number to try and test me! No, I see it better now. The next number is THREE. Correct? And the last number is EIGHT! The full number is FIVE HUNDRED and THIRTY-EIGHT. Right, Sir? Thank you!"

\*\*\*\*\*

## GHOSTLY INFLUENCE

By Clettis Musson

Effect: Three pieces of paper on which are printed the words GRAVE-YARD, GHOST and SKULL respectively are given to someone to inspect. He is

requested to fold the slips, mix them about and place them in a tumbler which is provided. The slips are then shaken about in the tumbler and the glass placed on the table near the spectator. The same procedure is then followed with a duplicate set of slips, and a second tumbler which is placed on a table at the performer's right.

Now the performer removes a slip from his glass and hands it to the spectator. The spectator removes any one of the slips from his glass and gives it to the performer. The performer opens up the slip and reads the name which we will assume is SKULL. The spectator then opens up his slip and reads it aloud. His also reads SKULL. The effect is repeated with the other slips. Each time the names coincide as tho a ghostly influence with some uncanny power was acting as a guide to bring about this amazing triple coincidence.

I believe this is the type of psychic effect that Ted Annemann would rejoice in were he alive today. You will note that it is direct and to the point, requires no clumsy apparatus (only ordinary properties), can be done impromptu and on a minute's notice, and, when analyzed, the effect seems uncanny.

To perform this effect you will need six small, printed slips of paper; also some extras. For impromptu working, you may prefer to cut or tear squares of paper, write on them in pencil or pen, fold and then go ahead with the trick, but the final results are all the same. The word SKULL is printed on two slips, GRAVEYARD on two, and GHOST on the remaining two. You will notice that each slip has been folded three times. One set is marked so that you know the name written on each of these three slips.

The marks are made by taking each folded slip one at a time and holding it so that the last folded edge of the paper will be to your left. In the upper right hand corner of one slip you place a thumb nail mark. This is the one on which is printed the word GRAVEYARD. On another with the word GHOST printed on it you position a thumb nail mark in the center of the paper. The third paper has no marking. The names marked are easy to remember as both begin with the letter G. Ghost is the shorter word, so going from left to right, we have a marking (center) for the shorter word first, then the longer word next (the right and above).

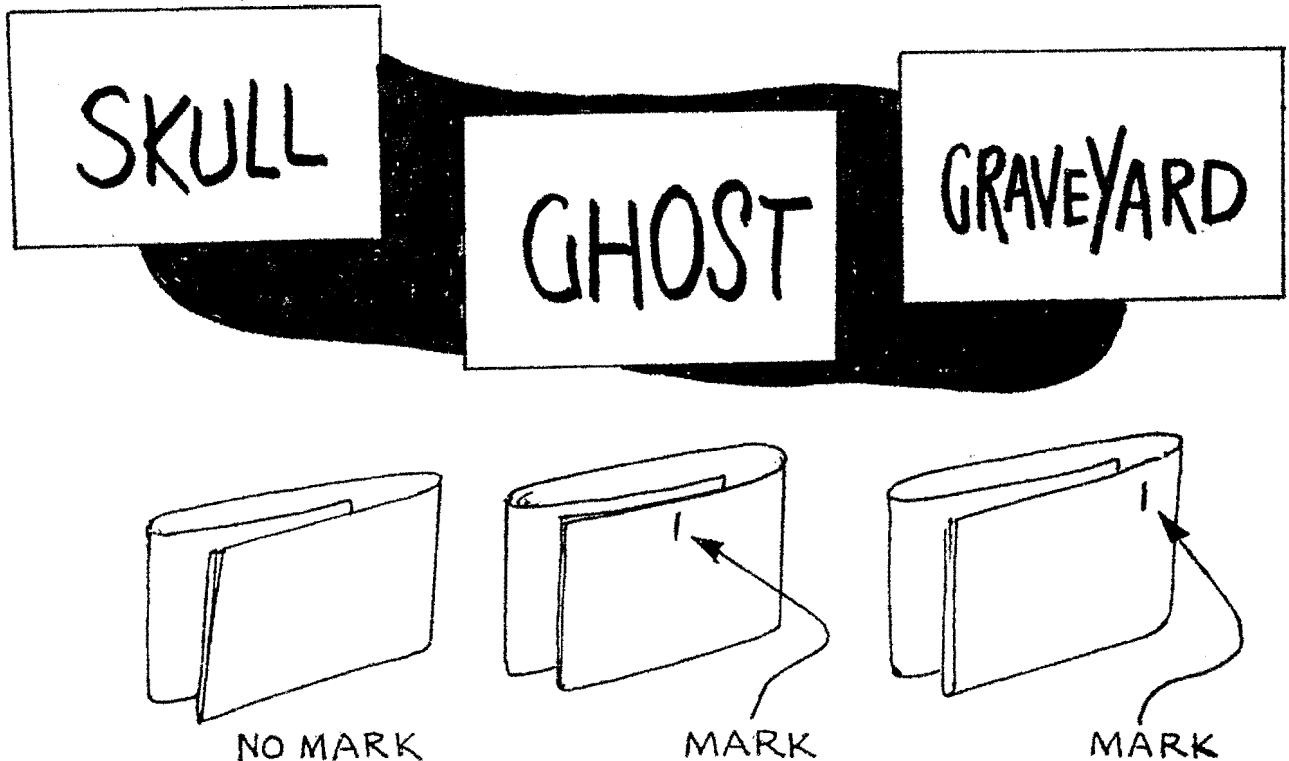
Working: When working the effect, two tumblers, two boxes or two hats, may be used to put the slips in. If desired, the containers may be dispensed with and the two sets of slips merely laid on the table, one set on one side, and the other on the opposite side.

Request someone to come up and assist you. Both of you open up your slips, one at a time, and hold them up so that the audience can see that you have two wetts of slips with each set bearing the same names. The name of each slip should be read aloud as it is shown. Have your spectator thoroughly mix your set and place them in the glass beside him.

Remove one of the slips of paper from your glass, note the marking so that you will know what is printed on it, and hand it to the spectator.

For clearness in explanation, let's assume that the first slip you

handed him reads SKULL. Now, tell him to hand you ANY slip that he cares to from his glass. To avoid the possibility of your accidentally seeing what is on the slip he is holding, you state that you will read yours first. Unfold your slip. Now, REGARDLESS OF WHAT NAME IS PRINTED ON IT, you look at it and read aloud the word SKULL. Naturally, when the spectator opens up the slip you hand to him, he will read the same word: SKULL. Fold your slip and place it to one side on the table.



This same procedure is continued with all three slips. If by coincidence both slips are identical the first time, you have an effect that is out of this world, for you can immediately hand both slips to two other spectators for verification. Even tho they are not permitted to verify the next two slips, it will make little difference as to the impression given first time, which is that you wanted to show everything on the up and up.

Later, some people will think that you let them verify all the slips and will say so when they are talking to others about the trick.

Every now and then you will discover that, by chance, all three slips will correspond with each other as they are drawn. When this occurs, play the effect up for all it is worth. If the first and second drawings correspond, obviously the last one is going to be the same. So when you draw slips the second time and discover that they, too, are the same, with all your oratorical ability impress the FACT that after each drawing the slips were passed for examination.

~~Do not let the apparent simplicity of the working make you value this trick less.~~ The finest mental effects are always those which are simple in working, but with that one clever twist which throws the audience completely off in its thinking. This trick has fooled magicians who think they know all the answers. How easily then it will fool the layman who has no basis to start conjecturing.

Suggested Patter: It is not necessary to memorize this. Just get the idea, and tell the story in your own words. Add a mysterious note to your voice if you are the kind that can put it over.

Ladies and gentlemen: At this time I would like to relate a story to give you a positive demonstration of an ethereal occurrence, something that happened to a friend and myself when we were experimenting with psychic phenomena. It happened in a lonely farmhouse on top of a big hill. Some people believe the farmhouse was haunted, which is why it was deserted. Outside it was inky black. The leaves could be heard rustling. The wind was howling and whining around the eaves of the house. Inside all was deathly quiet. The only light was that of a small blue colored night light. As we glanced at each other, our faces were eerie, a ghostly pale.

All evening we had been trying to make contact with the other world. We had used trumpets, spirit slates, rapping hands, crosses, and many other things, all without results. We were just about to give up our psychic experimentations when, at the stroke of midnight, a strange and almost indescribable thing happened.

On the table were two sets of papers that we had been experimenting with. On one was printed the word SKULL, another GHOST, and the third GRAVEYARD. (Show the papers as you tell about them and read each one aloud in a spooky voice). The duplicate papers contained the same three words. (Show them and again read each one aloud). One set was lying near my friend, the other set near me. Suddenly I felt something soft grip my wrist. It was soft like cotton yet it felt as tho it were an unearthly hand made of smoke. Firmly but gently, my hand seemed to be guided over the slips. I did not reach down and pick one up in a natural manner but rather my hand seemed to be forced gently downward. My fingers closed about a slip without any effort on my part. (Here demonstrate as you talk. Let your hand move slowly over the slips and slowly downward. Close the fingers gradually as you pick up the slip). It was like an invisible force similar to that of a magnet pulling my hand slowly in the right direction.

The invisible hand then guided mine and caused me to deposit the slip in the hand of my friend. (Do so.) Almost instantly he felt the same soft touch and guidance. He, too, without apparent energy or motive power picked up a slip and handed it to me. (Have your spectator assistant hand you a slip). I opened it and read it (here read the slip). He then opened his (he does so). Strange as it may seem, it was the same. Will you please read what is on your paper, sir? (spectator does so and it is the same word). That's just as it happened in the house on the top of the hill.

Again I felt the ghost hand. Once more my hand slowly traveled over the slips. I did not reach down and grasp or pick up a slip. My hand just sort

of closed ~~about one of the papers~~ effortlessly and moved toward my partner. (Take a slip as before and give it to your assistant). Again his hand was forced into the same action. Hand me another slip, please? (Take the slip from the spectator and read it aloud). And now, sir, strange as it may seem, if you will read yours, you will find it the same. For the third time we let the ghostly influence guide our actions, and once again the names coincided. (Read yours and have him read his).

We do not know what to believe. You may believe what you like. But here, truly, was some sort of an unbelievable ~~psychic~~ phenomena at work, something that could occur only by the guidance of some incomprehensible, unseen hand of destiny - some ghostly influence.

\*\*\*\*\*

### THE INTERRUPTED SPIRIT

(Robert A. Nelson)

"A very prominent manifestation of spiritualism is known as Slate Writing, wherein apparently the spirit of some deceased person appears and writes ~~messages~~ of knowledge upon ordinary school slates. Rather than attempt to describe this fully, I will endeavor to secure a message for some believer in the audience.

"All who earnestly desire a message from the so-called departed, please concentrate intently. I have here two ordinary school slates, which you will note are free of writing or any preparation. As a further precaution, I will clean them with drinking water. First, I take a drink from the glass of water.

"These two clean slates I shall place together, and add a small portion of chalk between them. And now ~~if~~ conditions are auspicious and spirits are present, they should manifest their presence by two knocks (RAP RAP). Ah --- I am sure we'll be successful. If we can have it very quiet, it is possible that you may all hear the actual scratching of the chalk upon the slates (hear scratching)." An interruption occurs in the room, if necessary by a stooge.

"I beg your pardon, sir, I am in all seriousness, and while you are entitled to your own opinions, I feel that you should at least respect my humble efforts. The scratching has stopped --- skeptic is present. Evidently your attitude has brought to an abrupt end the manifestation that was in progress. (Open slates.) Yes, here is an incomplete message. I truly regret, my friends, this untimely interruption, as the message might have been of real value to someone here tonight. I have no recourse other than to cast aside this experiment, and term it a failure. I'm sorry."

(Spectator apologizes and earnestly requests performer to try to com-



plete the message. (Accepting the apology, the performer continues.)

"Very well, I will accept your apology and we will try again, though I promise you nothing." (Again the slates are placed together and the scratching starts again). "HMMMMMMMMM, maybe after all we shall be successful! The scratching has stopped. Ah, yes, the message has been completed, and reads ---- "Mother dear ---- I am happy here. Signed, Helen". Does anyone recognize the message? Thank you, Madame.

"Please bear in mind that I do not claim the spirit of any deceased person wrote this message --- I merely present it to you for food for thought. However, you will note the message is in answer to an unspoken thought of one of the members of the audience."

Method: The apparatus consists of two ordinary school slates and two silicate flaps. Data for the message is secured from questions from the U.P. Clip Boards, previously secured or by other means. Select one of the best questions involving as much data as possible, and if there are any questions regarding the deceased, select one of these.

Now, write the first half of the message on one slate. On the second slate, copy as closely as possible in appearance the first half of the message, and then write the balance of the message, adding a signature. Cover each message with a flap. Place the slates with flaps on a table near at hand.

Pick up each slate separately, exhibit both sides, handle carefully, holding flaps in place. Now wash with drinking water and damp cloth the four sides of the two slates.

Place the slates together, putting the slate with the partial message on top --- insert a very small piece of chalk, after the top flap has been allowed to rest on top of the lower flap.

The scratching noise is made with the long fingernail of the forefinger scratching on the bottom slate. Only a very, very slight movement is needed.

A stooge laughs or interrupts the message at proper point, then the scratching stops. Open the slates, now holding the two flaps on the lower slate and exhibit the top slate, with the partial message. Place the second slate with the two flaps on the table.

Deciding to continue, the performer places the partially filled slate, writing inside, on top of the other slate with the two flaps. In a side-wise motion, turn over the two slates, allowing the two flaps to rest over the partial message, concealing it, and on opening the two slates, reveal the completed message on the second slate.

Place the slate with the flaps aside on the table, and read and discuss the completed message. This is a most effective routine.

\*\*\*\*\*

## MENTAL STUNNERS

(Nelson Enterprises)

### MAGAZINE PREDICTION TEST

(John Malone)

#### Mental Stunner #1

**Effect:** Performer writes a prediction in large letters on a slate or cardboard, without revealing same to the audience. Any spectator is chosen as a committee of one, handed a magazine of the pocket size variety, like the Reader's Digest; also a pencil.

Spectator is requested to place the magazine behind his back, open to any position, and with the pencil, make a cross on the page - close the magazine and return it to the performer. The performer now recalls the fairness of the page selection in the magazine, and the fact that no one knows on what page the cross appears, and thru which word the cross was marked.

Performer opens the magazine, locates the marked page, and reveals - and confirmed by the spectator - exactly where the crossed lines appear, and reveals the exact word as shown by the lines.

The performer now reveals - for the first time - his prediction on the slate or cardboard. As a variation from the written prediction, the performer can 'go into a trance' and verbally reveal the word, the same being confirmed by the marked page.

**Method:** Only a brief preparation is necessary. Use any magazine of the pocket size, a red crayon pencil, and a gimic pencil. The gimic pencil should be a duplicate of the real pencil in every respect. Dip the crayon point into varnish, and allow to dry. Pencil points should not be too sharp but slightly rounded.

Performer marks a cross on any page - in the last half of the magazine - and notes the word where the lines appear. This will be the forced word, and is the one used in the prediction.

In presenting the trick, magazine is given to the spectator and the gimic pencil. Spectator is asked to place magazine behind his back - open to any page, and draw a cross with the pencil. The gimic pencil does not leave a mark, so later when spectator opens the book, they see the only mark (yours), thinking it to be the one made by the spectator. The selected word is then revealed.

### ALTERNATE BOOK TEST

#### Mental Stunner #2

**Effect:** Performer gives one of several books to any spectator, then tosses a ping pong ball into the audience to any spectator. This spectator

is to call aloud the number of any page. This done, they throw the ball over their shoulder to any other spectator who calls another number to represent the line on the page. Again, the ball is tossed to any other spectator who states a number between one and twelve, to represent the position of the word in that line.

Spectator #1 locates the selected page, line and word, which he reads mentally. Performer requests that he concentrate on the word, and performer reproduces the chosen word on a large slate or cardboard.

Method: This effect is suitable only for stage or platform work. Off stage, an assistant has a duplicate set of books, and notes which one is to be used. As the page number is called, he immediately locates the page, then the line and number. He quickly writes the selected word on a large slate or blackboard, and standing in the wings holds it up so the performer can see it as performer picks up his slate.

The test can be done under other circumstances if the assistant can be concealed from the audience, and still hear the selection. In this case, the selected word is written faintly with pencil on the frame of a slate. A bit of stalling is required. Assistant brings on slate, hands it to performer and the trick is concluded.

#### BLINDFOLD CIGARETTE TEST

##### Mental Stunner #3

Effect: Different brands of cigarettes are collected by a volunteer assistant in a borrowed hat. Performer is securely blindfolded and the hat with borrowed cigarettes is placed in front of the performer.

Performer reaches into hat, withdraws a cigarette and hands it to one of the committee, who lights cigarette and merely blows the smoke towards the performer. Performer 'sniffs' the smoke, and correctly proclaims aloud the name of the cigarette. Same procedure is repeated with several cigarettes.

Method: Effort should be made to secure as many different brands as possible. Performer is legitimately blindfolded. Prior to presentation, the performer has placed a number of different brand cigarettes in a magician's cigarette dropper, concealed just under the edge of his coat, and remembers the sequence of the cigarettes, from the bottom up in the dropper.

Striking the dropper, performer gains the first cigarette in his cupped hand. Concealing same, he reaches into the hat, and withdraws the same cigarette and hands to a spectator to light. Of course, he knows the brand. This is repeated several times.

Fifteen or twenty cigarettes should be collected. Of course, there will be several duplicate brands, so the performer should also arrange to have two or three duplicates in the dropper. King size cigarettes will not operate in the dropper, and should be avoided, unless the performer wishes to use one, which can be stolen from a 'bobby pin', hooked beside the dropper.

~~At the conclusion, performer may pass the hat full of cigarettes to the committee with the compliments of the donors, or merely thank the donors for the cigarettes, explaining that is the way he gets all his cigarettes - for free.~~

#### BREAKING A COCKTAIL GLASS BY THOUGHT WAVES.

##### Mental Stunner #4

Effect: Here is a classic in mental magic. From several cocktail glasses, one is selected. This is placed in a transparent glassine or plastic bag to prevent injury or damage when the glass shatters. Assistant stands several feet from the performer, or in the audience, while the performer 'concentrates' on the glass. On command, the glass is HEARD to break, and does break in the transparent bag, proving 'thought control by mental vibration.'

Method: Some advance preparation and experimentation is necessary with this effect. However, it is so sensational when properly presented, that it warrants any amount of advance work. Not long ago, it was presented over the nation's radio networks, and proved a tremendous sensation.

Advance preparation includes securing several of the thin cocktail glasses. One of the glasses is broken (stem) in two or three pieces, also the bowl of the glass is broken in two or three places. The glass is then reassembled, using just the barest amount of rubber cement to hold the glass in its original condition.

Three to five glasses should thus be prepared, and placed on a tray. The glasses can be identified by their positions, as one, two, three, etc., and an honest selection can be given in this manner.

It may be necessary to break a number of glasses to secure three or four satisfactory ones for the test.

Performer places the selected glass in transparent bag, handling some carefully. The use of the bag is explained - so that the shattering glass will do no damage, but the glass is still visible to all.

The proper and only way to present this effect is for the performer to use a microphone, either lapel or stand type. Concealed in his hand is a small metal disc, known as the 'jumping flea'. This is 'set' by depressing the disc, and on command, the performer clicks the disc, making a sound exactly like the shattering of the cocktail glass. Or, a small metal 'cricket' will serve the purpose very well.

As the performer commands, and creates the 'breaking sound' the assistant gives the upper edge of the glass a severe thump with his finger, which breaks the glass. It is the COMBINATION of the SOUND and the actual breaking of the glass that creates a sensational effect.

As stated, considerable preparation and patience is necessary in preparing the glasses - BUT the effect is worth it.

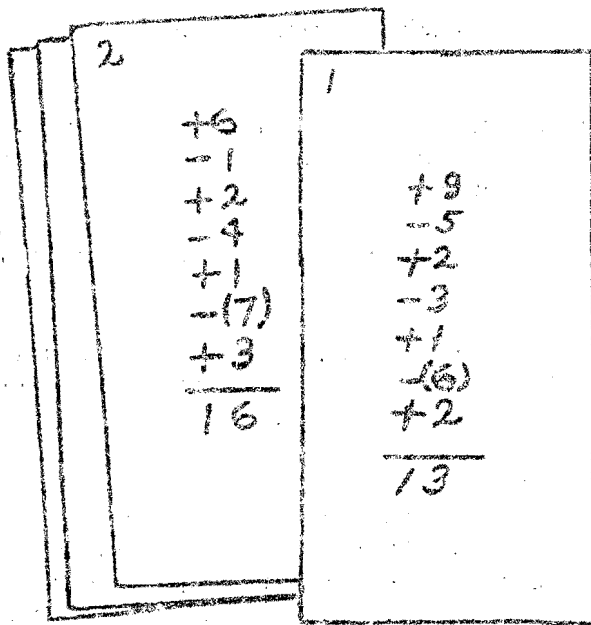
## NUMIRACLE

by E. C. Grant

**Effect:** The mentalist states that he will attempt a test in thought reception. Any three common articles such as a knife, pen, and watch are placed in a row on the table and are to be thought of as article number one, two, and three. A spectator is to concentrate on any one of the three articles. The mentalist then gives him various numbers to add or subtract to his thought-of number. The mindreader never at any time asks the spectator a single question; yet he finally tells the person what article he is thinking of and for a climax tells the total of the person's figuring.

**Secret and Routine:** It's a matter of elimination. The figures that the performer gives the person to add and subtract to his thought-of number successively lower his total until the person cannot subtract. When he states that he cannot subtract the performer knows what his article number is and thus the article.

You'll need a packet of twelve special cards that make it possible to eliminate any number from one to thirteen. The number in the upper left hand corner is the number or value that that particular card will eliminate. (See illustration.)



For the "3 Article Test", in which the articles are numbered one, two, and three, you use only the 1 and 2 cards. You will see presently why it is not necessary to use the 3 card. These two cards are placed in one of your vest pockets and you are ready to start.

Patter to the effect that 'at best, mindreading is a groping procedure, especially when the subject is untrained in the proper manner of concentrating his mind. The brain, to give off thought vibrations, must be stimulated to a greater degree than is necessary for normal thinking. You have found that a good way to stimulate a subject's mind for telepathic tests, is to have him work a mathematical problem, such as

simple addition and subtraction, while he is concentrating on the thought to be projected to the mentalist.'

The three articles to be used in the test are layed in a row on a table and explain that they are to be thought of as article one, two and three from left to right as the spectator looks at them. He is to concetrate

$$\begin{array}{r}
 1 \\
 + 9 \\
 - 5 \\
 + 2 \\
 - 3 \\
 + 1 \\
 -(6) \\
 + \underline{2} \\
 13
 \end{array}$$

$$\begin{array}{r}
 2 \\
 + 6 \\
 - 1 \\
 + 2 \\
 - 4 \\
 + 1 \\
 -(7) \\
 + \underline{3} \\
 16
 \end{array}$$

$$\begin{array}{r}
 3 \\
 + 5 \\
 - 2 \\
 + 1 \\
 - 4 \\
 + 3 \\
 -(7) \\
 + \underline{4} \\
 17
 \end{array}$$

$$\begin{array}{r}
 4 \\
 + 8 \\
 - 3 \\
 + 2 \\
 - 6 \\
 + 1 \\
 -(7) \\
 + \underline{5} \\
 18
 \end{array}$$

$$\begin{array}{r}
 5 \\
 + 7 \\
 - 4 \\
 + 1 \\
 - 6 \\
 + 2 \\
 -(6) \\
 + \underline{6} \\
 17
 \end{array}$$

$$\begin{array}{r}
 6 \\
 + 4 \\
 - 7 \\
 + 2 \\
 - 3 \\
 + 1 \\
 -(4) \\
 + \underline{7} \\
 14
 \end{array}$$

$$\begin{array}{r}
 7 \\
 + 6 \\
 - 2 \\
 + 3 \\
 - 8 \\
 + 1 \\
 -(8) \\
 + \underline{8} \\
 23
 \end{array}$$

$$\begin{array}{r}
 8 \\
 + 4 \\
 - 3 \\
 + 1 \\
 - 7 \\
 + 3 \\
 -(7) \\
 + \underline{9} \\
 22
 \end{array}$$

$$\begin{array}{r}
 9 \\
 + 5 \\
 - 7 \\
 + 2 \\
 - 4 \\
 + 3 \\
 -(9) \\
 + \underline{10} \\
 27
 \end{array}$$

$$\begin{array}{r}
 10 \\
 + 3 \\
 - 6 \\
 + 1 \\
 - 4 \\
 + 2 \\
 -(7) \\
 + \underline{11} \\
 24
 \end{array}$$

$$\begin{array}{r}
 11 \\
 + 3 \\
 - 9 \\
 + 2 \\
 - 4 \\
 + 1 \\
 -(5) \\
 + \underline{12} \\
 21
 \end{array}$$

$$\begin{array}{r}
 12 \\
 + 2 \\
 - 8 \\
 + 3 \\
 - 5 \\
 + 4 \\
 -(9) \\
 + \underline{13} \\
 30
 \end{array}$$

his mind upon any one of the articles. ~~Give him pencil and paper and tell~~ him to write the number of the article he is thinking of on the paper. You turn your back and secretly remove the two cards from your vest pocket. Refer to card 1 first. Tell him to add 9 to his thought-of number, then subtract 5 from that total etc. Give the numbers rapidly. The addition and subtraction is simple and the spectator can easily keep up with you and there's no use in dragging the effect out.

You will note that the sixth number in the column, in this case minus 6, is in parenthesis (); this is your key number and the crucial point of the trick. If, after you tell the person to subtract 6, he can't subtract, then you know his thought-of number is one and therefore article one. You don't ask any questions - if he can't subtract, he'll tell you so, but you do slide over this by saying, "Well ADD 6 then". To the suspicious, this gives the effect that you are just giving the numbers at random, and that is the effect that you wish them to get. Therefore, if he can't subtract, you tell him to add and then give him the next figure in the column. At this point you know that his number is one and the last figures in the column, under the line, show the total his figuring will have reached at this point (in this case 13).

If he was able to subtract when you gave him minus 6, then his thought-of number is either two or three. He subtracts the 6, adds the 2 and you now refer to card 2. Continue the same procedure used with the first card and when you reach (-7), if he can't subtract, his thought-of number is two and you finish as already described. If he can subtract, then his number must be three. Finish out the column and the total for the third article will always be the number that he thought of, in other words----- three. Give him at least one more number to add, for instance seven, bringing his total to ten.

If a person thinks of the third article, and often he does, he can subtract all the way and is really amazed at the final denouement.

#### OTHER TESTS

##### The Three Coin Test

For this test you will use the 1 and 5 cards.

Introduce a penny, a nickle, and a dime. Have someone select one mentally and write the value down on a slip of paper---1,5, or 10. Proceed exactly as in the "Three Article Test". The 1 card eliminates the penny, and the 5 card eliminates the nickle. If he is thinking of the dime, remember that his final total will be 10 and you give him one more number to add to this as in the preceding test.

This is a perfect test to use over the telephone. Call a friend and have him think of a coin as described. You finally get the coin and the total of his figuring, without asking a single question.

##### The Thought Card Test

For this test you will need all twelve of the number cards. These are as usual in your vest pocket.

A deck of fifty-two cards is introduced. Tell the person to think of any three cards that he wishes (of different values) and to remove them from deck and lay in a row face-up on the table. Say he chose the three of diamonds, seven of diamonds, and queen of spades. Consider these as 3,7, and 12.

Now he is to concentrate on any one of these three cards and to write its value on his paper. In this case, you turn your back and remove the 3 and 7 card from your vest pocket. Always eliminate the lowest values first. Proceed exactly as in the two preceding tests. In this case, if he is thinking of the queen his final total will be 12. Give him one more number to add to this as already explained.

To the uninitiated, this test seems impossible, as the values can change each time the test is presented.

Present these tricks seriously as telepathic tests and you will impress people as being a genuine mindreader. Guard this secret well, so that you may benefit from it for many years to come.

#### SENSATIONAL TELEPHONE TRICK

"No Questions Asked"

(Richard Himber)

We know that this is a sensational trick if you will please learn the following and try not to change a single word of the patter. Don't try to improve it, just learn the pattern as it is written, as every word has a meaning, either for misdirection or discovery of the card. Here we go. Call your party on the phone and say as follows:

Patter: Have you a deck of cards? Shuffle them thoroughly and place one card face down on the table in front of you. Place another card, face down, to the right of that. Place another card on the first card. Place another card to the right of it on the second card. Continue alternating the cards in this manner until you have a big bunch of cards. You may stop whenever you wish, ending on either pile. NOW PUT THE REST OF THE CARDS IN YOUR POCKET. Pick up a bunch of cards from the left hand pile, look at the bottom card of the bunch you have in your hand and place this bunch on top of the right hand pile. Now, let me know what the cards in the left hand pile are, starting at the top, one at a time. (As they tell you the cards, list them on a piece of paper in front of you. When they have reached the end of that pile, you say:)

Your card is the four of ----- Hey! wait a minute - your card isn't in that pile, your card is in the other pile. Put the little bunch in your pocket with the rest of the deck. Read the cards in the other pile with YOUR CARD in it starting at the top, one at a time. (Start listing the cards in



the second pile on the piece of paper in front of you. If they've listed five cards in the first pile and 15 in the second pile, you add the two together giving you a total of twenty. Divide this in half which gives you ten. This is important, after he has read the first pile, list the second pile right under it and in totaling the number of cards read to you, you naturally include both piles. The tenth card is their card. If the total is an odd one - such as nineteen, all you have to do is to add one, giving you an even number to divide by and the tenth card is still their card. If the total is 21 or 22, then the eleventh card is theirs. You never tell the spectators the position of the card). You just say: Remember I don't know a thing and I haven't asked any questions and yet I'll tell you your card!!!

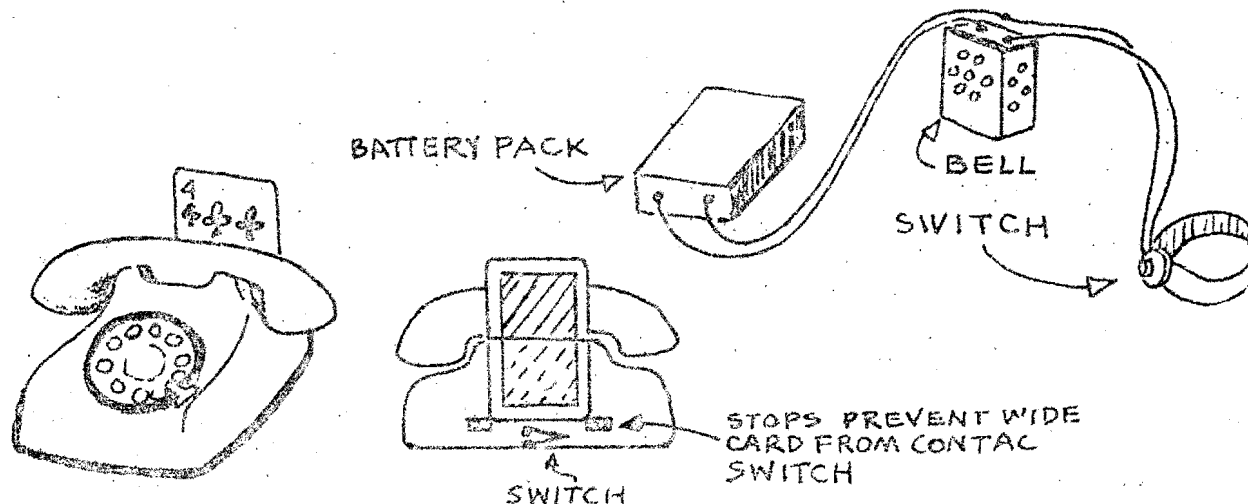
You name it and hang up the phone --- the trick is finished.

For example, the first pile has 2S KD AH 2C 3C. List them below from 1 to 5. The 2nd pile has 14 cards such as 3H 6S 9D QC 5D 8D JD JH 10C 7S 4C QH KC AD. You list them from 6 to 19. Total of two piles is 19, add one, divide by 2 and your answer is 10. The tenth card is the five of diamonds, the selected card.

### "A MEDIUM CALLS"

(Inzani-Henley Magic Studio)

Effect: In brief, a spectator freely selects a card and mixes it with a number of the remaining cards, all of which are then placed into the slot in front of the telephone receiver rest one at a time. After several cards have been inserted, the telephone suddenly rings and the card in the slot at that moment proves to be the selected one. At no time does the performer know what card has been selected, and the spectator may, at any time during the routine, exchange his card for another. The 'phone rings for the chosen card only.



APPARATUS SUPPLIED. A gimmicked telephone, a body ringer and a pack of cards 39 of which have short corners.

For the first routine only there is no need for the body ringer to be worn, but for the other two it should be affixed as follows: With the battery in the back hip pocket, the lead runs up, over the edge of the trousers and down the inside to the bell which should be strapped about four inches above the right knee. From there a short wire runs to the push-button which should be tied to the side of the knee itself, so that when the left and right knee press against each other, the button is depressed, thus making the bell ring. It may be found necessary to make certain adjustments to the positions of the push-button and bell strap in order to obtain best results.

With the body ringer in position you are set for routine 2. (See later).

#### Routine one

To start, have the 'phone on a table and the deck of cards face down in your hand, the short cornered cards beneath the normal ones. After enlisting the aid of a spectator, fan the lower three-quarters of the pack so that he is forced to select one of the short cards. Request that he look at it and show it to the audience. This done, ask him to give you a number between one and fifteen but not too large. Whatever number he chooses, deal that amount of cards from the top of the pack onto his hand, asking him to mix his card amongst the others so that no one, including himself, knows the exact position of the chosen card. The position now is that he has, say nine cards in his hand, one of which has a short corner, the selected card.

After showing how the telephone rings, by pressing the button, explain that your 'spirit guide' will reveal the chosen card by supernatural means. (The spiel given to the audience is entirely up to the individual). The preliminaries over, ask the spectator to stand close behind the 'phone and insert the cards one at a time, backs to the audience, in the slot, removing each one before placing in the next. The cards that do not ring the bell are placed, say, to the left of the 'phone and the one that does ring is placed on the opposite side. When the short card rings the bell ask the spectator not to look at it but to continue placing the cards in the slot. This shows without actually saying so, that the guide rings the bell for the selected card only, and not for any other. This applies always, even if the chosen card is the first to be inserted. Should you happen to notice before the spectator starts, that the short card is on top, ask him to give the packet a final cut, thus bringing his card to the centre or thereabouts. If possible, say nothing after he has begun inserting the cards into the 'phone. Tension builds up a bit and suspense is suddenly broken by the sharp ring of the bell.

N.B. To ensure that contact is made inside the telephone, ask the spectator to rest his forefinger on each card when he has placed it in the slot. There is no need to give a reason for this; the spectator usually does as he is asked, but in case of emergency you can always say something to the effect that it is to promote sympathy between him, the card and the spirit guide.

#### Routine two.

EFFECT: As in the first routine, the spectator selects a card and mixes

it with a number of others. However, instead of inserting them in the slot, he whispers their names one at a time into the mouthpiece of the receiver, and when he says the name of the selected card the telephone rings.

As mentioned earlier, the body ringer is used to bring about this startling effect. With it strapped to your leg as described, all you need is the 'phone and an ordinary pack of cards. Force some card which is easy to distinguish when whispered, like the six of diamonds and after the spectator and the rest of the audience have noted its value have it mixed with a number of the remaining cards as before. Again you talk of your 'guide' and demonstrate how the 'phone rings. The spectator is now asked to lift the receiver and, having moved away from the set the full length of the flex, to face the audience. Later, when you use the body ringer, this distance helps to prevent him from pinpointing exactly where the sound comes from. All he has to do now is lay the packet of cards face down on the table and lift them one at a time so that the audience can see the faces before he says the value and suit into the mouthpiece. (Demonstrate here if necessary). This prevents a wise guy from miscalling his card in an attempt to catch you or your 'guide' out. When he says his card press your knees together slightly and the bell will ring.

After the preliminary choosing etc. you should stand near the phone, but not too close, so that you, the 'phone and the spectator are more or less in line. If he stands to the right of the 'phone and just behind, you should stand to the left and also a little behind it. By standing in the wrong place, either the audience or the spectator assisting you will realise that it was not the telephone that rang.

While the spectator is speaking into the mouthpiece, look at him; but when you have operated the body ringer, look down at the 'phone as though it had rung. Only then should you verify that the card at that moment in the spectator's hand is the selected one.

Should you wish to shuffle the cards before having one selected, do it as follows. Undercut all the short cards and shuffle them off onto the normal ones. Then undercut the normal ones and shuffle them off onto the short cards. The position is now the same as it was to start with.

For elaboration one could have the telephone resting on a sheet of plate-glass either resting on the backs of two chairs or suspended from the stage flies, to give the audience a clear all round view, thus eliminating from their alleged minds the possibility of a connection between the 'phone and someone off-stage.

#### TWIN PREDICTION MIRACLE (Balducci)

#### Directions:

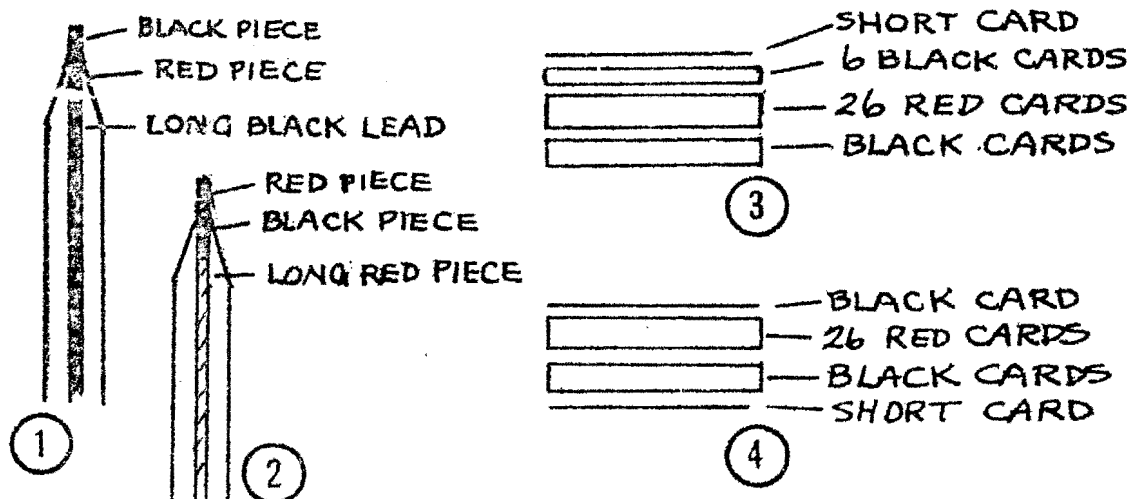
Two ordinary ~~propel~~ and ~~repeal~~ pencils are used which have been prepared as follows:

Break off two small pieces of the red lead about 1/4 of 1 inch long; also two pieces of the black lead the same size as the red ones. Now place short red piece in front of long black piece followed by a short black piece in black pencil. (as shown in Fig. 1). Prepare the red pencil in the same manner with the exception of having black piece first. Have long red lead, short black and short red at point (as in Fig. 2). Stack cards (as in Fig. 3).

#### METHOD OF PERFORMING

Have stacked deck and pencils on table. Call for two (2) assistants. Calling them "A" and "B". Ask "A" to think of a number between 1 and 25. Then pick up stacked deck and explain that you wish him to count to that number which he has in mind and remember card at that number, counting cards one at a time on the table face down. Performer then demonstrates this move by counting the first 5 cards from the top of the deck to the table, turns up 6th card, looks at it, lays it face down on the other five cards counted on the table and places remainder of deck on top of the 6 cards. Now the cards are stacked (as in fig.4). Before "A" counts, the performer says: "I shall write a prediction with the red pencil". While saying so, propel red pencil until small red lead drops in palm of hand. Write name of black card which is now on top of deck and also the name of "B", the second assistant with short black lead. Then place folded slip in glass tumbler. Propel small black lead out of pencil and place it on table.

Now "A" counts down to the number he has in mind while your back is turned. "A" places rest of deck on top of the selected card. Then you face "A", pick up deck, riffle to short card bringing it to the bottom. Sight the top card which is the red card that "A" selected. Pick up black pencil and propel until small black lead falls into your palm, then write name of red card which is now on top of deck and also the name of folded slip in glass tumbler. Propel small red lead out of pencil, and place it on table. Ask "B" to count down to the same number that "A" had in mind, counting one card at a time on the table. Remember card at that number and place rest of the deck on top of selected card. The trick is now finished. Let them take out the predictions from the tumbler by themselves. Shuffle pack; cards and pencils may now be examined.



## DR. Q'S SIGHT UNSEEN

This is Dr. Q's method of seeing while heavily blindfolded. And we are more than pleased to present the good Doctor's own inimitable presentation of this mighty mystery effect. The latter is, indeed, more important than the method. For, of the latter there have been several, most of them dependent upon being able to "see down the side of the nose" after a heavy blindfold has been put on.

In this Dr. Q's method varies but slightly, if at all. The Doctor uses the following.

1. Two borrowed half dollars.
2. Four strips of 1" wide adhesive tape, each 5" long.
3. Four strips of 2" wide adhesive tape, each 6" long.
4. A 27" square of very heavy, dark silk cloth, hemmed at edges.

If the reader's face is small, the inch wide strips should be but 5" long; the 2" strips but 5" long and a regular linen or silk pocket handkerchief may be used. A trial will determine just what is needed.

Dr. Q recommends always first treating the eyebrows and eyelashes with just a little oil or white vaseline prior to the performance. Also, some facial astringent, such as Palmer's lotion or even witch hazel or diluted alcohol should be available for use afterward in order that the face may be relieved of the "sticky feeling" which will naturally result after the tapes are removed.

What follows is the proper method of having the blindfold applied. This application is done by two spectators, preferably qualified doctors, who are part of the committee of ten or twelve which committee the performer has invited on the stage and which is seated behind him in a sort of half circle. Tapes have previously been cut to size and are stuck loosely against the top edge of a small table or stand which is in front of the committee and just behind the performer. The dark silk scarf, or large handkerchief, is also on the table.

1. Place a borrowed half dollar at the center of one of the 1" wide tapes. It is pressed against the sticky side.
2. This is placed over the left eye, coin over the eye, and tape stuck on from the hair line at the center of the forehead to the base of the left cheek bone.
3. Another 1" tape is placed over the left eye running from the hair line at the left temple, over the eye, and down to the left lower nostril of the nose. Thus an X of adhesive tape, with a half dollar at the center, has been formed over the left eye.

4. ~~With the two remaining 1" tapes and another borrowed half-dollar the~~ right eye is similarly treated. Now there is an adhesive tape X over both eyes with a half dollar at the center of each.
5. A 2" strip is placed over the eyes from temple hair line to temple hair line. This covers from about an inch from the forelock hair line to the middle of the nose.
6. Another 2" strip is placed just below it, coming almost to the tip of the nose.
7. A third 2" strip is placed on so that it comes just to the tip of the nose.
8. The fourth 2" strip is placed on "in any way, gentlemen, that you see fit." Usually it is placed right over the eyes, from one sideburn to the other.
9. The committeemen are requested to "press the tapes well down into the eyes."
10. During all of the preceding operations the eyes have been held shut tight!
11. The scarf, or large handkerchief, has been folded over several times so that it is but about three inches wide. This placed over the tapes and tied, tightly, behind the performer's head. This completes the blindfolding process.
12. Open your eyes and you will be surprised to find that due to the bridge of your nose making it quite impossible for any adhesive to be permanently affixed to the skin next to it that you will be able to see, quite well, down the sides of the nose. (Should there ever be a temporary inability to see, this may be remedied by putting the hands up with the fingers on the outside of the blindfold and the thumbs going underneath and deliberately easing the pressure of the adhesive a little while saying, "I want to make certain that you tied the scarf good and tight. Yes, that is quite alright."

We are now ready for Dr. Q's presentation, which we again present to you step by step. Remember, on stage in a half circle behind you are ten or twelve ordinary chairs. About four feet in front of the center chair is a small stand with the tapes and scarf, or handkerchief. You are now ready to begin.

1. "Ladies and Gentlemen, tonight I wish to attempt an experiment in something of quite a different nature. I call it the Magic of Tomorrow, or the magic of the mind. I will need ten or twelve men and women on the stage to assist me. Nothing will be done to embarrass you in any way. You will simply serve as a small body of investigators and helpers who will aid me in getting results. Please .... let's have ten or twelve, quickly. We need both men and women. Thank you, all of you, for coming. And won't you be seated in these chairs?" (Committee is seated).

2. ~~"How many times in your lives have you said, or heard it said "sight unseen?"~~ Hundreds, I'll wager. For example, you've said "Why, I'd buy it sight unseen." Or, 'he offered \$100 for the machine, sight unseen.' But have you ever stopped to analyze the true meaning of the words ---- sight unseen? Or, conversely, unseeing sight? Both cases refer to a certain knowledge obtained without the use of the eyes. Call it 'hunches', 'intuition'---- 'extra sensory perception' or what you will, there is a distinct possibility of human beings being able to see without the use of the eyes. Let's try an experiment, but first, may I borrow two half dollars." (Get these either from the committee or from spectators in the audience. In event none are quickly forthcoming you may use your own, or instead, may use square cotton pads sold under the trade name "Couettes," or the front covers of two books of paper matches, two folded business cards, in fact, almost anything of a similar size.)

3. "Are there any Doctors or Nurses in my committee, or in the audience, or anyone trained in first aid work? (If so, use them. If not, use any two members of the committee.) I wish you would blindfold me so that I cannot possibly see." (Now have yourself blindfolded as set forth hereinabove. The persons doing the blindfolding will do exactly as you wish provided you gesture with your hands as to what you want done. For example, when you want the 1" tape with the coin in the center placed across the left eye, gesture with the left hand from the center of the forehead to the left cheek bone. Also, you can help put the tapes in place. If you should have two people who simply will not obey orders, dont worry. Remember, there isn't much that they can possibly do to keep you from seeing if you keep the eyes shut while the taping process is going on.)

4. "Are you completely satisfied? Now I wish to have two things done. First, will each one of the committee hold out, on his or her outstretched palms some object for me to identify? It may be common, or uncommon. Anything at all. Do not shut your hand over it for I do not pretend to read your minds. That I shall demonstrate later. This is purely an exhibition of seeing without the use of eyes. Second I shall need a guide to assist me to walk from one end of the committee to the other. I should really hate to walk right off the stage and fall into the laps of the audience. Please will someone help me? Just take my elbow and lead me, slowly, to the first person at my left." (As you are led, keep the eyes closed. This will make you simulate real blindness in a way in which you could never act it.)

5. Be led from one committee man to the next, describing the object, or objects, held by each. Also, you can describe his or her clothes, appearance, jewelry he is wearing etc. We must emphasize these important points.

- A. Point out three or four times, that you never touch the object; that your hands are more than a foot away from the object.
- B. Never, never, never describe an object with the head tilted back and while looking right at it. Get a good glimpse of it while you are still a foot or two away, then slightly turn your back on it and describe it while:
  1. your hands are behind your back and
  2. you are sighting the next article.
- C. Never miss a trick. If the person is holding a bill in such a way that you can see the serial number, by all means give it; similarly

with the date on a coin, the initials on a watch, the name and address on an envelope.

D. Enliven the proceedings all you can. Inject a quip where you can. If a hard looking man holds out one of those round cigarette lighters say "Ah, he's holding a lipstick. Oh, no. That's a lighter. I am sorry."

6. If some one person is holding out some thing unusual ask him or her, to keep on holding it until you get back to them. Use this as a finish. With your back to the person holding it you begin to describe the person and the article, removing first the scarf, then the tape as you do so. Finally, as you come to your very last words you dramatically peel the balance from the face, raise it high in the air, drop it into the hands of one of the men of the committee and take your bow.

7. Excuse your committee, endeavoring to shake hands with, and thank, each one. When they are seated, say "Thank you, every one of you - both members of the committee and the audience. Without your assistance it is certain that we could have obtained no results at all." This will give you another chance for applause.

Dr. Q likes to conclude his presentation with 'a little more difficult experiment.' Sometimes he uses a Petrie Lewis metal card box (or as Doctor terms it, a Roterberg card box) in the secret compartment of which is a bill bearing a serial number which the Doctor has memorized. At the conclusion of his performance, but while still blindfolded, he borrows a bill; has it twice folded and placed in the upper part of the box, which latter the Doctor holds behind his back at all times. He then closes the lid and immediately has a try at "reading the serial numbers through solid metal." Naturally, he reads the numbers on his own bill and it is that that is revealed when the committeeman opens the box. Those familiar with this apparatus will realize that after the change it can be subjected to any amount of inspection and the secret will not be revealed.

On occasion, Dr. Q goes one step farther and arranges, quite openly, for three prominent citizens to act as head committee men. He says to them, "On the stage I will ask you to each think of some object which you will place in a box, or any other receptacle which you wish. Now, so that the program will go without stage waits or pauses, I want you to each think of something, right now. Please don't tell me what it is. Have you done that? Good. Now just jot down these things so that you will not forget between now and the time of the performance. I don't want the paper. Tear it off and keep it with you so that you'll be sure and remember. I'll really appreciate your helping me in this way."

"You've guessed it. Dr. Q has them write on an impression board or an Anna Eva Fay tablet. Later he simply has to read the carbon impression, or develop the Fay underpad, and he has all the information he needs. The good Doctor builds this up as mindreading and assures us that not once has a committee failed to cooperate whole-heartedly with him. And especially since the Doctor is always nice enough to give each of them four or five good seats to the show.

During the show, and at the end of "Sight Unseen", Dr. Q asks the three chief committeemen to step off stage, or in an adjoining room and "place



any three objects in a box, hat, in your pockets or wrap it as you wish". This they do, bring the box or parcel back to the Doctor who describes the contents - as prearranged without going near the object.

ABE GORDON'S

SEALED PREDICTION

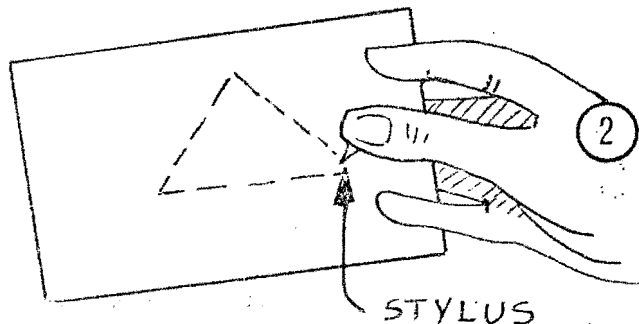
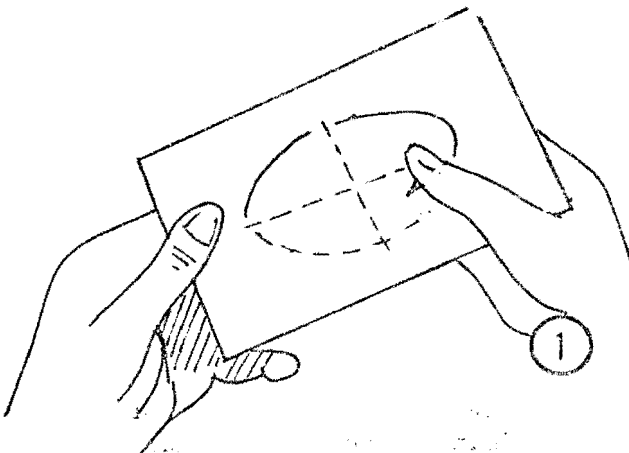
Directions by ED MISHELL

There is no doubt about it, mind reading is here stronger than ever. Here is a thought transcription trick that's sure to shock your audiences into the realization that mind reading certainly must be a fact and not a myth. Performer hands spectator a sealed envelope with the explanation that he has made a prediction and sealed it in the envelope and that you would like him to hold the envelope up in full view while you conduct an experiment in thought transcription. Another spectator is approached and given a black card and a white crayon pencil and requested to think of any E.S.P. design or draw an original design of his own choice on the black card and hold it up so all can see. The prediction envelope is now opened and card shown to the audience to have the very same design that spectator drew on the other card. You need a quantity of white envelopes. Paste a piece of white "carbon" paper inside the envelope. (A supply of white "carbon" paper is also required.)

Also needed are pieces of black cardboard. One piece of the black cardboard is placed in the envelope, black side against the white "carbon". Of course, this preparation is all prior to your performance. Seal the envelope and hand it to a spectator who holds it in full view of the audience. You explain that you have made a prediction and have sealed it in the envelope.

You ask another person to take the white pencil and draw any design, E.S.P. character or to write any number on another black card, of course without your knowledge, and out of your line of vision. You then take the sealed envelope from the spectator, who has held it, and ask that the second participant show the design to everyone. This gives you ample time to duplicate the design, holding the sealed envelope in your left hand and thumb stylus. This you have attached to your right thumb. You need to only scribe the design on the face of the envelope, as in Figure #1.

This can also be done one-handed. Hold the envelope, as in Figure #2, on the face of the envelope, right second and third fingers at back of envelope.



~~Right thumb on face of envelope, with thumb stylus affixed, does the dirty work.~~ This was an idea of the late Al Baker and we are happy to be able to reveal this secret to you.

Then you can give the envelope to anyone to open, or open it yourself and both designs match!

#### DR. Q'S HYPNOTIC ACT

We wish first to warn the reader not to let the extreme simplicity of Dr. Q's unique hypnotic methods scare you from using this sensational act. Give it a try on your very next show, and we feel sure you will keep it in the act ever after. Dr. Q's hypnotic Act has been successfully performed before every type of audience....its daring audacity being the key to its very brilliance.

The good Doctor always presented this hypnotic act as an interlude in his magic and mental program . . . as such, it is extremely effective precluded with this introduction.

"And now, friends, from the magic of the hands, let us turn for a few moments to the magic of the mind. The study of hypnotism has claimed human thought for centuries, but it has only been in comparatively recent years that a real appreciation of its marvels have come to be recognized. For, as you have undoubtedly read in the many current articles now appearing, hypnotism is now being practiced in our foremost hospitals and colleges with almost miraculous results both curatively and psychologically.

"Tonight, in just a moment, I am going to invite a few volunteers up on this stage to participate in some demonstrations in this remarkable phenomenon called hypnotism.

"First, however, I should like to remove the old superstition that to be hypnotized a person must have a weak will. Such has now been proved by science to be a complete fallacy. Indeed, some of the very best hypnotic subjects have been persons of very high intelligence, and vivid, creative imagination. So, tonight, when you volunteer for these demonstrations, you may rest assured that you are placing yourself amongst the very best of intellectual company.

"And furthermore, I want you to realize that I shall treat every person who comes on this stage with the utmost in courtesy and respect. And, by the same token, I merely ask that you give me your earnest cooperation and attention.

"And now, without further ado, I wish to invite a few of you gentlemen up on this stage to participate in these demonstrations in hypnotism. Will four or five gentlemen please step forward? Thank you, sirs."

You will find that this introduction sells your audience almost instantly on the fact that you know your subject, and interests them intently in what you are about to do. Also, it places the volunteers at ease in coming upon the stage, removes them from any later criticism that their will was weak, and places them in a frame of mind to work along with you. Which point is most important in applying the Dr. Q Hypnotic Method.

~~Having secured four or five volunteers on the stage, have them stand in a row about two feet apart. Go to the one on the left end of the line (as you face them), and turning your back deliberately on the audience, place your left hand on the back of his neck, at the base of the brain, and squeeze gently, but at the same time firmly.~~

In assuming this position you will be facing the subject squarely, so look him directly and earnestly in the eyes while your free right hand makes gentle pass-like gestures in the air, and you whisper (simply speak in a low, soft voice . . . this will carry clearly to the subject but will not reach the ears of the spectators in the audience) to him:

"We are going to have some good laughs on the audience and fool them ... so when I tell you to do some funny things, do exactly as I secretly tell you. O.K.? Swell!" (Then deliberately wink at the spectator in a friendly fashion.)

The psychological effect of such a proceeding is to render the man a willing dupe to your ends. Your stance, with the pressure upon his neck puts you in a position of dominance. This coupled with your position as "master of the stage" will render him amenable to do exactly what you tell him.

Then, too, your words to him are in the form of a "whispered confidence" of producing laughs on the rest of the spectators in the audience. The volunteer thus begins to feel important that he is in on a secret, and is to become "part of the show."

Your bold "O.K.,swell" . . . implies his automatic acceptance of willingness to follow your instructions, and your parting WINK cinches the spirit of "good fellowship" between you. Handled thus, any spectator that happens to come up on the stage quickly becomes "a perfect hypnotic subject" for your demonstrations. Dr. Q is certainly to be commended for developing this perfectly brilliant psychological method of "handling" the subjects.

Proceed next to the second spectator in the row and repeat exactly your instruction. Take the same stance with him, and say the same words - just as you did with the first subject. Possibly this second spectator may have heard a bit of what you whispered to the first person. If so, he will simply "catch on" that much quicker.

Then go to the third spectator and proceed likewise with him. Just before you leave, however, whisper, "After I shake your hand and let go - make your palm stick to mine."

Step a bit to his side, and, as tho it were a friendly parting gesture, take his right hand in yours and shake it. Move the hands around a bit, and then open your fingers, at the same time pressing your palm tightly against his. Push your palm up so it forces his arm back. This tends to "set" your whispered instruction in his mind, so when you now pull your hand down, as tho to take it away, he will follow right along with you exactly as if his palm were really glued to your own.

This is very funny, and in a second's time the fun will commence, and the spectator will begin to get a big "kick" out of all the laughs he's

creating and will really stick to your hand in earnest, just as tho it were actually hypnotically stuck. If you wish you can even try shaking your hand free from his, but he'll follow right along -stuck tight! The audience will HOWL! Then suddenly give him a tap on the neck (as tho snapping him out of the hypnotic influence), and with a loud "All right" jerk your hand free.

This demonstration, funny as it is in itself, is performed, at this time, for a very important purpose. It shows the other volunteers the kind of actions that are going to be expected of them . . . thus gets them all expectant awaiting to follow your whispered commands.

Then quickly proceed on to your next volunteers and give them the same whispered instructions to do whatever you tell them . . . you are now ready to go into the Hypnotic Routine.

First, however, let us consider for a moment just what has been the audience's reaction to all of this. To them it looks like you are hypnotizing the subjects, and since that is what they are expecting you to be doing it all passes naturally. The audience sees your stern position as you gaze into the eyes of the man, the mysterious passes your right hand is making in the air, and even the mumble of whispers seems to them the expected "hypnotic formula" used in hypnotizing.

Since you are whispering so softly that only the subject you are directly in front of can clearly hear your words, the audience has no chance whatsoever of knowing what you are saying . . . and since they have no idea as to just what is going to happen, they have no cause for the least bit of suspicion. Their attitude is one of eager interest, waiting for something amusing to happen.

The whole "hypnotizing" proceedings with the first two subjects take place so rapidly that it is completed before anyone has had much chance to give it critical thought. And then, the funny demonstration with the "stuck hand" is such a big laugh that it covers up the little remainder of the time it takes to get to the rest of the subjects in the line.

After that first test, the spectators will be more than ever on their toes, eager and expectant, to see more of your "hypnotism."

This building of audience acceptance is another ingenious aspect of the Doctor's Hypnotic Method . . . for not only does it psychologically handle the subjects on the stage, but it also psychologically handles the audience.

#### Dr. Q's Own Hypnotic Routine

Having instructed each of the volunteers secretly, as has been described, Dr. Q next would dash back to the first spectator in the line and whisper, "When I clap my hands fall down." He would give these quick instructions in a flash without even so much as stopping in front of the party, and then pass right on to the second spectator in the line.

~~Pausing before this spectator he would raise his hands and clap them~~ and the first spectator would fall down. While clapping his hands thus, and during the laugh on this unexpected occurrence, he would whisper to the second spectator, "When I pick him up, you fall down."

The Doctor would then rush over to the first spectator and pick him up from the floor, and the second spectator falls down. As he picks up the first spectator he whispered, "When I pick up this other fellow you fall down again." Then picking up the second spectator, the first would fall down again.

He would then shout loudly, "All right, all right . . . it's all gone!" and go over and help the first subject back on his feet.

It is impossible to describe how funny this demonstration appears to the audience. You will have just to try it to appreciate its value. You'll find that your audience will positively howl . . . and the more they howl, the better your subjects will respond to your whispered instructions.

Dr. Q during this laughter on his "Falling Test", would go to the third subject (the one he had previously used on the "hand sticking") and shake his hand while he whispered, "Make our hands stick again". And the subject's hand would become again stuck to his. Dr. Q would then bend over, and placing the subject's right hand flat on the floor would go through the motions of nailing it to the stage while he whispered, "Make it stick there."

The subject would then vainly try to pull his hand free, until the Doctor hit him gently on the back of the neck as he said loudly, "Alright, it's alright".

While the subject was trying to pull his hand free of the stage, Dr. Q would go to the fourth subject in the line, and while standing directly in front of this spectator request him to open his mouth wide. He would then whisper for him to keep it open as tho it were impossible to get it closed. Stepping aside, the audience would see the subject with his mouth stuck wide open. Dr. Q would even tell the subject to try hard to push it closed with his hands.

Few things could be funnier, and the audience howled louder than ever with laughter. During this laughter Dr. Q would release the subject pulling on his hand stuck to the stage, and rapidly move on to the last subject in the row. Standing in front of this man he would raise his right hand and place his thumb against the tip of his nose, while he quickly whispered. "Hold it stuck there." The subject would then appear to try in vain to get his thumb away from the end of his nose.

Quickly Dr. Q would leave this last subject with his thumb stuck to his nose, dash over to the first subject in the row, and lead them over to the side of the stage or wall. Placing his hand against the wall, he'd whisper "Keep it stuck."

Dashing back to each of the remaining subjects on the stage, he'd command each in turn to open their mouths wide, and then a whispered cue to "Keep it stuck."

By this time, there is so much action heaped each upon the other, and the audience is laughing so loudly that you will find in working the act that you can almost give your instructions out loud. In fact, your subjects will so have caught on as to what is expected of them and be having such a swell time in making the audience laugh that they'll do anything you suggest at the slightest provocation. In fact, you can abolish the whispered instructions almost entirely and proceed right into the role of a hypnotist giving suggestions as: "Open your mouth wide. It is stuck, you cannot close it." As you look steadily at the subject while giving such suggestions, give him a wink.

Doctor Q would thus go from subject to subject until he had a row on the stage standing with their mouths stuck wide open. Then going quickly to each one, he'd apparently snap them out of it by a gentle tap and a loud "Al-right, it's all gone!" At the same time he'd whisper to each, "When I clap my hands fall down."

Doctor Q then would thank the subjects for volunteering help in the demonstrations, and ask them to return to their seats. As they left the stage he'd watch them carefully, and when some were in the aisles and others on the stairs, he'd clap his hands together loudly... and the subjects would fall down in a heap wherever they happened to be! Thus providing a perfect climax for a perfect act.

The foregoing is the exact hypnotic routine as performed by the celebrated Dr. Q. Of course, the reader can work out his own routine in any number of countless variations, for in applying this method numerous tests will suggest themselves to you. However, don't make the mistake of performing too many demonstrations. Just do a few and let it go at that. Personally, we doubt very much that Dr. Q's own routine can be very much improved upon. Performed with showmanship, it will positively provide the magician with a few minutes of utter amazement and humor that his audience will never forget.

Before we proceed to Dr. Q's Challenge Hypnotic Method, we should like to call the reader's attention to a very subtle method in the Dr. Q method of giving whispered instructions. Note how all instructions are given under the misdirection of some larger action, and how all instructions tend to be "one-ahead" of their occurrence . . . so, that while the audience is laughing at one stunt a new one is being set. Thus, when it later transpires it appears to occur spontaneously.

### Challenge Hypnotism

Occasionally, altho very rarely, you may run up against a person who is refractory about entering into the situation with you and the following of your instructions. Dr. Q would always get around any such difficulty by resorting to the following secret method of putting the subject to sleep against his will.

Standing directly in front of the subject, push his head well back with your left hand on the front of his forehead. Then place the thumb and

~~first finger of your right hand directly on his exposed throat, just above the adam's apple.~~ You can quickly find the exact spot by the feel of the blood pounding thru the veins in his throat beneath your fingers. Push firmly in upon these veins, at the same time requesting the man to breathe deeply. (Even if he doesn't wish to comply, he'll be largely compelled to breathe deeply in order to get air in such a position.) Maintain this pressure upon the veins in his throat for a moment, and at the same time push his head farther backwards . . . and carefully watch your subject.

You will find that he will suddenly go limp. Catch this moment and shout loudly, "SLEEP" and let him drop to the floor in a heap.

Step aside to give the audience a chance to see the "hypnotized" man on the floor. Then quickly bend over the subject and hit him gently on the back of the neck while saying in a loud voice, "Alright now, wake up now . . . wide awake!"

After that demonstration you will find that that subject will be most docile and willing to follow whatever whispered instructions you care to give. It also serves to impress the other subjects on the stage to the end that they'd better cooperate along with you - or else.

(This Challenge Method works through the device of cutting the blood flow to the brain, and thus saturating the brain with carbon dioxide - producing unconsciousness. Handle it with caution . . . as soon as the subject goes limp release your pressure upon the veins in his neck and let him drop to the floor. Since the effect of the unconsciousness is only momentary, for effect, bend over the subject and apparently snap him out of the "hypnotic trance" before he comes to of his own accord.)

Herewith we have given you all the secret methods and insights to the performing of Dr. Q's Great Hypnotic Act. We should like to mention, however, that if the magician prefers, he need not necessarily present this as a special feature demonstrating hypnotism. In fact, he need not say a single word about hypnotism. In fact, he can simply have a few spectators come up on the stage to assist him with a magical stunt, and then suddenly slip into his hypnotic routine.

To the average public, a magician and hypnotist are very much one and the same, so your spectators will quickly catch on to the idea that you are hypnotizing the volunteers, even tho you never so much as say a word to that effect.

In closing, we hope that you will give this great act a try on your very next show. It will create an impression on any audience far more than almost any other trick or illusion. And once you use it, it'll be a "must" on every program you ever do in the future.

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## INCREDO BOOK TEST

Orville Meyer

Here is one of the simplest, yet one of the most startling book tests ever devised. Do not be misled by the simplicity of this method. One or two trials will show you that its effectiveness is all out of proportion to the bold method involved.

Go to a nearby drug store and buy two duplicate copies of a paperback book. The only requirement is that the page numbers appear at the top outer corners of the book and not at the bottom or at the top center.

The principle of the test is this: holding the book closed, with the front cover toward you, approach someone and ask him to push open the book somewhere, look at and remember the first word on the page he sees. This forces him to look at a left-side (even-numbered) page. As soon as he does this you release your hold on the book, let the person keep it, and you walk away. Yet you can immediately reveal the word in any of several ways. The secret is that as they push open the book to look at a word you spot the page number of the opposite page (this will always be an odd-numbered page) because of the way you are holding the book. That is all you need to know for the moment. Now here are three ways to utilize this knowledge, and other ways will occur to you as you experiment with the test.

1. You return to your table and pick up a large pad on which you have written lightly each even page number and its corresponding word. Then you proceed to apparently read the spectator's mind, spelling out the word with a large black crayon. You could write the cues with a very fine pen on a small piece of paper and paste this around the crayon as its wrapper.
2. Before the program, quietly take a member of the audience aside and ask him to "think of a word", and then utilize the book as outlined above, but ask him to keep his finger in the break he pushed open. As soon as you give him the book, turn your back and ask him to look at the word again and also remember the page it is on as you will check with him about it later. Leave the book with him. During your act, say something as follows, "a few minutes ago I gave a book to some one in the audience. Who has the book? You, sir? I am going to ask you to concentrate on a word in that book . . . one word in many thousands. Do you have a particular page in mind? (Note that you do not ask him which page; this will really confuse the audience.) Would you open the book at that page, sir, and concentrate on the first word on that page?" You can now reveal the word for, of course, in the interim you looked up the word in your duplicate book. If you wanted to go to a little more trouble at the start you could allow him to indicate a line and a number to indicate which word in that line. Then he would push open the book which you would release as soon as you caught your clue. This would get away from the usual "first word on the page."
3. A quick presentation I have used successfully is this: as soon as he



reads the word (and you get your clue) pull the book away from him and toss it carelessly aside. Say "You have chosen a word mentally, one out of many thousands, and you are now concentrating on it." Pick up the book again and start flipping casually through the pages as you say: "in your mind, then, is one word, and one word only," etc. You will find it fairly easy to flip by the correct page slowly enough for you to get the word without his realizing this. Toss the book aside and reveal the word in your best mental manner. This is especially good for a quick "parlor" demonstration.

You now possess a long-guarded secret. Use it well - dramatize it - and you will have an effect with an amazing impact.

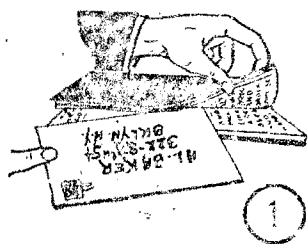
### THE AL BAKER DICTIONARY TRICK

The pocket dictionary used with these instructions is unprepared. You can use any small dictionary and prepare it as instructed herein. There is also required a picture postcard which is not so innocent, it being used in the selection of the first word, which is forced in a very subtle manner. In Fig. 4 are pictured two cards containing words numbered from 10 to 117. The odd numbers are on one and the even on the other. These should be cut out and pasted to bristol board cards, of which the performer has a small packet.

Place one card facing outward on one side of packet and the other on the opposite side, also facing out. Cover each of these with a blank card and place the packet in your upper vest pocket with the odd numbered card next to body.

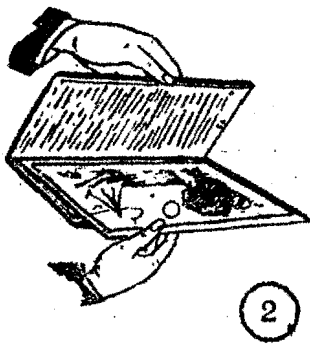
The picture postcard is in your inside coat pocket and with the dictionary at hand, you are ready to present the entire effect at will.

After a statement that you will attempt a test of both prophecy and thought reading, hand the dictionary to any spectator. Tell him that you will write a prophecy for them. Take the packet of cards from pocket, and taking one from the middle of the bunch, proceed to write something on it, and then place it writing side down on a nearby table.

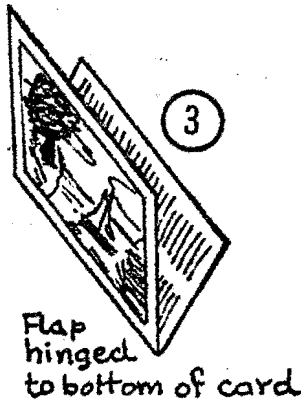


If the page that is going to be forced through the use of the post card is, say 65, you know the 11th word. (6 plus 5 equals 11). For example we shall presume the word to be 'happiness'. In such case you would write 'Your life will be filled with much joy, contentment and happiness' In short, make up a short sentence to bring out the word,

Take the dictionary from spectator and turn it over so that the front cover is facing the floor and at the end of book nearest yourself. The spectator is asked to riffle the pages of the book at the corner nearest him and to stop whenever he wishes. When he stops you reach into pocket and take out card saying carelessly, 'Here, we'll use this to hold the place you have chosen.'



Hold this card in your right hand with the picture side towards the floor and the stamp corner nearest yourself. Insert the card into book at the selected spot and when fairly between the pages, take the book from spectator, seeing that card is forced well in and that the top edge is even with the pages of the book. Note the first drawing which shows both the position of the book and the card at moment of insertion.



Now turning the book right side up so that you are looking at it properly, the left thumb opens book to about a 45 degree angle and the spectator is asked to note what page the card has been placed at. Of course, the feke being open with the book covers the real page, and the spectator sees and calls the number of the page really inside the postcard, but which now is part of the book. The spectator says, '65' You explain that to simplify matters he is to add the two figures, 6 and 5, together and count down to the word at the total of 11.

As you explain this you let book close, and at finish of explanation hand it to him, keeping the postcard in right hand. You step away telling him to call out the eleventh word on page 65 and you pocket the card as he looks it up and names it.

You then recall attention to the prophecy you wrote at the beginning and have it read aloud in proof of your uncanny power.

10—August	64—Imbecile
12—Barren	66—Incumbency
14—Beneficiary	68—Instep
16—Bleach	70—Itinerant
18—Brain	72—Laconic
20—Bulwark	74—Lignum-Vitae
22—Carat	76—Mackerel
24—Charge	78—Masculine
26—Climacteric	80—Metal
28—Communication	82—Modillion
30—Consecration	84—Munition
32—Costume	86—Nimble
34—Cuff	88—Octoroon
36—Decree	90—Outlay
38—Desudation	92—Partake
40—Disesteem	94—Perplexity
42—Dragoon	96—Plaid
44—Electricity	98—Postmaster
46—Envelope	100—Prey
48—Exemption	102—Provocative
50—Famish	104—Questionnaire
52—Fit	106—Realize
54—Foxy	108—Relevancy
56—Gawky	110—Respect
58—Graminivorous	112—Roe
60—Halyard	114—Samovar
62—Hoarse	116—Scupper

11—Bait	65—Import
13—Beck	67—Ingathering
15—Bile	69—Intractability
17—Bondaman	71—Juror
19—Broach	73—Lean
21—Cake-Walk	75—Loll
23—Causeless	77—Mandible
25—Chromosphere	79—Medieval
27—Coldly	81—Minimize
29—Concrete	83—Morrow
31—Contrive	85—Natty
33—Cream	87—Nuicance
35—Damask	89—Oppressive
37—Demonstrative	91—Pandect
39—Digress	93—Pelisse
41—Distrust	95—Phosphorescent
43—Duty	97—Politician
45—Emporium	99—Pre-Figure
47—Ethos	101—Projector
49—Extent	103—Pursuant
51—Ferret	105—Rage
53—Fluviograph	107—Redden
55—Fumy	109—Report
57—Glebe	111—Revocable
59—Grub-Stake	113—Rust
61—Hectic	115—Scandalous
63—Hurl	117—Seneschal

4

Next you hand the dictionary to another person for the second test. This time you ask the party to name any particular page that he would like to select a word from. Suppose he should say, "81". Ask him to open the book at that page, and, as 8 and 1 when totaled make 9, he is to count down and think of the ninth word, whatever it may be.

You have taken the packet of cards from vest pocket once more. However, you noted the page number when called, and in taking out the packet you do so in such a manner as to have on the top side, the particular list card containing that number. This is simple because of the odd and even arrangement. Of course, the list card in this case would be the ODD card, or that on the side nearest the body. The packet is now laying on left hand, the ODD list card being covered with a blank card.

You now write something on the blank card. Naturally you write the long way of the card so you turn this top card crosswise of the rest of the packet in hand which remains as at first. Thus the card being written upon forms a sort of T bar on the packet. By doing this, either the upper half or the lower half of the next or list card is brought in view and a glance at the page number gives you the correct or ninth word. This is written, the card placed on table and the packet returned to pocket. I have explained this last writing manœuvre at length because it is important for smooth working. No one could ever suspect you of doing anything else that isn't seen.

The spectator reveals the word and again you are found correct. You have successfully prophesied the first word and apparently read the mind of a spectator to learn the second.

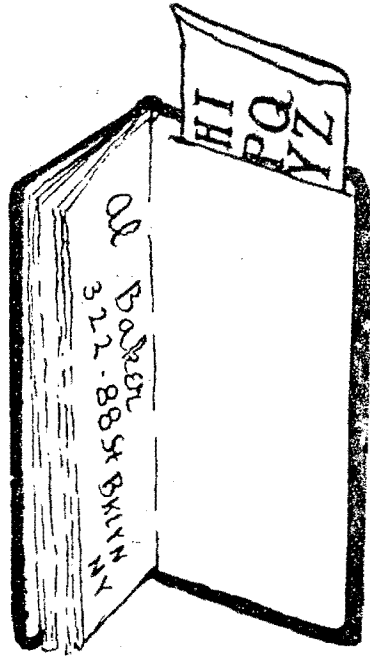
Always carry the post card between two pieces of stiff cardboard with a V notch at top so that card may be easily withdrawn from pocket. This will protect it as it is a delicate piece of apparatus and must be kept flat to insure the best results.

#### AL BAKER'S MINDREADING TEST

For this effect you use a little note book and two of the alphabet cards.

The note book is prepared. One side of the cover has a sheet of carbon under the leather. If a name is written on a piece of paper while the paper is resting on the cover the name will be copied on one of the cards which has been inserted into the slit at the lower edge of the inside of the cover.

Book is in the inside right vest pocket with a card in the slit at the lower edge of the inside of the cover, carbon facing blank side. A second card is in the same pocket in front of the book. A pencil is also in this pocket.



Performer starts by removing front card from his pocket and asking a spectator to think of the first name of some one "dear to him". He is asked to glance at the first letter of the name, on the card.

Performer returns the card to his pocket and then brings out the little note book. Opening it at the back he tears a small piece from a page and resting it on the book cover, asks the spectator to PRINT the name he has in mind on the paper. Ask him to hold the paper near his face so that you will not be able to read the motions of the pencil. This will insure him not resting it on a table or other article of furniture.

When the writing has been done the performer takes the book from him and returns it to his vest pocket.

After a bit of talk, the performer again brings out the alphabet card, not the one he showed at first, but the one from the slit in the book. Holding it with alphabet facing spectator, performer asks that another letter of the name be glanced at. At the same time the performer is reading the copy of the name copied on the back of this card. Suppose the name is JAMES. Performer returns the card to his pocket and says "There are four letters in the name, is that right." Spectator answers "no". Performer appears puzzled and again brings out the card, but this time the first card has the spectator look again. Performer then tells the name and all the evidence is away and the card is left lying innocently in a handy place, ready for the curious one to pick up, although the performer should never request him to do so.

#### GRANT'S VEST-POCKET BOOK TEST

You need a small special printed Horoscope Book for this stunt. Hand it to anyone and tell them to open it to the month of their birth while your back is turned; then tell them to add three to the lucky day number at the bottom of the page. For example we will say the month is March; they add three to the three at the bottom of that page.

The total is six, so they are to count down to the sixth word on that page and remember same, then close the book. Now you turn around and gaze in their eyes for a while, then tell them the word they are thinking of is "That".

The way the words are arranged in the booklet, no matter what page they

open it to, if they add three to the 'lucky number' at the bottom of that page then count down that total of words on the page the word will always be "That".

If you care to repeat the trick, have them open the book to another page and add Eleven to the lucky day and count down to the total and the word will always be "Very".

Instead of telling them to add 3 or 11 to the total or lucky number at the bottom of the page you can use a deck of cards and force a three spot or a Jack to represent 11. In case you are not sure of yourself on the regular force, here is an easy method to force a card.

Say you want to force a three spot; before the trick secretly place a three spot in the right side trousers pocket. Now when you work the trick, remove the deck of cards from case and have anyone shuffle them, then place the deck in the trousers pocket on top of the three spot. Now have anyone name a number from 1 to 10; say they name 4. Remove cards from the pocket one at a time; the first three come from the top of the deck, the fourth one from the bottom and that will be the three spot.

So you state, seeing it is a three spot, they are to add three to the lucky day at the bottom of the page of their birth and count down that number of words in that page and remember the word. Then you turn around and read their Mind?

## MASTER MENTAL DIVINATION

A "Grotesque" Divertissement for the Advanced Performer

By Dr. H. Walter Grote

### 1. Presentation

Ladies and Gentlemen: A pack of cards <sup>1</sup>. As you know there are 53 distinct and separate cards, including the joker, in a pack of cards (See remarks). I would like to have someone in the audience merely think of one of the 53 cards. This gentleman here - pardon me for waking you up - would you mind choosing one of the cards mentally?

You may change your mind as often as you like, but finally fix your choice on one card and concentrate your mind on that card. You have one in mind now? That is very good!

I shall also think of one card; yes, I have it in mind. Tell me, sir, do you know or do you have even the slightest idea which card I am thinking of? No? Well, that gives you an idea how extremely difficult it would be for me to know what card you are thinking of. Nevertheless, I shall endeavor to remove both our cards from the pack. <sup>2</sup>

Now, to prove that the experiment was a success! <sup>3</sup> What card were you

thinking of? That is correct! Now, tell me, what card was I thinking of?<sup>5</sup> You don't know? Don't tell me you failed where I succeeded. You failed? Too bad! Well, I will have to tell you. I was thinking of the Ace of Spades. You see, in order to merit the applause, which is sure to greet the conclusion of our experiment<sup>6</sup>, we must both be successful, so I will give you another chance to redeem yourself. I know which glass contained your card and which glass contains my card. I shall concentrate on the glass containing your card and I will try to transmit that thought to<sup>7</sup> your subconscious mind. Now! Tell me, which glass contains your card? This one? Oh,<sup>8</sup> but I am sorry! You failed again! You see,<sup>9</sup> this one contains my card, the Ace of Spades. Your card is over there."

Really, sir, as a mindreader, you are somewhat disappointing. Are you worried about something?<sup>10</sup> No? Well, at any rate I am determined to have both of us be a big success. So, therefore, I shall assist you a little bit with my magical powers. As you recall, you pointed out the glass on your left which unfortunately contains the wrong card, but since you have made your choice I will ask my card to leave the glass, jump over into the other glass and invite your card to take its place.<sup>11</sup> Watch closely! Jump! Did you see it jump? No? You are hopeless!<sup>12</sup> We now have here my card the Ace of Spades.<sup>13</sup> And over here, for the first time, I will ask you the name of your card. The seven of hearts? (for example)<sup>14</sup> Thank you!

## II. Requirements

A table  
Two stem glasses to hold cards  
Pack of Cards with Short Joker  
One Extra Ace of Spades.

## III. Legend

- 1 A few flourishes such as springing cards from hand to hand, waterfall and fan to show all different.
- 2 Run through pack and remove one Ace of Spades and place in glass (back to audience). Hesitate, run through deck again and place second Ace of spades in the other glass (back to audience).
- 3 Step away from table and walk in the direction of your victim.
- 4 Here the victim will tell you the name of his card. Immediately say: "That is correct" and gesture towards the glasses on the table.
- 5 Suppose the victim has told you that he was thinking of the seven of hearts. At this stage, while you continue talking to him you begin unobtrusively looking through the pack for the seven of hearts. Do not hurry this operation; sort of play with the cards while you are talking. You have plenty of time. When you have located the card, shift it to the top.
- 6 Wink at the audience.
- 7 Walk back behind table.

- 8 Remove card from glass, hold up face to audience.
- 9 Point with card toward the other glass after making top change. The change of position from holding the card up high to pointing with it to the other glass is an ideal coverup for the top change. Immediately after effecting the top change replace the card (now the seven of hearts) in the empty glass. Again walk towards your victim.
- 10 Wink again at audience.
- 11 Have drummer roll drums: brrrrR - Bang!
- 12 Walk back to table. Turn around glass with Ace of Spades. Remove card with fingertips and lean card against front of glass.
- 13 While, actually, the spectator has told you the name of his card in the beginning, he, as well as the audience will have forgotten this. The bit of showmanship of asking him in the end "for the first time" the name of his card, will give the lasting impression to the audience that the name of his card was not revealed by him until the very end.
- 14 Turn glass around, remove card, bow to victim and invite audience by gesture to applaud him.

#### IV. Remarks

- A. By mentioning and emphasizing the joker in this manner, the victim is frequently induced to think of the joker. Being a short card, it is easily located later on.
- B. Should the victim choose the Ace of Spades, which they frequently do, you are all set for a genuine miracle. Peep at top card of deck which you proclaim as your card and later top change for one of the Aces. Then proceed as above except ask them to point out glass containing your card, which makes them fail, but proves that you picked correctly the card they merely thought of. Balance of routine is the same.
- C. Should you work with a borrowed pack, not matching the back design of your extra Ace of Spades, affix some diacylon on the back of your extra card and apply any card from the borrowed deck on top of it. Handle as one card.

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## BOOKIE BOOK TEST

By C.L. Boarde

(Reprinted from The Conjurers' Magazine by permission)

The title is particularly apt, for the effect temporarily casts the psychic in the role of a betting commissioner. This businessman is, on the surface, sorely subject to the vagaries of human emotions and actions. Yet, by his knowledge of the probabilities involved, he is able to turn such vagaries to profit. His ventures have the willing investors buffaloed from the start, for rare indeed is a loss. Let the sucker enjoy his apparent freedom of action (freedom is a stimulant to trade); the odds are neatly figured and long is the chance of beating them.

The astute reader will have recognized in that paragraph above an introduction to an extension of "50-50 or 9 out of 10" which appeared in Phoenix 162. The "improvements" are four in number. Firstly, the number of persons participating in the hoo-ha of providing the digits which are eventually totalled to locate the selected page is not limited to four but may range from four to 11. Then, the performer has no need of specially worded phrases to limit the choice of digits. Furthermore, the performer need not memorize a list of probable words; he makes use of a mechanical prompter. And lastly, the probable words are drastically reduced and, therefore, the pumping required minimized. These are counterbalanced by what might be considered detrimental points. The performer must prepare an apparently complicated table and learn how to use it as well. In addition, he must make use of a tour-de-force to gain a necessary bit of information.

The effect loosely follows the lines of the parent version. Audience participation and the use of numbers (to avoid behavior patterns) form the skeleton around which the patter is built. A spectator is presented with a number of books from which he makes a selection. Another participant receives a pad and pencil. He collects a group of one-digit numbers which are listed one below the other in column form. After a number of digits have been collected they are totalled. The resultant figure is passed to the spectator holding the book. He turns to the page indicated. Since there are hundreds of words on the page, the performer has the spectator total the page digits and use the result to find a word. The spectator concentrates on it. However, the performer suffers from a few false starts. So, the spectator is handed a slate and directed to note his selected word thereupon. The performer does likewise on a slate. At a given signal the slates are turned about and the words match!

The effect makes use of five factors. The book is forced. Then, as in the parent effect, probabilities are put to use. A special table must be constructed. The Baker word force is again used. And the Dobrin slate comes in handy as a carrier for a prompter. Finally a tour-de-force is employed.

The manner in which the book is to be forced is a matter of personal taste. I would suggest the Annemann either-or force or the variant thereof described in "50-50 etc." Another excellent force, also Annemann's, is the



use of the same text bound in three different covers. For the benefit of the reader who is not familiar with the latter, permit a slight digression. Five volumes, preferably of the quarter pocket book variety (considering weight and cost) are purchased. Three are of the same (main) title and the other two of titles strange to each other and the main three. All five should be of the type that does not have the title at the head of each page, but is free of all marks except page number and content. The covers are removed from the two strange volumes and their bodies discarded. The bodies are removed from two of the three main books and glued into the strange covers. Now we have three books, each with a different title cover but with the same contents. The first force will allow the performer to toss the unforced books to the audience. At the proper time the possessors may be directed to turn to the selected page and word in their volume to show what might have been if the force-sucker had selected that volume. The second force permits a truly free selection of the book.

It might be wise for the reader to skim through the following three paragraphs and return to them after he has grasped the overall workings of the effect. As was true of its predecessor, this test makes full use of probabilities. No matter how many persons take part (in our possible number game, participant group of four to 11), and despite whatever digits they may note, only a minimum of 33 totals in the case of four participants to a maximum of 96 totals in the case of 11 participants can be reached to produce a page total. The exact number of "page totals" that can be reached in any particular case depends upon the number of participants in the "number game." And these page numbers, through the Baker word force, can produce only 18 different word totals. Refer to the illustration. The laws of probability determine the frequency with which the page totals appear. It is through the use of word total, number of participants, and probabilities that the performer reaches the factor of page total which gives him the word selected.

The manner in which the table will be used is a subject for subsequent paragraph. Our present problem is setting it up. We need do it only once and it will serve until the performer wishes to change to another force book. A sheet of paper 6-3/4" by 4-3/4" is used. The 6-3/4" length is divided into 12 columns, each 9/16" long. Then the 4-3/4" width is divided into 19 rows, each 1/4" wide. This sheet is held length uppermost. The upper left square is split diagonally for the descriptive headings. See the illustration. Now the first column (directly under the split square) is filled with the word total figures of 1 to 18 in order. Then the following four columns (to the left of the split square) are collectively headed by the figure 4. Each column thereafter is headed by the figures 5 to 11 in order. A line is drawn under the first (heading) row and after each column heading. In essence, we have distorted the illustration, stretching its width and compressing its length.

Now the table must be filled with the 96 words which might be chosen. To do this the large numbers in the illustration must be replaced with the words they represent. Take the force book in hand. Disregard the blank squares. Wherever a large number appears, turn to the page it represents. Now check the word total column to the left on the same row. Count to that word on the page and fill it in that square. Thus the square bearing the figure 10 is filled in with the first word on page 10, the square bearing 55 is filled in with the 10th word on page 55. Care must be taken that the squares are properly filled, the items must not be displaced horizontally or vertically.

The upper left corner of each square filled should be left clear for further entry. When all the squares numbered are filled with the proper words, our table should look like the illustration with the exception of the small figures in the upper left corner of the squares so marked. The small numbers and their punctuation are now filled in. The completed job should look like the illustration, words replacing the figures that had represented them.

WORD TOTAL	PAGE POSSIBILITY											
	4	5	6	7	8	9	10	11				
1	10											
2	11	<sup>4</sup> 20										
3	12	<sup>4,5</sup> 21	30									
4	4	13	<sup>4,5</sup> 22	<sup>6,7</sup> 31	<sup>8</sup> 40							
5	5	14	<sup>4,5</sup> 23	<sup>6,7</sup> 32	<sup>8,9</sup> 41	<sup>10,11</sup> 50						
6	6	15	<sup>4,5</sup> 24	<sup>6,7</sup> 33	<sup>8,9</sup> 42	<sup>10,11</sup> 51	60					
7	7	16	<sup>4,5</sup> 25	<sup>6,7</sup> 34	<sup>8,9</sup> 43	<sup>10,11</sup> 52	61	70				
8	8	17	<sup>4,5,6</sup> 26	<sup>7</sup> 35	<sup>8,9</sup> 44	<sup>10,11</sup> 53	62	71	80			
9	9	<sup>4</sup> 18	<sup>5,6</sup> 27	<sup>7,8</sup> 36	<sup>9</sup> 45	<sup>10,11</sup> 54	63	72	81	90		
10	19	<sup>4,5,6</sup> 28			<sup>7,8</sup> 37	<sup>9,10</sup> 46	"55	64	73	82	91	
11	<sup>5,6</sup> 29				<sup>7,8</sup> 38	<sup>9,10</sup> 47	"56	65	74	83	92	
12					<sup>7,8</sup> 39	<sup>9,10</sup> 48	"57	66	75	84	93	
13						<sup>9,10</sup> 49	"58	67	76	85	94	
14							"59	68	77	86	95	
15								69	78	87	96	
16									79	88	97	
17										89	98	
18											99	

This table is fastened under the flap of a Dobrin slate. The flap is left open and the slate is placed face down over an unprepared companion slate. A few pieces of chalk are placed on top of the slate. Then the force books are placed over them. On top of these a pad and pencil are placed. These preparations completed, the performer is ready to perform.

The standard request is made for an assistant from the audience. While he is on his way up, the performer scans the audience near the platform and picks out a person who looks cooperative. A pad and pencil are tossed to him with the directions to collect a group of single digit numbers. These

are to be listed one below the other in column manner. While the accountant is busy at his task, the performer turns his attention to the first volunteer who has by this time reached the platform. The procedure of selecting a book for further action is now consummated. When the selection has been made and confirmed, the performer turns to the accountant and directs him to total the numbers he has collected.

While this cooperative gentleman is busy with his task, the performer turns to the audience. He requests those who furnished the accountant with figures to raise their hands. Care is taken that none of this group fail to comply, a feat generally accomplished by the simple query - "Are there any more?" These people are now put through the standard routine of, "Have you and I met before? Have we prearranged anything?" On the surface this is little more than a bit of showmanship. In reality it accomplishes an important bit, furnishing the performer with the number of participants in the number game (all the performer need do is to count hands). This information is held in reserve, it will soon come into play.

By this time the accountant should be finished with his problem in addition. He is directed to copy the result on another sheet of paper and pass this slip on to the chap with the book. When this has been done, he is put through the bunkum of no prearrangement.

He is then thanked for his cooperation and permitted to take his seat. The figures he has collected remain with him. Invariably, some joker will ask him for the list in order to check them.

The performer now turns his attention to the spectator who has been patiently waiting with book in hand. He is directed to turn to the page indicated on the slip handed to him. When he has done so, the performer calls his attention to the fact that there are several hundred words on the page. One must be selected in a manner that eliminates behavior patterns. So a reason is planted for recourse to a strictly mathematical procedure which happens to be the Baker force. The spectator is directed to take the digits comprising his page numbers and total them. The performer illustrates using three digit pages. i.e., page 103 would mean the fourth word, 241 would mean the seventh word on that page. The explanation is purposely made cumbersome and complicated. Then it merely seems a desire on the performer's parts to clarify and help when he asks the spectator the total he has reached and then directs him to count over to that word starting at the first word on the first line. Through this byplay the performer has learned the word total, the second bit of information he requires. Once the word is reached the spectator is requested to memorize and concentrate on it.

With the two necessary bits of information in mind, the performer is almost ready to make use of the table. The Dobrin slate, flap open and facing down, is picked up by the right hand, fingers on top and the thumb on the flap. In the same motion the hand is dropped at the wrist. This action turns the flap portion of the slate toward the performer. As a continuation of the same motion the slate is passed to the left hand. The right hand then picks up a piece of chalk.

The preparatory steps completed, the psychic is now ready to use the table. Refer to the illustration. The performer has learned the word total.

With this figure in mind, he runs down the first column (titled "Word Total") until he reaches that figure. (For the sake of illustration, let's say that the word total was nine and that there were seven participants in the number game. So we run down the first column to nine.) The row extending to the right of the table now of interest to the performer. These squares contain the only possible words the spectator could have selected. It is now up to the performer to determine which of the possibilities the spectator's selection may be. He now recalls the number of participants in the number game and scans the tiny figures in the upper left corner of the squares so marked for that number. The square containing that number is the point of departure, being the square most probably selected. (Here we're looking for the square bearing seven which turns out to be the square bearing the ninth word on page 39). I repeat, these tiny numbers tell which square in the row is the most probable for any particular number of participants in the number game. They do not tell us conclusively which word was selected. The selected word might just as well be the one on either side of the most probable. The odds are only in favor of the most probable. So the performer must pump. He takes a feature of the most probable (word length, first letter, last letter, word of action vs. stasis) not shared by the possibilities on either side and throws it out as a lead. If the response is positive, he goes on to another point of difference and throws it out as a pump lead to obtain verification. If it is obtained the most probable is the word selected and the next few sentences have no meaning.

If, however, the first response is negative, the most probable square has failed to deliver. So he shifts over to the square to the right of the most probable as now being most likely. (The first shift from a failing most probable is always to the right.) Pump procedures are used for that word. Should this square fail to deliver, the performer now shifts to the square to the left of that indicated by the tiny figure as most probable. If this fails the shift is now over to the second square to the right of the most probable. The shift is always right, left, right, etc. The need for shifting decreases rapidly with each change. Generally, the most probable, the square to the right will suffice and very rarely must the performer go beyond three shifts.

Note the headings at the top of the table indicating the number of participants, and particularly the heavy lines to the right of each. These indicate the limit of probable words for that number of participants, the words to the right of the black line being nonexistent since the totals required cannot be reached by that number of participants. (In our example we had 8 participants so the only possible pages producing a word total of nine are 9, 18, and 63. Page 72 can only be reached if there were 8 participants.) Thus limits are put on the alternating right and left shifting and the performer protects himself from overextension and the result of pumping nonexistent probabilities.

Although the performer now has the word, he feigns difficulty. Finally, he puts his slate down for a moment. The spectator is directed to put his book aside. The remaining slate and a bit of chalk is handed to him. The performer picks his slate up. Now these two stand back to back. Some time during the pump or this byplay the performer has found an opportunity to close and lock the flap. The exact moment at which this is done depends on the performer and the circumstances of performance. At a given signal both spectator and performer begin to print. When finished both turn their slate to the audience. The words match!

For the sake of the record let's cover the situation in which several probabilities have been tried and failed. Knowing the limits of choice, the performer can readily memorize the remaining possibilities. Now the performer and spectator face each other, slates in hand. The spectator prints first. The performer should get a clue to the proper word from the length of time or number of characters it takes the spectator to do his job. Should this fail, the performer lists the possibilities on his slate and uses the out that "transmission" was poor and he received several impressions. He is quite sure one is correct but due to conflicting impressions he can't narrow it down.

The beauty of this test lies in the fact that the performer apparently has no way of knowing what page was selected nor does it appear that he has had an opportunity of controlling the selection. As far as the performer is concerned, he need not worry about errors in addition for the problem is not prepared and one total is good as another.

Let's make book.

#### MAN FROM TOMORROW

(L.W. Brabant)

This is nothing entirely new as far as this effect goes - if it can be called an effect. Actually, the magician does nothing in the way of tricks, but does demonstrate his ability to command machines to do his bidding.

Imagine being able to walk up to a subway turnstile and walk right through it without paying any money into the coin box. Or, getting cigarettes, candy, soda, etc. from the various vending machines. This, to an acquaintance, is real magic!

The secret is simplicity itself. All you do is load the turnstiles and vending machines beforehand with nickles, dimes, quarters. Only, you do not walk through the turnstiles, nor do you attempt to work the machines. Just put the coins in and walk away. No matter how many persons use that machine during the course of a day, there will still be one unused coin in it. Therefore, all you need do is press the button or pull the handle.

For the soda machines, just be sure and have an extra cup with you. When a coin is placed in one of these, the cup drops out, but a button must be pressed for the soda. It's quite a sight to walk up to a soda machine, pull a paper cup from your pocket, and press the button, filling the cup.

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THE MODERN SEERSHIP ACT  
(Del-Arde)

The Effect:

The performer enters and delivers a brief lecture on the marvelous clairvoyant powers of the "medium". He states he wishes the assistance of a few members of the audience to prove his claims.

First he gets the loan of a gentleman's stiff hat, which he places on the table, mouth up. A large handkerchief (borrowed) or napkin is then spread completely over the mouth of the hat, after which it is pushed down into the hat so as to form a "pocket".

He now walks down into the audience, hat in hand, and spectators drop small personal articles into the hat - such as a ring, coin, stickpin, pencil, fountain pen, lodge pin, etc., etc., six or seven such articles will be enough for one performance.

When the desired number of articles have been collected the four corners of the handkerchief are gathered together and it is lifted out of the hat and the articles thus hidden from sight are handed to some member of the audience to hold.

The "medium" is now introduced, blindfolded and seated on the platform or at one far end of the room. Almost immediately she begins describing the articles previously collected and as each is recognized the spectator holding the handkerchief "bag" takes out that one particular article and returns it to the owner.

The Method:

There is no code used and no signals of any kind are employed. You tip off the medium as to the articles collected, by a written list that you make out unknown to the members of the audience.

This list may be made out in two different ways---

In your right hand trousers pocket is a blank business card and a short pencil stub. While the left hand holds out the hat during the article collecting your right hand rests in the pocket and jots down, in abbreviated form, short descriptions of the articles.

To one who has never tried "blind writing" such as writing in the pocket, it may sound impossible but that is far from being true. Only a very little practice is needed as you will find upon trial.

Or a pencil and card rest in your pocket at the start and, in placing the large handkerchief (or napkin) over the mouth of the hat, you palm out

~~the card and under cover of the handkerchief it is shoved up ON THE OUTSIDE OF THE HAT SO ONE END OF THE CARD IS CLIPPED FIRMLY IN the ribbon that goes around the hat. Next palm out the pencil and using the hat as a writing base you jot down the descriptions undercover of the handkerchief draped down over the hat. Apparently both your hands are just holding the hat to steady it during the collection.~~

The desired number of articles having been collected, the card and pencil are again palmed and replaced in the pocket just before the handkerchief and contents are lifted out.

Next, introduce the medium and as you blindfold her you let your hands meet and in the fraction of a second she has the card. It may be placed in the folds of her dress or in her folded hands or she may be seated with her back to the audience to make the test "harder".

It is now an easy matter to read the contents of the card by use of the old "kid glove trick blindfold" or a fake blindfold (of which there are many on the market) may be used.

Nevertheless it is now simply up to the "medium" to play out her part and give the descriptions in a "trance like" voice.

A large sheet may be thrown over the medium instead of blindfolding her and this makes a fine "trance act". Of course, under cover of the thin sheet she can easily read the card and do her stuff.

## THE PHANTOM CARD AND SLATE MYSTERY

### A Card Trick That Is Different

By "MYSTIC CLAYT"

The following effect, so far as I know, is entirely original with me. While there is nothing startling new about it, I am sure that you will find it very effective.

The effect, in brief, is as follows: Performer shows regular Spirit Slates which are cleaned in usual way to convince audience that they bear no writing; these are fastened together and given a spectator to hold. Next the performer gives deck of cards to another spectator, who freely shuffles them. These are placed in the magician's inside coat pocket after the assistant has convinced himself that it is absolutely empty, without false pockets, etc. Next a member of the audience is asked to call a number preferably below twenty. The magician removes the cards from his pocket, one at a time, and upon arriving at the selected number the card is turned over

so all can see it. The Spirit Slates are now opened and the name of the selected card is found written upon one of them.

The preparation for the trick is simplicity itself. First determine the card you desire to be selected; then, in the usual way write this beneath the flap of one of the slates. The selected card is now removed from an ordinary pack and placed in your upper right hand vest pocket. The rest of the trick is self-explanatory you will find it a simple stunt to pull the card from your vest at the selected number. The use of so many spectators only makes the trick seem the more complicated and difficult.

#### LECTURE FOR X-RAY EYE ACT.

Robert Nelson

"Ladies and Gentlemen - every so often in the course of History, we are presented with a phenomena, which baffles all the scientific world, as well as less educated mortals. This evening it is with great pleasure that I present MISS ....., better known as the 'Girl with the X-Ray Eyes'. Miss..... has the seemingly impossible faculty of sight with her eyes securely blindfolded. Where the ordinary person would be in total darkness, her vision is not in the least obscured. She has undergone the most rigid tests, but fully proved that she is a phenomena - that ordinary material objects offer no hindrance to her vision - Ladies and Gentlemen, allow me to present Miss..... (Medium enters).

"If I were to use an ordinary blindfold or bandage, there might be some grounds for suspicion - some basis for trickery. But I shall first securely shut off all vision by wadding the young lady's eyes and securely taping the cotton against the optic. Just plain ordinary cotton (exhibit) procurable in any local drug store. Also a strip of adhesive tape, same being invariably used in the medical and commercial world. This tape is 1-1/2" wide and in addition to performing its initial function - that of securely holding the cotton in place - due to its width, it acts as a further blind to the use of the eyes."

"A similar piece of cotton (display) applied to the right eye. This cotton I shall similarly fasten with a second piece of tape (apply) which in the case of a normal person would effectively prevent the wearer from even distinguishing light from darkness. If you doubt my word, try it out yourself when you arrive at home this evening."

"As a further preventative, a third tape, stretching from eye to eye and more firmly and securely holding the wads of cotton against the eyes. And as a still further preventative, a heavy cloth bandage is placed over the eyes, being tightly tied about the head (apply). I can now say without fear of contradiction, and I am sure, even the most skeptical will agree, that the young lady has been fairly and securely blindfolded. I assure you most



~~emphatically that an ordinary human-being would now be helpless, but due to her remarkable ability, all this procedure avails us naught, for she can see despite the obstructions, almost as well as you or I, at the present time... Miss....., proceed.~~

(Colored ribbons are picked by assistant). "To demonstrate that the young lady can detect colors, anyone in the audience is requested to call out any color which Miss.....will locate).

(Deck of cards are handed to spectator in first row, who is instructed to shuffle the cards) "Miss..... will now name several cards taken from the deck, despite her handicap."

(If blackboard test is used) "Will someone call out a series of numbers, with four or five digits to a number? Miss.....will erase any numbers called for - just call your numbers, please."

"Miss ..... will not undertake the most difficult part of the demonstration. That of entering the audience, describing you and your actions, various articles, etc."

Effect: Medium is introduced after short introductory lecture by assistant. On a small stand or table may be seen two large wads of cotton, adhesive tape and a heavy handkerchief.

One piece of cotton is freely exhibited and placed against the young lady's left eye and while she holds it in place, the assistant takes a piece of 1/2" adhesive tape and securely fastens the cotton against the eye, thereby shutting absolutely out all possible chance of vision. The right eye is treated in like manner. Not content with this arrangement, a second piece of tape is placed across the nose from eye to eye, thus removing all question of doubt, even from the minds of the most skeptical, that the young lady cannot see! The assistant goes still further by placing a heavy, very dark bandage over the wadded eyes, which is tied about the young lady's head. The obstruction of vision is then perfect!

Having accomplished the blindfold and despite this unquestionable handicap, the medium proves her ability to see thru the obstacle by performing various tests, such as picking cards, chosen numbers, waltzing around stage in and among obstacles, and finally going into the audience and describing various spectators, and objects handed to her.

Having accomplished the blindfold and despite this unquestionable handicap, the medium proves her ability to see thru the obstacle by performing.

Having completed the tests, medium returns to stage and the blindfold is removed by assistant, cotton still adhering to tape, and tossed into the audience (for inspection) and silently proving the absolute security of the blindfold.

Modus Operandi: The blindfold is quite ordinary and free from preparation. However, the secret lies in the application of the blindfold and the position of the cotton, tape, etc. A limited amount of vision is secured by looking directly down the side of the nose, which will give free vision to all action that takes place in the immediate area.

To those who have witnessed this startling feature, on second thought, they will recall that all tests take place below the level of the eyes. If the blackboard test is used, board is placed low slightly below level of the eyes. The ribbon test for colors always takes place below the level of the eyes, the ends extending down. Needless to say, when medium is in the audience, all objects are below the eye level, and she has easy access. Objects handed her are readily seen by the performer, and she can force many objects such as voluntarily telling the ring on the gentleman's third finger, color of ties and other noticeable features.

There will be tendency at first to tilt the head backwards in order to look forward. This can be eliminated by practice and coaching by a second party. Assume a natural position with the head. Don't hold it rigid. The secret is MISDIRECTION.

There are many aids for the medium, such as marking the stage close to the foot-lights, directly in front of the run-ways, making it possible for the lady to step into the audience without hesitation. Once in the audience the medium should work fast, first to show that she can see and describe various items, and rapid work prevents the act from dragging, and does not permit such articles as business cards with small print to be forced upon her. By moving rapidly, she has her own choice of articles and descriptions.

To carry out the various tests, vari-colored ribbons may be tied to the ends of a parasol or umbrella, which is held at a height level with the performer's waist. Various colors called by the audience are picked, and at the conclusion, performer picks various colors at random, calling each. If suits of playing cards are given, same should be placed on a small stand or in performer's hand.

Small pedestals may be placed at certain intervals on floor, the performer dancing around them. If the same arrangement and spacing is carried out each time, this will aid materially in the experiment, and the performer becomes familiar with the positions of the various obstacles.

In order to bring this experiment to the highest point of perfection, the performer should practice several hours each day walking into the theatre, aisles, etc. securely blindfolded in total darkness. Acquaint yourself with the "feel" of the stage.

Lastly, we take up the blindfolding of the performer's eyes, which is what may be termed technical. Read, carefully, the directions several times before attempting to place the blindfold; then follow the directions step by step. One or both eyes can be used in securing vision, this, of course, being optional. Both eyes should be used for the best results, however.

Directions: The cotton wad should be about 2" square and completely fill the cavity of the eye. At the bottom it is pulled out and thinned down. The eye is closed and the wad of cotton is placed against the optic by the assistant. Performer holds same in place, while assistant secures a strip of tape. Upper edge of the tape is applied first against the forehead, starting with the forehead, the performer scowls in this manner. CLOSE the eye tightly and draw the brow DOWN, by wrinkling it or scowling. Now, as the tape is tightly drawn across the cotton and down the cheek, relax the features, open the eye and allow the face to assume a normal position. The previous wrinkling of the forehead leaves a slack in the tape, and it will be found that

the inner side of, or side next to, the nose, with cotton is now even touching the eye. Additional vision is gained after the second tape and bandage is placed. By extending or pulling the forehead upward, the cotton, tape and cheek all move. Leaving almost perfect vision within a restricted area - the last movement is accomplished under cover of the bandage.

The scowling will not be noticed as the eyes are closed, and also the assistant is obscuring the audience's view. Furthermore, with the stuffing of wads of cotton, and application of adhesive tape, it is only natural to expect a few facial contortions. The above takes place facing the audience.

The second tape may be applied in the following manner. Close, just a trifle, the eye, and hold face natural while tape is being tightly stretched from one eye to the other across the nose. This causes additional slack below the tape and will also be more noticeable.

The cloth bandage is freely exhibited, placed in front of the girl who grasps same and holds it against the eyes, thus placing it properly and to much advantage. The assistant takes ends and ties them tightly, while the performer closes eyes and scowls downward, the same as when tape was first applied. The bandage must be tied tight otherwise it cannot be manipulated by wrinkling the nose and drawing up the forehead.

When additional vision directly in front is desired, this can be secured by wrinkling up the nose and forehead. The assistant and performer should practice many times the placing of the blindfold materials, learn the correct positions, facial movements and sizes of bandages used. When properly placed, a slight edge of cotton will show under bandage, however, the eyes will be entirely hidden, even though one should attempt to look up under the bandage (from below). Practice, only will teach you the blind-folding.

This is an excellent attraction for ballyhoo for carnivals, sideshows, etc., as performer is always above the crowd and has almost unrestricted vision. This simple mode of operation is overlooked by the most critical for that reason alone. Again, misdirection plays the master part! In conclusion, always keep the head in a natural position.

#### ONE MAN MINDREADING ACT

(Robert Nelson)

Fair cards and envelopes are distributed to members of the audience, with the request that they write one question and sign their name. They seal the cards in the envelopes, which are collected and given to the performer. Holding one sealed envelope to his forehead at a time, he divines the contents - opens it and returns card and envelope to the original writer.

This is conceded to be one of the best and most subtle methods of reading

sealed billets, because of its apparent fairness, and aloofness from any possibility of trickery. Follow every step closely and watch carefully the routine.

Assume that you use regular opaque coin envelopes, and any kind of a card, cut a little smaller in size.

Assume you are to answer ten questions - ten cards are distributed to spectators, with the request they write a single question and sign their name, being careful not to allow prying eyes to see what they write. You first distribute the cards - cards only, and of course, the writing of the questions begins immediately. Return to the first person to receive a card, and pass each an envelope, within which to seal their cards. You pass ordinary envelopes to all spectators, except the last one!

Your last envelope (the 10th in this case) is prepared. Using a sharp pair of scissors, cut 1/8" from the bottom of the envelope. This makes a clean cut, and of course, is not noticeable. As the cards are shorter than the envelopes, it will not extend thru the envelope when inserted in same.

Beginning with the last person to receive a card, distribute the envelopes to the last nine who received the cards. By now, the first person to receive a card should have completed her question, and turned her card face down so the writing couldn't be seen. You approach this person with the last envelope.

Holding the envelope in your left hand, and in the guise of instructing all spectators how to seal their envelopes, you insert the card, face down, into the envelope, and seal it. This you retain, and can follow with the collection of the remaining envelopes, or permit some spectator to collect the remaining sealed envelopes, and hand them to you. Stack all sealed envelopes in your hand, flap side down. This places the writing side face up, inside the envelopes. The prepared envelope should be TOP of the stack, with the open end to the right.

As you collect the first envelope, and return to the stage, you slip the thumb of the right hand into the cut end of the gimic envelope and withdraw the card from the envelope. This is done with one movement, the right hand pulling the card away and the left hand pulls away the envelope, and drops the card on top of the envelope. Or, you can collect all the envelopes remove the card and place on top of the (top) gimic envelope at that time.

You now face the audience, holding the envelopes in your left hand. Remove one of the envelopes from the bottom of the pile, hold it to your forehead, partially shading the eyes. This permits you to glance downward, and read the exposed card on top of the envelope stack. Of course, you begin to call the name and divine the question, the audience, naturally thinking you are reading the envelope that is held to the head.

Having divined the question, the performer asks for verifications, and permission to open the envelope for his own double-check. The sealed envelope is lowered from the forehead to the top of the stack of envelopes in the left hand, and with right hand and scissors, snips an end from the envelope, inserts a thumb of right hand, and withdraws the envelope card, the card resting on top of the stack of envelopes. This card he reads as to verify the question

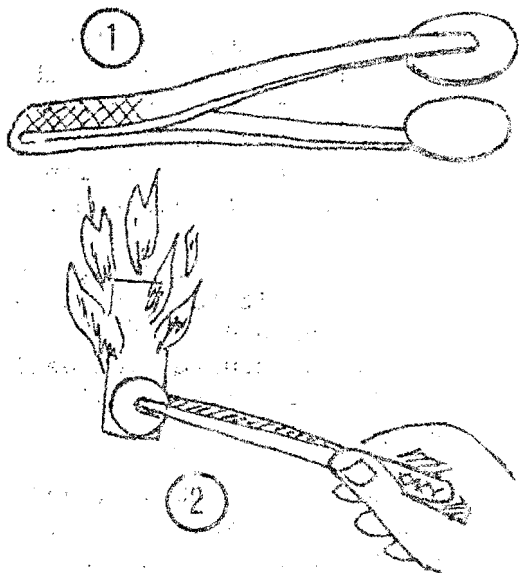
just answered, but in reality it gives him the data on the next question. He draws the top (second card) slightly to the right, and holding the envelope stack with the right fingers, he just opens envelope in his left fingers, withdraws or takes the second card down (the first) and tosses out the original card and the second envelope as one! Check this move again!

The answering of more questions is merely a duplication of this first move - you load the 'one-ahead' question on top of the stack each time, handing back the envelope just opened, and the previously answered card. On the final envelope, proceed as before. The card will be on top of the envelope with the already cut end. Hold to forehead - divine its contents - answer the question - now clip off the end - important - the same end that was originally cut. As if the envelope were sealed. The first and second fingers go into the envelope, and with thumb on back holding the card you appear to withdraw the card from the envelope. Keep the withdrawal of last card and envelope, and you have completed one of the most subtle routines known to mental magic. All evidence has been disposed of - you have nothing but a pair of scissors and a bewildered audience!

Practice well this very clever routine, because it is too good to spoil thru carelessness or lack of technique.

### "FLAME THOUGHT"

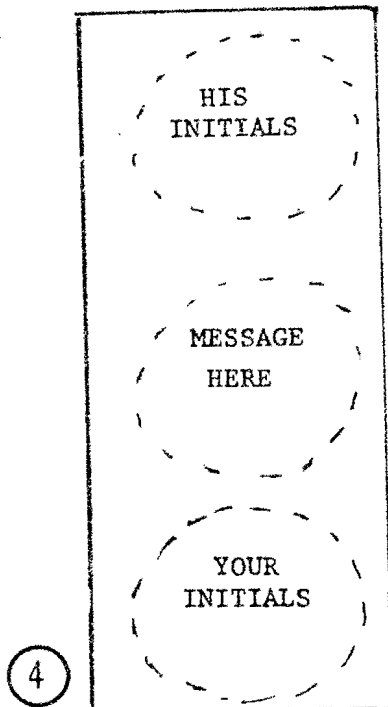
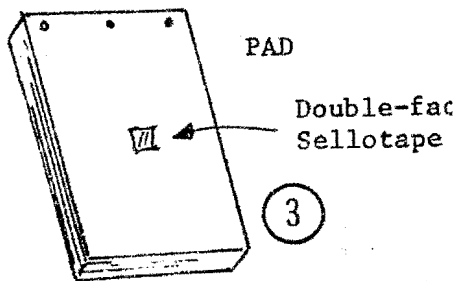
Jim Herpick



Effect: Mentalist has a spectator write a number or anything he desires on an initialed slip of paper. The paper is folded, held by a pair of tweezers and set afire. The mentalist takes a pad from his pocket and proceeds to duplicate the exact thing thought of by the spectator.

Apparatus Necessary: A special pair of tweezers and a slip of paper folded as shown in illustrations.

Method & Presentation: Hand the spectator the slip of paper, put his initials on top, and yours on the bottom (Fig. 3).



This leaves the centre circle for him to write his number etc. (Fig. 3). He folds the paper back the way it was and you place the slip of paper in the tweezers, the folded end between the two discs. Light it and let it burn. Hold it so that the flame goes up. You'll find the paper burns completely except for the part under the ends of the tweezers. You might call it a centre burn. Put the tweezers in your coat pocket, at the same time they open and the piece of paper with his writing falls in the pocket. Bring out a pencil, reach back in the pocket for a small pad that has a piece of sellotape stuck to the centre. Press the piece of paper to the centre of the pad and bring it out. Open the piece with the point of the pencil, read it and tear off the top page as if you have made a mistake, then write the answer on the next page and reveal the correct number etc. Also can be used to get the page in a book test, design in an E.S.P. routine, etc. Tip - try using Flash Paper.

### SAM'S SPELL-BOUND

(Sam Dalal)

Effect: A pack of 52 cards is shown - printed with four and five letter words. (The printable type.) Each and every word is shown to be different! The pack is shuffled - and the spectator asked to pick any one card! The Magician walks away, picks up a deck of "Lexicon" cards, and asks the spectator to concentrate on his card! Cards are now selected, one by one from the Lexicon Deck by the Magi, and displayed on a stand! (Or propped up in a row of glasses). On turning them around, they spell the chosen word.

Alternatively, the performer could chalk the word on a slate, or call it out, after getting a mental picture of the card.

The presentation may be one of Serious Mind Reading - or could be spiced with a touch of comedy.

Possible variations are demonstrations of Muscle reading, as the performer leafs through a dictionary, while the spectator holds his hand - and the magician stops on the correct page - and then runs his finger along the words, till he is "stopped" at the correct word!

The feat can also be performed as part of a two person mediumistic act, where the spectator selects a card - and a blindfolded medium names it - without going anywhere near the spectator, or the performer.

Secret: The secret is simply a "set-up" deck with word cards, and the "set-up" uses a principle of annagrams, that the spectator cannot easily spot! Also there is no need to memorize anything - and the chosen word is revealed by any of the methods suggested above, or any other of your choice!

While the principle has been used in dozens of card tricks, the use of the principle with word cards opens up an entirely new field of possibilities!

Below is a list of the words printed on the cards:

LIST OF WORDS

LIVES .....	EVIL	EMITS .....	TIME
SLEEP .....	PEEL	SMART .....	TRAM
WARDS .....	DRAW	PEEKS .....	KEEP
STOOL .....	LOOT	ROOMS .....	MOOR
BRAGS .....	GARB	STRAF .....	PART
SPIRIT.....	TRIP	DIALS .....	LAI
TIDES .....	EDIT	FLAWS .....	WOLF
FLASH .....	HALF	SERIF .....	FIRE
SPEED .....	DEEP	RAILS .....	LIAR
GULPS .....	PLUG	WARDS .....	DRAW
STINK .....	KNIT	LEERS .....	REEL
LAUDS .....	DUAL	LOOPS .....	POOL
GNASH .....	HANG	STRAW .....	WART

A study of each pair of words will indicate that the five letter word is thus merely an anagram of the four letter one with the letter 'S' added! Study the words and you will see that every four letter word is obtained by merely dropping the 'S' from the five letter word and then merely turning the letters around.

E.G. GNASH

If you drop the 'S' you have Gnan, and on turning these letters over you get 'HANG'.

Also the deck ~~must be prepared so~~ that each of the cards bearing a four letter word is slightly shorter than the card bearing the complimentary five letter word. Assembled in pairs, this deck is similar to the "Mene-Tekel Deck" - and functions on the 'Svengali' principle. You may safely "Riffle - Shuffle" the cards - and the pair arrangement will not be spoilt. Also a series of cuts may be given to simulate an overhand shuffle.

The cards are assembled with the complimentary short card (with the four letter word) below the "long" card (bearing the five letter word) in each pair.

Now a word may be forced, "Svengali" fashion, by riffling or cutting the deck by the narrow edge. The deck is cut at this point, (where the spectator chooses his card) to enable you to Spot the complimentary card! This will be a five letter word. From it, the chosen four letter word can be easily derived. However, if you go for "finnesse", the selection may even be made by fanning the cards - (break at this point and cut as you would for a normal "set-up" deck) or by leaving the deck in the 'spectators hands' and allowing him to pull out a card. In this case, it will leave two short or long cards together - which behave as a "thick card", and the deck may be cut at this point, by riffling. Thus the spectator's card is received - and the revelation is merely a matter of choice.

NOTE: In the "Svengali" choice - the bottom card of the deck (after the deck has been cut at the chosen card) will be your "Key card! However, if the choice of a card is by fanning, or in the 'spectator's hand' then check to see if the bottom card contains a four or five letter word. If it is a five letter word, it is your Key card - if not then the top card of the deck, (which will also be a four letter word) will be your Key card - and the spectator's word is obtained by adding an 'S' to these letters, and reversing them. (It is easy to add the 'S' in the correct place).

Finally to be able to hand over the deck to the spectator, it is advisable though not necessary, to break the pairs by shuffle. The easiest way to do this is to riffle shuffle the deck in the opposite direction - that is - from the face card up. All previous riffles are from the top card - as would be the case if you were riffling the deck in your hands.

To mix - the "riffle" is the same as for riffling the cards on a table. The subtle difference is that in the first case, the cards are riffled starting from the top of the deck - and thus preserving your pairs, where as in the second, the cards are riffled from the bottom - destroying the pairs by interleaving other cards between them.

This sounds a little complicated in print, but five minutes with the deck in your hand will enable you to put a mental masterpiece into your act!

And a little thinking will give your scores of variations with this deck - and a welcome touch of novelty to your Card tricks.

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# "CONCENTRATION"

## A NEW MENTAL TELEPATHIC ACT

(Thayer)

### Introduction to the Act

The performer begins by stating he will be glad to demonstrate a few good feats of genuine telepathy - he, himself acting as the recipient, and the audience collectively as the propelling force of the thoughts to be projected.

Patter:

"Ladies and gentlemen - during my absence from amongst you, it is my desire that you shall first of all agree on some particular object located within the room, and then upon my return you are to concentrate the entire force of your thoughts upon that particular object, and the place where it is located. It shall be my task to find that object, and if your thoughts are properly propelled, I shall no doubt be successful. I shall leave the room while you make this decision and return when you call me. Upon my return I will desire you to remain very quiet and in no way, other than mental concentration, give any indication of the objects of your thoughts.

Your tests may be compound or simple - it should make no difference - - - - for example, you can decide on a word written on any page of any book, and I will try to find that self same word of your thoughts, but in such a test you will first concentrate upon the location of the book itself, which may or may not be hidden from view. When I have found the book, you will then change thoughts to the particular page upon which the desired word appears, and last of all, the identical word itself. If you all understand as I think you do, I believe the test will be successful. We will first of all begin with a very simple one - the finding of any given object upon which you may collectively decide. I will now retire from the room - and await your signal when to enter."

### The Effect in General

The performer upon being told to re-enter the room, does so very slow and impressively, not paying the slightest attention to anyone present. slowly he circles the room, and at last comes to a halt in the general direction and location of the article chosen for the test. Then slowly passing his hands over the objects, he finally selects the correct one, and exclaims - "This is the object." If there is something to be done with the article, the performer states without any hesitation, "I have not yet fully completed your test; so kindly concentrate."

The performer then, in the same impressive manner as before, and amid prevailing silence, carries out the remainder of the test - finally stating, "That is all that you have willed me to do." The effect is repeated with as many different tests as the audience may select.

## THE REAL SECRET OF THE ACT

~~The performance is dependant upon two persons - the performer who is~~ acting, finding the articles, carrying on the different tests etc., and a confederate who is just as conversant with the depending principle as the performer himself. The confederate who takes a very inconspicuous part amongst the audience, signals the performer what to do. And it is this little secret that makes the act appear to be a real genuine feat of mental telepathy. It is so simple that a child can do it - but in the hands of two people fairly well trained - and if the performer has the ability to act the part - this act will produce an effect that is nothing short of a miracle.

A slight imperceptible sound is the only key given to indicate the test - say a very slight "sniff" with the nose - causing a sound that no one would pay the least attention to. Well - that "sniff" then, is the whole act - and here is how it is used to convey the most complicated tests.

You are the performer, and your assistant is going to cue you for the test that has been decided upon for you to carry out. Upon your entrance to the room you insist that perfect silence shall prevail - this for two reasons - one is so you will be able to hear the little "sniffs", and also to make the act impressive.

You now walk slowly around the room, taking every location in hesitatingly. You are now standing and looking in the general location of the object --- of course you do not know this, but right now your assistant gives a tiny "sniff" and this tells you that the object is near at hand. You now approach the mantle shelf as this appears to you to be the most likely place but there is no "sniff". You glance around in the same general locality, and presently your eyes fall on a chair. Another slight "sniff" from your assistant who has been closely following your movements, tells you that the test has something to do with the chair, but fearing that someone else may possibly have heard and interpreted that sniff you walk away to another position (another sniff). You are now positive that there is something you have to do with the chair that necessitates you carrying it, because you have been confirmed in each act with a sniff and you are trying to find the very thing that is required of you to do. You then make several unsuccessful attempts to do what you think is right, but hearing no sniff, you are still in the dark.

You are carrying the chair around the room, when you finally glance at the table for the first time (sniff); you are now positive that the table is in some way involved in the plot, so you attempt to put the chair under the table (no sniff). Then you raise it on to the table (two faint sniffs in succession). This is the cue which indicates that the test has been fully completed, and so you announce the fact to the audience.

We have herewith chosen a compound test to show the manner of working out an unusual and difficult thought. Any test can be carried out if performed skillfully, in less than three minutes, and simple tests in from twenty to thirty seconds. With very little practice you should be able to merely find any given object chosen almost instantly. Compound tests

necessarily involve more detail, but you will soon find yourself doing anything required of you almost without any exerted effort whatsoever.

Of course you should avoid all tests that involve elements of a foolish or embarrassing character. So the secret is a sniff - one for location - followed by others leading up to the completion of the test.

Two sniffs in succession is the cue which indicates that the test has been completed correctly.

#### TELEPATHY EXTRAORDINARY

In addition to the foregoing effects which we have outlined, the following effects can also be obtained by those who choose to devote a little extra study and practice.

Effect 1. The audience having agreed upon a test, the performer enters the room not knowing what is expected of him to perform; but with due deliberation he takes up a pencil and paper and writes the very word or name that the audience has concentrated upon for a test. The test in this case has been for the performer entering the room, to take up a pencil and paper and write a certain word or name agreed upon during the performer's absence.

Effect 2. The audience having agreed upon writing a sum desired that the performer will not only become aware of this telepathically, but that he will also find pencil and paper hidden in the room, and correctly write the answer without seeing the sum. This the performer does as readily as he has performed the other marvelous feats.

Now for the secret of how this can be done. A little patience and a few hours practice is all that is required in order to acquire these additional wonderful effects.

The alphabet is plotted in three groups:

A - J  
K - T  
U - Z

A B C D E F G H I J ... is called the first group.

K L M N O P Q R S T ... is called the second group.

U V W X Y Z ..... is called the third group.

The purpose of plotting the alphabet into three groups is to expedite the transmission of a word or name, as will be shown in the example. Having three different groups of letters we must have a cue planned for each group to distinguish it from the others, and so we have planned the following method.

The performer having touched a pencil during his survey of the articles in the room, and hearing his confederate sniff makes a motion as if to write,

and as he hears his confederate sniff again, it is sufficient to inform him that he is expected to write something. He will then select any piece of paper at hand, and the confederate will sniff again unless some particular piece of paper has been agreed upon by the audience for him to write on - in which case he will locate the paper as he did the pencil.

Having found the pencil and paper correctly, and being aware that it is something he must write, he must now resort to the group alphabetical system to find out what it is, and this is how he applies the system to find out.

With his back turned to the confederate, performer holds his left hand in any position that will permit the confederate to clearly see it without any person becoming suspicious. The performer now slowly repeats to himself, the first group, the second group and the third group. As he does so, he touches the thumb of his left hand to the first finger, then the second and on to the third. Confederate sniffs and thus the performer is made aware that the first letter he has to write is in the third group of the alphabet.

To find out what the letter is, he counts very slowly with the thumb, again passing it from the first finger to the second, the third and the fourth finger, and repeating it over until he hears the confirming sniff. As the letter is in the third group, he commences the finger count, and thinking to himself the letters U V W X Y Z, and with Z he hears the sniff. Now he has the first letter to the word. He simply makes a mental note of this letter but gives no sign to the audience that he has any idea whatever of the word they are thinking of. This is all stored up in his mind for the grand Climax.

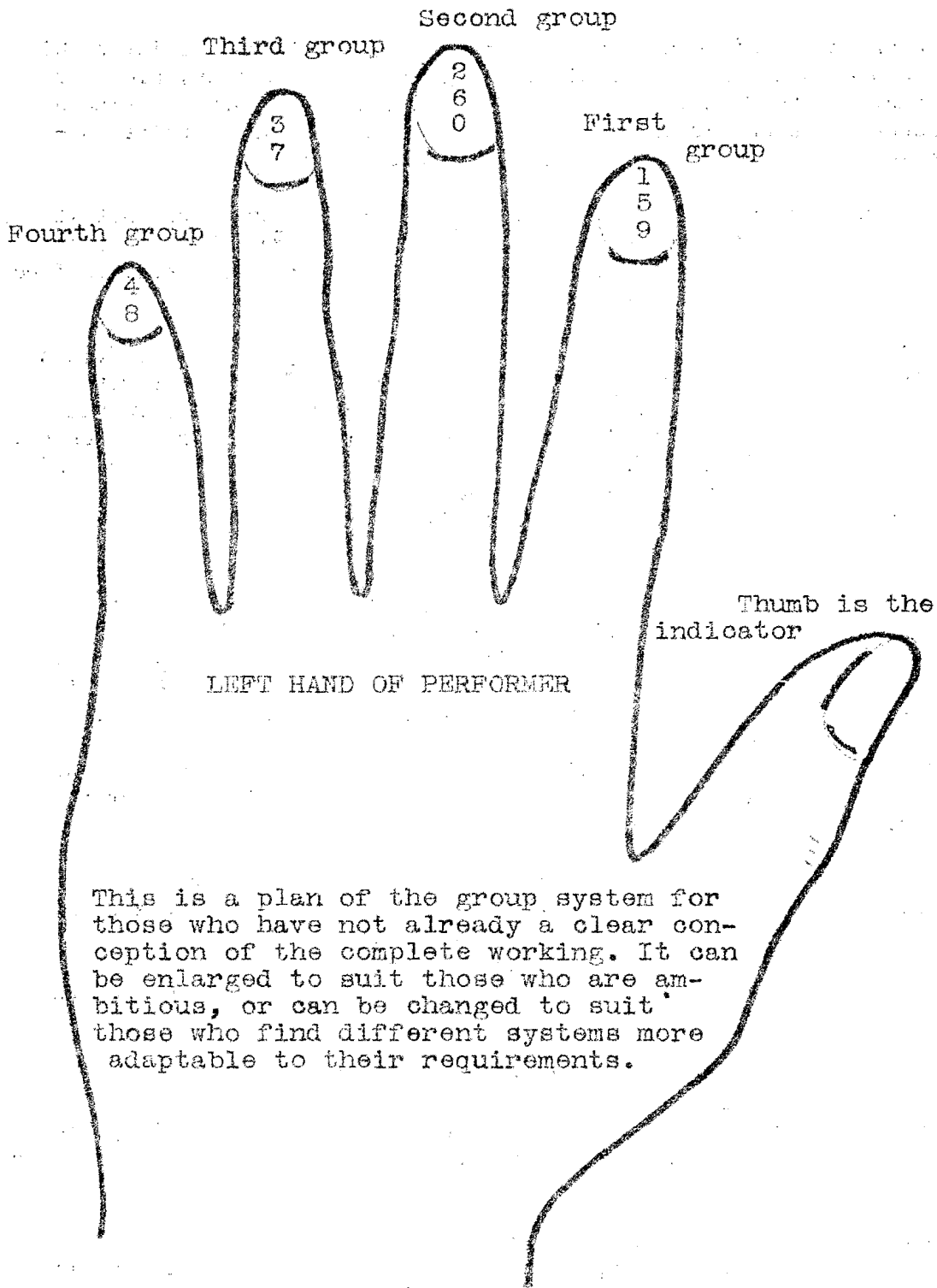
The second letter is found by first finger counting the groups. (The word we will take for example is ZERO.) We have already found the first letter. The thumb touches first finger, and a sniff comes from the confederate, denoting that the second letter is in the first group. The next sniff comes when the thumb rests for the second time on the first finger, so that we know the second letter of the word is E.

Again the thumb touches the first finger, then the second (sniff) which denotes the third letter is in the second group. So the performer counts, commencing from the first finger as before, mentally thinking the letters K L M N O P Q R (sniff) so we are now in possession of three letters of the word chosen.

Now once more we start after the group, containing the fourth letter. The first group - the second group (sniff). Again, as before, we mentally count K L M N O (sniff) and at "O", two sniffs which not only tells us that the letter is O but also that it is the completion of the word.

And so the performer writes the word ZERO and earns his applause for this wierd and truly baffling experiment.

NOTE: It will be observed that by means of the above system, just described, that the use of numerals as well as letters may effectively be applied.



This is a plan of the group system for those who have not already a clear conception of the complete working. It can be enlarged to suit those who are ambitious, or can be changed to suit those who find different systems more adaptable to their requirements.

## MINDREADING SUPREME

Orville Meyer

The following tests give the impression of skilled and genuine mind-reading of the contact and non-contact kind. Yet no knowledge or study of contact mindreading is required, the routine is entirely impromptu, and there are no gimmicks. The effect is equally suitable for groups from six to six thousand.

Effect: Each of several persons decides on an experiment or "test" of the kind usually associated with contact mindreading, for the mentalist to attempt. The mentalist, blindfolded, asks one of the persons to concentrate on his particular test. To the amazement of all, he dramatically and perfectly accomplishes the actions about which the person is thinking. A second test is then accomplished in an even more amazing manner.

The step-by-step mechanics of this feat are so psychologically developed that the spectators are left with no alternative but to accept it as genuine. The routine set forth is the result of many performances over a long period of time. As each move has a reason, the mental worker who presents this feat will do well to follow the routine carefully.

Props Required. A hat, a large white handkerchief, and a few slips of paper, about 2x3 inches in size. The hat and handkerchief may be borrowed; the slips may be cut from any plain paper.

Method: Introduce the experiment along the following lines: "I shall attempt an experiment in contact and non-contact mindreading of a most unusual nature. Will each of you folks (designate five or six persons fairly near) please think of some test that you would like to have me do? Now by 'test' I mean something like this: 'walk around the room once, whistling a tune,' or 'find the coin which is hidden under the ash tray on the desk,' or 'shake hands with three ladies.' But don't make the tests too, too involved or physically impossible, please." After they have had time to decide on some tests, find out if you need to leave the room or stage for a minute or so, so that objects can be hidden, etc. If so, a committee of two spectators should be asked to accompany you. Upon your return, state:

"To aid in your concentration and in mind, and so that we can check out the exact details later, I ask that you jot down the whole test on a slip of paper (hand out slips). But remember; just writing 'find what I have hidden' for instance, isn't enough. Write out the test completely, in detail. Exactly WHAT I am to do, WHERE and WHAT something is, if hidden, or any other specific action that you want me to do. Clear? Any questions? OK---write them down."

When the tests have been written, continue, "Please fold the slips once each way, then write your initials on both sides of the outside of each." Hand the hat to a spectator, asking him to collect the folded slips in it. Then take the hat from him and place it on a nearby table or chair.

"To aid in concentration I shall tie a handkerchief over my eyes to shut off light and vision." Do this yourself. Note that you do not make any special point of this, but rather do it in a casual, matter-of-fact manner. You are not presenting an X-Ray Eye act, so stay away from any such implications. However, the sight you will still have by looking down the sides of the nose is vital to the rest of the test.

Reach for the hat, groping a bit as you would if your vision were completely cut off. Hold the hat with the left hand and stir the billets a bit with the right hand, as you ask each person having a test to think strongly about it. During this brief stirring the right hand quickly opens one billet inside the hat and comes up into view with one of the other, folded ones, pressing it to the forehead. "Can you make out whose initials are on this billet?" you ask someone close by. Upon being told, ask that person to concentrate on his test. During the few moments of concentration you look down the sides of the nose into the hat, reading the test written on the opened slip.

"I cannot seem to get your thoughts as clearly as I should like," you say, and let the slip flutter, still folded, to the floor. Again the right hand goes into the hat to stir a bit. In the act of stirring, the opened slip is quickly refolded, the initials noted, and a second slip is opened inside the hat; then the right hand comes out again with one of the other folded ones, which is again pressed to the forehead. Again, secretly looking down into the hat, the new test is noted. Again the results seem negative, so the folded slip at forehead is allowed to flutter to the floor.

Once more reaching into the hat the opened slip is refolded in a stirring motion, brought out and pressed to the forehead. Again asking for the initials, ask that person to concentrate intently. Using your best dramatic ability, you exclaim, "Ah . . . I believe I am getting some of your thoughts. Would you mind standing up, please?"

"I believe you are getting across to me very well, sir. Will you help me just a little more" Dropping the folded billet as before, you ask the person to step to you and grasp you by the wrist and continue to think of the test. Now, in your best contact mindreading manner . . . accomplish the test, dramatically, not too rapidly (remember, you are supposedly without vision). Applause is sure to follow when you whip off the blindfold at the conclusion of the test.

Depending on whether five or six persons wrote tests at the start, there are now either two or three folded billets in the hat. You know the test written on one of them. With two billets, you ask someone to reach in and take one of them. If the person takes the one containing the test you know, quickly and smoothly say ". . . and I will attempt to do whatever that person is concentrating upon. Whose initials are on the paper?" Upon hearing the initials (which you know anyway), ask that person his name and ask him to concentrate on the test.

"For this test, ladies and gentlemen, I shall try to get Mr. ----'s thoughts without physical contact with him." Then slowly, dramatically and successfully, you accomplish the test, to the consternation of any magicians who may be in the audience and who may be familiar with the mechanics of contact mindreading.

Of course, if the person had taken the other billet, leaving the known one in the hat, you would as quickly have said ". . . and I shall attempt to do whatever test is being thought of by the person whose initials are on the one remaining paper."

If six billets were used at the start, three would have been left in the hat. In this event you would ask a person to reach in, take two papers, one in each hand. From here, three alternates occur: (1) If the known slip is left in the hat, proceed as described just above. If not, ask him to hand you one of the billets he took. (2) If he hands you the correct one, say this is the test you will try. (3) If he hands you one of the others, immediately say ". . . and I will attempt to accomplish whatever test is prescribed on the slip you are holding."

The bold, subtle handling of this effect will delight the discerning mentalist. The simplicity of operation allows him to concentrate on effective presentation. It is a test which can be made one of the big FEATURES of any mental routine.

## THE MYSTERIOUS SEANCE

(F. G. Thayer)

### INTRODUCTION

Every performer who does magic, whether as a profession or as a pass time, has his pet trick. By pet, I mean a trick or a series of tricks from which the performer himself derives especial pleasure and satisfaction in the presentation of same.

For private and social affairs, the following series is one with which I have had great success, both as a source of satisfaction to myself and a wonderful mystery producer to the onlookers.

I therefore take the liberty of describing same herewith, and commend it to all who can use it.

#### The Effect:

The performer, upon being called upon for a donation to the evening's festivities, proceeds as follows; about a dozen cards are first shown, each bearing the name of some prominent author, statesman, president or public official. One is selected at random and placed in a small box. This is held by a spectator. The performer does not see it. Next, another person is requested to write upon a small slip of paper, any name, number or question that they would like to have answered. After so doing, they fold up the paper and place it in their own pocket. The performer does not even touch it.

~~Next two small slates are shown, and after due inspection are placed~~



together and given to a lady to hold, one hand underneath and one hand on top. After a short pause, the lady is told to separate the slates and to note the result. She does so, but finds the slates blank. The performer, suddenly remembering that he forgot to give the spirits anything to write with, places a small bit of chalk between the slates, and the lady again holds them between her hands as before.

Now the performer begins his marvelous demonstration. First, in a somewhat weird and dramatic manner, he reads aloud, the exact words which the spectator has written on the paper, and which has never left his possession for an instant. If he has asked a question, the performer answers this as well.

The spectator removes the slip of paper from his pocket and the performer's answer is found to be correct.

To proceed, the performer requests the gentleman to open the little box and to take mental note of the name which has been written on the card, but NOT to let ANYONE SEE IT.

The performer then commands the unseen spirits to write on the slates the name that is on the card held by the gentleman. After a brief pause, the performer quickly says. "Stop, you are not writing the correct name; stop writing at once, and write the name on the card I told you."

Another short interval of silence, after which the performer says to the gentleman holding the card. "What name have you on that card"? Let us suppose he says, "George Washington". "Very well", says the performer, "then my commands have been obeyed". Then to the lady, "Please examine the slates." This she does. Plainly written on the slate is part of the name "Benjamin Fran----" then an abrupt stop, followed by a wavering line back across to the left side of the slate, then a full stop and the name "George Washington".

There is absolutely nothing which could create a more decided impression than this effect as above stated, everything is so fair and above board. The performer is right in the midst of the company without recourse to tables, chairs or assistants.

#### Preparation:

Articles required are about 12 to 15 cards of any convenient size, each bearing the name of some noted author, president, Poet, Ruler, etc.

Several old addressed letters and one or two plain envelopes in inside coat pocket. In one of these old letters, I first place a slip of finest grade carbon paper, and secure in place with a touch of library paste.

The carbon slip should fit in the envelope easily, and when in place, the back of the carbon should be next to the address side of the envelope. This envelope should open at the regular flap side and not at the end. Underneath this carbon slip I also place a half dozen slips of white paper which also should fit the envelope easily. This prepared letter must be the top most one of the packet.

A pair of Midget Spirit Slates one with a flap, and a Roterberg nickel

card box complete the apparatus. One slate is prepared with one name written partly - then a stop, with irregular line back to left side and then the full name of George Washington.

Also have a tiny pellet of chalk and a hard lead pencil in vest pockets.

In the card box proper I have previously placed, written side down, one of the cards bearing the same name as one written in full on one of the slates.

I first introduce the cards and offer them for inspection. Then I show the card box. The cards are then placed in a row, face down and a spectator is asked to freely choose one, and WITHOUT looking at it, to place it face down in the card box which I hold open for that purpose. I then close the lid sharply and give it to him to hold.

Next I take the packet of envelopes from my pocket and open the top one which is the prepared one, and take one of the slips of white paper. While I am doing this, I am explaining what I want done, either to write the date of their birth, their mother's maiden name, date of some historic event, or some question which they may wish answered. I generally decide upon some lady for this part of the experiment, and just at the proper moment, I rather forcibly place the packet of envelopes in her left hand, the white slip of paper on the top and prepared envelope, while at the same time I place the pencil in her right hand. I then suggest that she allow no one to see what she is writing and keep up this line of talk continually. When I notice that the writing is nearly finished, I request her to fold the slip of paper over to herself, and then again and again, so on one could possibly see the writing.

I then reach for the packet of envelopes and pencil, and as I take them, I remove one of the blank envelopes and give it to her, at the same time requesting that she place her question therein, seal it and under no circumstances allow anyone to touch it. Meanwhile I have placed the packet of envelopes in my pocket again.

The slates are next shown, wiped with a handkerchief and by means of the finger switch as explained in "Magic" by Hopkins, each slate is apparently passed for inspection, though in reality it is the same slate all the time.

I next place the two slates together, holding them at both ends, fingers underneath, the flap at bottom of underneath slate and resting on tips of the fingers, while explaining I allow the flap to clear the lower slate, and draw it slightly towards the left end, holding it against the frame with my fingers. I remark about the size of the slates, stating that I desire them small in order that I may carry them in my pocket, and suiting action to word, I turn my left side to the audience, and with my right hand place the ends of the two slates just within the top of the left coat pocket, my left thumb drawing the pocket open slightly as if to receive them. It is during this move that the flap is secretly disposed of. This leaves the writing on the outside of the lower side or slate, as I hold them writing down in my hands.

I now request a second lady to hold out her hand, palm up and on which I place the slates, the one with writing down being next her palm. She places her other hand, palm down, on top and in this position holds them.

I now request the gentleman holding the card box, to open same and to note the name on the card. Of course it is the forced card that he looks at. I now suggest, that in order that he will not forget the name, I give him one of the slips of white paper from the envelope in my pocket. I remove all the slips from the envelope, the top sheet of course bearing the carbon copy of what the lady has written. I hand the gentleman a plain slip, and during this I have ample opportunity to read what the lady has written.

I now command the name which the gentleman has written to appear on one of the slates which the lady holds. After a moment I lift up the top slate, but of course find nothing. After appearing puzzled, I produce the pellet of chalk and place it on the slate which I hold, and then take the other slate from the lady's palm and place it on top of the first one. This brings the writing on the inside of the top slate.

I now proceed as fully described in the EFFECT, first appearing to go into a trance and announce what the lady has written.

Then I command the name to be written on the slates, the spirits apparently misunderstanding and start to write the wrong name, after which I command them to stop and proceed with the correct name.

This completes the climax, which for a mystery producer is hard to beat.

I am indebted to my friend Prof. Harry Cooke for this particular manner of handling the slates.

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THINK-O

(Fred Ledoux)

Effect: Anyone selects a word from a large list secretly. The performer merely spells the word THINK-O one letter at a time and the spectator tells him if any of the letters in THINK-O also appear in the chosen word. Without any further information being given, the performer tells the spectator which word he had chosen.

Method: The secret is in the special arrangement of the words and the values assigned to each letter in THINK-O which is as follows:

1 2 4 8 16  
T H I N K - O

As you spell the word out letter by letter, note the letters that appear in the word secretly selected by the spectator and add up their values. For instance, if the spectator chose Word No. 3 (Legendary), he would say that the letter N appears in his word. The value of letter N is 8 so you know that he chose the 8th word on the list which is LEGENDARY.

Another example: The word NIGHT contains the letters T, H, I, and N (their values are 1, 2, 4, 8) which total 15 when added together, and the 15th word is NIGHT.

The effect is self-working. All you have to do is remember the values assigned to each letter in THINK-0. You can openly refer to the list or have a small card made up and glued to your pad or concealed behind some object on the table.

T	1	MYSTERY	1	BOUQUET
H	2	MARSH	2	HOODOO
TH	3	THOUGHT	3	GHOST
I	4	DEVIL	4	IMPOSSIBLE
IT	5	MYSTIC	5	POSITIVE
HI	6	PERISHED	6	GOLDFISH
THI	7	WITCH	7	HISTORY
N	8	LEGENDARY	8	CORNERS
NT	9	METAL	9	SONNET
NH	10	HANDCUFF	10	PHENOMENON
THN	11	HAUNTED	11	PHANTOM
IN	12	MAGICIAN	12	ILLUSION
TIN	13	ENTERTAINING	13	LEVITATION
HIN	14	VANISHER	14	HOUDINI
THIN	15	NIGHT	15	HYPNOTISM
K	16	SKULL		

Of course you can memorize the word at each position on the list and then you won't require the prompter card and this would enable you to do the effect blindfolded.

#### SUPERNORMAL VISION

(Robert Nelson)

"Friends, a short time ago, I had the pleasure of reading several books on Witchcraft as practiced by the Egyptians many thousands of years ago. These books were translated from the native signs and languages as used in those days, and the reading was very interesting to say the least.

"The books contained many formulas of various charms that were used to create love, hatred and various passions of men. To ward off disease, wars and the like. It was interesting to note the ingredients employed in the making such successful charms, such as parts of frogs, animals, etc. By taking the left leg of a frog, the frog to be caught on a moonlight night in early spring, and buried sixteen days later at noon on a certain spot, and so forth until the charm was complete. This was one formula, however, that took my attention, knowing that it was a secret much sought for by modern scientists - that of enabling a human to see in the darkness.

"For several days the idea of seeing in the darkness lingered in my mind and I found myself continually thinking about it. Foolish as it may seem, I spent many days and considerable time and money in securing the various ingredients and making a salve, which according to the Ancient Code, was to be placed on the eyelid of the right eye only.

"Frankly, I expected nothing would come of my efforts, but something urged me on and on. After the preparation had set the required number of days, I applied a bit of my salve on my right eyelid and entered a pitch black room. Immediately, I sensed a new sensation. I groped against a table in the darkness, and my hand touched a book. I opened the book and held it a few inches from my eyes, and I was able to read the PRINTED LINES, and as plainly as in the daylight! I was so startled, surprised and overwhelmed at my discovery that I do not know what took place during the next few minutes, but I do distinctly remember reading the printed page in a room of total darkness. Imagine - a human owl!

"However, since that first memorable occasion, I have amused myself and friends many times by repeating the experiment, and with your permission, I will verify the above statement. Here is a bit of the MYSTIC SALVE I spoke about (produce a small jar of lard, cold cream or such) and I will place a little on my right eyelid; now if anyone will select any book and decide on any page, I will endeavor to locate and read that line in darkness!

"Do not look upon this experiment as a sleight of hand performance, as that is not my purpose. I wish to present this demonstration in a scientific manner, and to convince you that it is actually possible for me to read in total darkness - to ascertain colors, objects, etc.

"To avoid any possibility of trickery, you are at liberty to conduct an unrestricted examination of the room and my person. I will suggest that the lights are turned on at the conclusion of my test; you are at liberty to flood the room with light at any time you feel that I am using any form of trickery, but please do not expect me to respond immediately, as I feel as you would imagine an owl would feel when suddenly taken from darkness into the light."

After you have read the lecture (patter) and catalogue description of the various effects possible with this unique principle, you will have a better understanding of the effect and the information given.

It is necessary, of course, for one to read in darkness, to employ light of some kind. This test is far superior to the old methods of dark seance work, etc., as the apparatus employed is of such nature that it will not attract suspicion, and if seen, offers a logical solution for being present and automatically explains itself.

The secret is in a luminous business card, which bears the following inscription, 'Robert Nelson, Columbus, Ohio.' If you would look at this carefully, you would see nothing but an ordinary business card; it consequently explains itself. Place the card in the sunlight or a strong artificial light, THEN take the card into a dark room, and you will note it is luminous, and also that it THROWS OFF RAYS OF LIGHT.

Hold the card over the printed page of any book, and it will be noted that sufficient light is projected from the surface of the card to illuminate the printed page for reading. The longer you expose the card to strong light, the longer and more brilliant light it will give.

In the same way, you can read various playing cards, locate pages in a book, describe articles, colors, etc. The luminous surface has been arranged as a business card, to divert suspicion and if this is seen to be in the performer's hand, the natural supposition is that you are using it as a book mark, or such. If your clothing is searched, anyone will immediately pass over the card, as using light projecting surfaces such as a business card is unknown to the public.

The card should be exposed just prior to the test. It will be noticed that the rays of light are thrown off the surface for a limited time only. The card ABSORBS the light vibrations and when placed in the dark, PROJECTS these vibrations of light until a supply is exhausted. The card may be exposed to artificial light, but the light not being as strong as daylight or sunlight, so you will note the result will not be as good as when exposed to sunlight, electric light being less intense. With artificial light, please place the card as near the light as possible, and allow it to remain there several minutes. The card projects the light in the same proportion THAT IT RECEIVES IT.

Care must be taken with the luminous card, as the spectators may see it in the darkness. If presenting a trumpet seance, the card may be held in the trumpet, the trumpet acting as a shield. The rays from the card striking any object will be reflected, but shielding the card and holding close to the object or printed page, the possibility of the reflection being seen can be eliminated by careful manipulation of the card. It is suggested that the performer employ TWO cards, a luminous card and an ordinary business card, the ordinary card to be used as a shield and covering to the luminous card.

Always arrange the spectators immediately in front of you during the demonstration. Watch against reflections from the card against your clothing. Take same from your pocket (or off some table), covered with an ordinary card. In the event the lights are turned up, casually return card to pocket by a bold and natural move, or hold in your hand. Or hold same with other paper in your hand. Remember, you have them completely off their guard, as this 'canned light' on the surface of business cards is something decidedly new and different.

You can be holding card in hand, allowing it to absorb light while giving better patter, toying with card, or holding it with other papers. Or it may be casually placed on the mantle with other papers. It may be placed anywhere near a light, and covered or picked up before the lights are turned on, unless out of sight of spectator.

For variations and effects, just draw upon your imagination. For salve,

use any preparation, as same is merely for effect and to fit in with the patter we furnish you.

A NEW WRINKLE is suggested to add a clever angle to the effect: Performer should memorize a few paragraphs in the Bible, phone book, etc. (some publication to be found in every home). Now, just prior to having the light turned out ask the spectator that you be handed the Bible AFTER THE LIGHTS ARE OUT, and that you will open it at random and read therefrom. If you have memorized lines on page 196, turn to that page immediately with card (You can be saying passages in the meantime) then return the card to pocket. You are sitting in the darkness, and are repeating the lines on the page in front of you that you have previously memorized, and to the spectators you are READING IN THE DARK. If no one turns the lights on to catch you, keep right on reading, a dummy card may or may not be employed to act as a bluff and guide.

HERE IS KNOCK-OUT! Effect: The performer seated in a chair, back to the audience. ANY BOOK is selected from ANY selection of books, absolutely free choice granted; opened to any page by any spectator and any paragraph is freely selected and silently read by a spectator, the book immediately closed and handed to the performer. Lights are turned out, and the performer opens the book to page selected and reads aloud the selected paragraphs.

For this test, it is necessary that the performer have an assistant. The assistant carries a piece of cardboard about 2" square in the right pocket. Any book is chosen by any spectator, page selected and paragraph noted. While the spectator is reading the selected page mentally, the assistant conducts the test, notes the page and number of paragraph on the card in the pocket, using a pencil stub.

It must be remembered that the performer is seated, with his back to the audience during this procedure. After the spectator has finished reading the paragraph, the assistant takes the book in left hand and starts to take it to the performer, transferring the book to the right hand, in which the palmed guide card is concealed. Then hand the book and card (card held under the book by finger) to the performer. The lights are immediately turned out; then the performer reads the guide card by using luminous card, and locates the page and paragraph, and reads same by use of the luminous card.

This test will be found effective with or WITHOUT the dark reading feature, and should not be overlooked.

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## MENTAL EXPLOITS

(R. A. Nelson)

The special type deck referred to in 'Mental Exploits' is credited to its originator, Joe Berg, who first placed it on the market a number of years ago, under the title of 'The Ultra Mental Deck.' It was the first of a series of 'Brain Wave decks' involving slight variations. This was the first deck of this type and the best. It is furnished with these routines, which greatly expands the deck's usefulness and utilization, with the permission of Joe Berg

The advantage of this deck is that all cards have the same color back - MAY BE SHUFFLED (by performer) - no markings on the backs and no need to COUNT to locate the desired card. The effect can be repeated over and over again with the SAME deck.

### MENTAL EXPLOITS #1

Here is a terrific publicity stunt that can be arranged most anywhere and with an absolute minimum of effort.

Select some prominent radio or TV program - newscast show wherein guests frequently appear, or a variety show. Contact the person in charge, by mail, telling him that you would like to try an experiment in Extra-Sensory Perception on his show. That you are mailing him a deck of playing cards, with the tax seal still intact. He is requested to open the deck, throw out the joker and advertising card - shuffle them and then take ONE card - of his choice - and insert it in the deck UPSIDE DOWN - and seal the deck. He is to tell NO ONE the name of his selected card!

At the appointed time, you will appear at the station and appear on his program, and prove your ability as a mentalist and reveal the identical card from your pack, in reversed position. To make the situation more appealing, you can (safely) announce that should you fail, you will donate \$100.00 (or more) to any charity!

You send an ordinary deck of cards, tax seal intact, and your letter to the TV or radio artist. Contact by phone to confirm the stunt, and time you are to appear on the program and reveal your prediction.

When you appear on the program, either you or the artist summarizes what has transpired, and the fact is made known that ONLY the artist knows the name of the card. Mentalist explains that he 'sensed' the card that would be chosen and reversed in the deck, and consequently, reversed one card in his own deck.

TV artist breaks seals on his deck, and reveals his selected card for all to see. (If a radio program, a running commentary is given of the experiment.) Mentalist withdraws pack from his pocket, takes the card from case, and fans cards, face up . . . . ONE and ONLY one card is reversed - this is removed and is revealed to be the identical card selected several days before hand by the studio artist!



As a real kicker for a smashing climax, mentalist offers to repeat the feat! Turning his back, he states that he will reverse another card in this deck as ANY studio spectator merely THINKS of a card. Now, facing the audience, he requests them to name aloud their mentally selected card - withdrawing the deck, only one card is reversed and that is the mentally selected card.

This routine is PERFECT for clubs, luncheon and banquet dates and NEWS-PAPER Publicity by mailing a fair sealed deck to the club President or entertainment chairman, or at a newspaper to the City Editor. Don't overlook this tremendous impact mental test. Use it, and you will agree its sensational!

#### MENTAL EXPLOITS #2 (An Alternate Publicity Prediction Suggested by Dave Dowds)

As in the first 'exploit' arrange your appearance on a prominent TV or radio show. The special deck is sent by registered mail, SEALED to the person in charge of the show, with the instruction he is to bring it to the show - untampered and still sealed. That, with the aid of the deck in his possession, you propose to read his mind!

When doing the presentation, give a brief resume of the prior happenings; that the sealed deck was sent to the recipient, who confirms the deck has not been tampered with, and the seal is still intact. Ask your assistant to THINK of any one of the 52 cards in the deck. He does so. Bring out the fact that it would be impossible for you to KNOW, in advance, what card he would select. He is then asked to break the seal on deck, and hand to the performer. He is then asked to state aloud the name of the mentally selected card.

Removing the cards carefully and deliberately, the performer fans the deck - faces up - showing all cards except one, WHICH IS REVERSED. Performer states - "I knew Thursday when I sent you my deck by mail that you definitely would select (the mentioned card), and therefore, I reversed that one card in the deck."

This Mental Exploit can also be used in personal appearances, sending the deck to a prominent person, chairman of the event, etc., that will be present. It makes good publicity - promising to read such-and-such a person's mind during your performance.

#### MENTAL EXPLOIT #3 (As a startling mental effect in ANY program).

In doing Club Work, or wherever you appear as a mentalist, incorporate this startling effect. The deck can be previously mailed to any officer of the club, entertainment chairmen, etc. or given to the person during the performance. The routine can be presented as a 'coincidence' or a 'do-as-I-do' effect with startling results. The effect contains all the necessary ingredients of a true 'mental miracle', and will enhance your reputation as a mentalist.

#### MENTAL EXPLOITS #4 (Wherein a spectator proves Extra Sensory Perception)

After having completed a mental test of some astounding nature, explain to the audience that most people possess the faculty of extra-sensory perception, and might be surprised if they would test their abilities.

Any spectator is selected to participate in the test. Mentalist asks that if he were to write the name of a playing card on a slate, how many in the audience could GUESS the card? The answer, of course, is that the participant would have only ONE chance in FIFTY-TWO of hitting the right card - not a very good percentage.

Mentalist states that he has reversed one and only one card in his deck (hold up), and asks the spectator to concentrate and see if he can name the card - whatever card first enters his mind! (A card is named aloud). Mentalist removes card from deck and reveals only one card in reversed position, withdraws and exhibits. It is the same card named by the spectator. Mentalist remarks, "I knew you could do it - you do have strong psychic powers."

"Maybe you were just lucky - let's try it again" (with same spectator or another). Performer turns his back to insert another card upside down in his deck. The card is named and, of course, proves the spectator correct. AND the procedure can be repeated a third time if wished. The audience is then informed at the conclusion of the third effort that the chances of success in three tries has risen from one in 52 to one chance in almost a million - so, it must be extra-sensory perception, (2) mindreading or (3) mental projection of thought from the performer's mind.

I prefer to place three decks on a table, stating that in each deck I have reversed ONE CARD. Decks One, Two and Three are used with participants One, Two and Three. This makes for a stunning climax.

To employ freely selected spectators from the audience, and let THEM bask in the limelight is, indeed, good showmanship. Your efforts become a participating GAME and lends authenticity to your other exploits. This is a comparatively NEW approach in mentalism.

#### MENTAL EXPLOITS #5 (Mindreading).

The procedure, of course, can be reversed and the mentalist presents the effect as a mindreading effect. In such case, any spectator is asked to stand, and think of card. Performer turns back for a moment, then faces audience. He states that he has read the spectator's mind - (he is pretty sure). In proof of his assertion, he states that he reversed the mentally selected card, while his back was turned. Spectator states aloud the selected card, and performer reveals the one reversed card - which is the selected one. This, too, can be repeated.

#### MENTAL EXPLOITS #6 (A Prediction)

This is a honey of a psychic trick. Performer makes a pencil prediction

on a match pad and tosses it into the audience to any legitimate spectator to hold. Any spectator is asked to think of a card - and then name it aloud. Performer removes cards from case that has been in plain view since the start of the test, and fanning them out, reveals one and only one card to be face down - which is the selected card. Spectator with prediction is asked to open the match pad and to verify the prediction. This is done, spectator verifying the prediction.

The prediction? - That is a subtle touch added by your author. On the match pad is previously written, "The selected card I have already reversed in the deck." As you fan out the cards, you are calling attention to the faces of all the cards - and one and only one is reversed in the deck - the selected card - and the selected card was - turn it over and reveal as the selection is again stated - turn to the spectator holding the prediction - ask him to open it - and to stand on his own two feet and tell the audience whether or not the prediction was 100% correct. He naturally answers in the affirmative - and you get credit for correctly predicting the name of the selected card!!

NOTE: The above is reprinted from Nelson's Encyclopedia of Mentalism.

#### MENTAL EXPLOITS #7 (A double clincher).

An especially devastating effect can be arranged by utilizing a combination of the Ultra Mental Deck, pocket indexes and the Nelson Mental Gimic. In this routine, the mentalist writes out the prediction on a slip of paper, and places it in the Mental Gimic - suspended in mid-air by a thin upright wire - reveals the mentally chosen card as reversed in the deck, and then hands his written prediction directly to any spectator for verification - revealing the NAME OF THE CARD - which apparently was written even before the spectator was selected.

#### MENTAL EXPLOITS #8 (Double Prediction).

This routine involves the use of the Ultra Mental Deck and a nail writer. Performer states that he will make a prediction and record it on a card, and seal in envelope. This he does and envelope is placed in view of all. ANY spectator is chosen to act as a participant. Performer withdraws a pack of cards from his pocket and asks any spectator to first mentally select any card in the deck - then name it aloud. The sealed envelope is picked up (and while talking with audience), writes the name of the selected card on the face of the envelope with a STYLUS nail writer, using red carbon paper inside the envelope against the face of the enclosed cardboard. Envelope is opened and card removed, with the name of selected card written in red. Naturally, when first pretending to write his prediction, the performer uses a RED pencil, actually writing nothing.

Performer then removes cards from case, and reveals the selected card is the only one reversed in the deck. Some people will argue that this last step is unnecessary, but experience has taught that it DOES heighten the effect, and is a point of much later speculation.

MORE: In all effects where spectators are selected, it is wise that the selection of participants be made in the fairest possible manner. A good method is for the performer to turn his back momentarily and toss a ping pong ball into the audience. Whoever receives the ball is to assist, or may, if they wish, toss it at random to another spectator. In each case, it should be brought out in the patter that there positively exists NO collusion between the performer and spectator, i.e., "On your word and honor, no collusion whatever exists between us, and you haven't the slightest idea what I am about to ask you to do. Is that correct?" Such statements will clarify the situation, or an offer of \$100.00 to be given to charity to anyone who can prove that you use confederates.

#### DIRECTIONS FOR BERG'S ULTRA MENTAL DECK

As the performer searches for the reversed card, the various faces are shown. The reversed card is revealed in the deck - and then dramatically turned over, and the face displayed. This slight delay in revealing the card builds a dramatic climax, and is only possible with this deck.

The deck is cleverly gaffed. It is a complete deck of 52 cards, all the odd number of cards facing one way, and the even number facing the other. The value of each pair of cards total 13, and each pair of cards are of the same color, but of opposite suit. Thus, if the arrangement of the deck is disturbed, to reset, pair up the cards, back to back, so the faces total 13, and of the same color, but opposite suit. As the Kings are 13, they back up themselves.

The cards are prepared with a special compound, which causes the backs to adhere to each other, if slight pressure is brought to bear. Thus, you can cut the cards and even shuffle them, with care. Place all cards in pack, so that all odd cards face the front of the card case. Spectator may call any of the 52 cards (no joker) and you remove the deck, fan and find his card, which is upside down.

Whatever card is called (illustration, say the 3 of Clubs, you subtract the number 3 from 13 leaves 10), take the same color (black) but opposite suit (spades) and that card locates the selected card. Remove the cards from case with even cards showing as the top of the deck - fan thru deck until you locate the 10 of Spades, EASE the pressure and part the card underneath it (card paired with 10 of spades), which is the 3 of Clubs upside down. Increase pressure, and fan on thru the deck, showing that to be the only card upside down, or in reverse.

When fanning or running the cards from hand to hand, do so with slight pressure on the faces of the cards. That causes them to adhere to each other, revealing only the faces. To 'kick' loose the selected card, ease the pressure and allow it to slide into view. A few minutes practice may be necessary to get the knack of the cards.

If the card of odd value is called, remove the cards from case with even faces showing. If an even card is called, you must remove them with the odd faces showing. Remember the rule - subtract the number of the card sought

from 13, take same color, but opposite suit. Desired card is immediately underneath, and in reverse, ready to be revealed by relieving the tension on the cards as they are fanned.

Needless to say, only the faces of the cards are shown. Card produced upside down, and then replaced in the pack. Selected card must later (before trick is again performed) be paired up again with its compliment card, and odd cards all facing one way. Place King of Clubs and King of Hearts with odd cards, King of Spades and Diamonds facing the even cards, and remember this arrangement as the King is 13 and backs itself up.

### "BOMBSHELL PREDICTION"

For many years there has been a very good trick where you mark a cross on a card, make a written prediction naming that card, and then give the pack to the subject who is supposed to mark any card behind his back - but the pencil you hand him is faked so that it will not write. This means that, although he thinks he has marked a card, in actual fact he has not; upon checking through and finding your card marked with a cross, he wrongly supposes that it is his - and, of course, the prediction foretells that this card would be chosen.

This is a good mental effect and nothing impairs the trick excepting one detail - the pencil is faked and must therefore be switched at the conclusion. This effect is literally the same - with the improvement that there is no fake equipment used. The pencil is a special one, so designed that it will write on rough surfaces - but not on smooth or glossy ones. A playing card, by virtue of its linen polished finish, has a shiny smooth surface. The carbon pencil cannot grip on this finish and consequently, will not mark. That is the basis of the trick. The moves are as follows:

1. Prepare by marking a cross on a two or four (any suit). The pips on the cards recommended leave a large white space suitable for marking and show the cross clearly. Suppose you mark the Two of Hearts...
2. Place this card out of sight somewhere in the middle of the deck.
3. Write a prediction stating that the Two of Hearts will be chosen.
4. Hand the prediction (folded) to the spectator, telling him that it is in his care, and that no one must touch it from then onwards.
5. Take the Carbon pencil supplied and pick up a scrap of paper. As if showing the spectator what he must do, draw a cross with the pencil on a piece of paper. This shows him that the pencil writes - WITHOUT SAYING SO!
6. Tell him to pick up the pack, hold them behind his back and cut or shuffle them. (Better to say "cut" or they may drop them whilst trying to shuffle.)
7. Next they take the pencil and "mark a cross on the face of any card after giving them a good mix."
8. When this is done have them "cut the pack several times (because, if not,

his card would be on the face, when the marked card may in actual fact be elsewhere) and then spread out the cards face upwards and find the chosen card." (The marked one.)

9. (Alternatively, you may have him deal them one at a time on to the table so that the card marked with the cross is found.)

10. When the marked card is located, and you have made it clear that no other card is marked, ask him to read the Prediction whereupon he finds that it names the card "he marked" - how can that be explained?

NOTES: To achieve best results with the carbon pencil, just before handing it to the spectator for writing on the card, wipe the tip with your dry fingers to remove any carbon particles which may otherwise cause a faint marking.

To add to the effect, apart from drawing a cross on paper before he is allowed to write, when you get the pencil back, say "Did you draw a circle like this, or a cross like this?" and draw each sign as you speak, once more adding conviction to the fact that that pencil writes, but only doing so on rough paper!

Nothing can be more natural than that which is unfaked.....

## OUTER SPACE

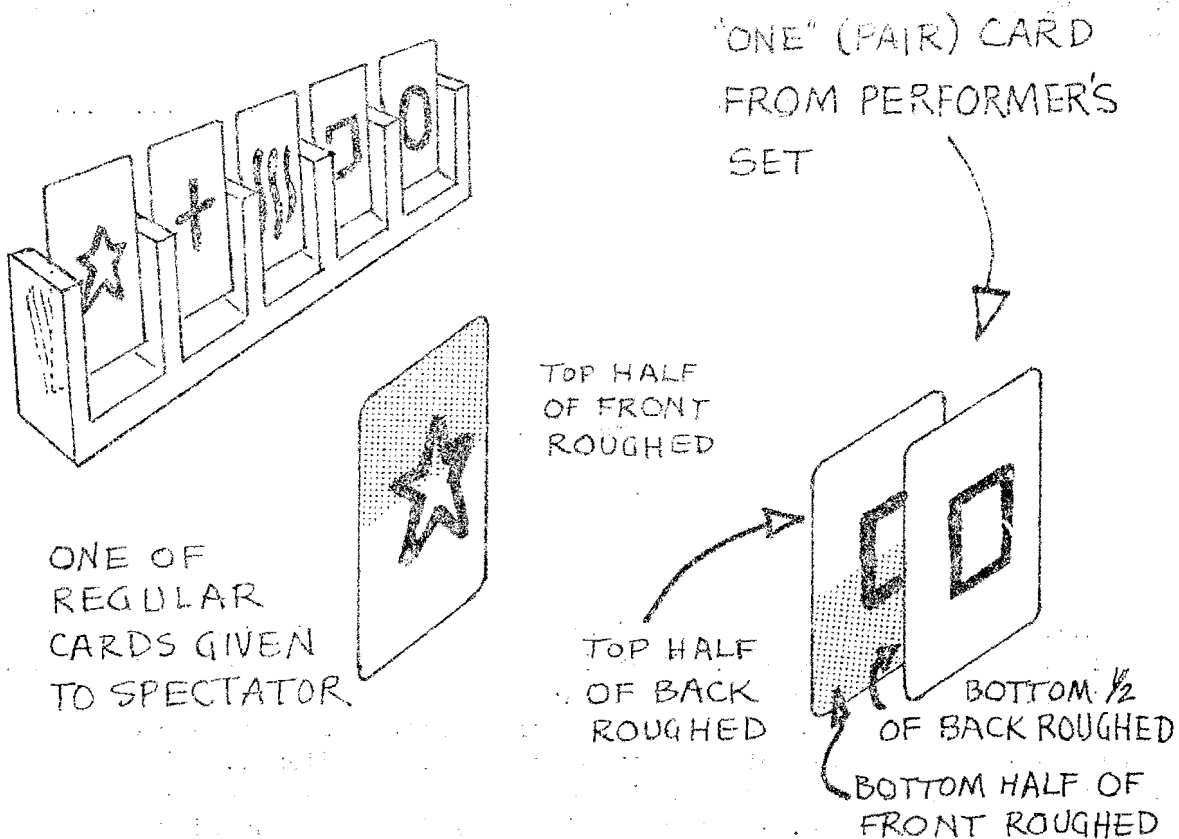
(Ken Allen)

Effect: Five ESP cards are given to the spectator with the request that he mix the cards (face down). Magician also shows five cards which are put in a skeleton stand. The five cards are put one each in a different section of the stand. The spectators see the five different symbols and the stand is turned with the backs of the cards towards the audience. The spectator either hands his cards to the magician one at a time and suggests where he would like his cards placed or puts his cards in the stand himself. The stand is turned around, the cards taken out of their respective spaces and are found to match, pair for pair, right down the stand.

Secret: You will need a card stand (see illustration) and two packets of cards. One of the packets consists of five different ESP cards. This packet we call #1 and it is the one that is given to the spectator. These cards are roughed on their faces. The other packet is packet #2 and is the packet used by the magician. Packet #2 consists of ten cards, five pairs of duplicate ESP cards, that are roughed on one half of their faces and facing backs. The backs of the back cards of each pair are also roughed (see illustration). A pencil dot is placed on the upper left hand corner of each of these ten cards; that is, on the end opposite the roughed ends. Make sure each pair of cards is kept together at all times. Now take up packet #2

cards is kept together at all times. Remove the elastic band from packet #2 and hold as follows: Your right thumb at the bottom center of the cards and the rest of your fingers side by side at the back of the cards. Move your four fingers to the left and your thumb to the right and you will find that you have fanned the cards, separating five different pairs of cards. (Keep plenty of pressure on the cards as you fan them and do not relax your pressure until the cards are in the plastic stand.) As you fan the cards, you will find that a matching mate of each card will stick to its own; thus the spectator will only see five different cards. Keeping the cards in their fanned position, remove them one pair at a time with your left hand. As you do so, buckle the cards a bit with your left hand fingers as you remove them from your right hand. This will prevent the pairs of cards from separating as you lower them into the separate sections of the stand. Make sure that the dots on the cards are at the top left corner as they are fanned in your right hand and that the dots stay at the top of the cards as they are put in the plastic stand.

You now have what looks like five different cards in the plastic stand.



Actually you have five different pairs of cards in the stand. The spectator puts his five cards in the stand also, one each in each different section. The spectator's cards go in back of your cards in the stand. The face of his card goes against the back of the cards in the stand. While this is being done, the backs of the cards in the stand are facing the audience.

Turn the stand so the faces of the cards are towards the audience. If all the cards in the stand are not lined up, casually lift one end of the stand as you are talking about it. This will make all cards slide together.

Now remove the cards from the stand one section at a time and put pressure on the cards as you fan them. You will find that the spectator's card will stick to the back of the pair of cards you have put in the stand, so when the audience sees the cards they see a matching pair. Assuming that you are removing the cards from the stand with your right hand, fan them as soon as they are removed from the stand. (DO NOT touch the cards with your left hand as they are taken from the stand.) After the cards are fanned in the right hand, close the fan of two (really three) cards and hold in the left hand. Now go to the next section of the stand. Remove these cards. Repeat as above. Do so with each section of cards until all the cards are removed from the stand.

Now that the trick is over you will have a packet of 15 cards. Keeping the pencil dot at the top left hand corner of the cards, look through the packet and remove only every third card counting from the front of the packet. (Every third card will be the only cards that do not have any pencil dots on them). Make sure the rest of the cards (those with the pencil dots) are kept in their original positions.

#### DECISION CONTROL - ADDENDUM

(Bob Brethen)

The Nelson-Bergson effect titled DECISION CONTROL which appeared in Volume One of the DICTIONARY OF MENTALISM does not say what the white powder consists of. As a chemist I was able to work out a chemical formula that serves this purpose perfectly. Here is what I use.

The chemical name is Bis (para-hydroxyphenyl) phthalide. The chemical formula is  $C_6H_4(OH)_2C_2O_2C_6H_4$  and is made by the interaction of Phenol and phthalic anhydride in sulfuric acid. It is commonly known as PHENOLPHALEIN. It is used in the preparation of many laxatives. This chemical is hard to come by these days as druggists do not seem to carry it. But a substitute is obtainable in tablet form at almost any drug store and is called PHENOLAX (Used for constipation). Don't get the red tablets but try and get the white ones.

You will have to do a bit of experimenting to get the correct amount of Ammonia water and powder. Don't use household ammonia which has any type of detergent in it as many do have now.

I don't use the stuff as in Decision Control (that is I didn't, I don't use it at all any more).

I would cut up 3 x 5 index plain cards into two parts each and form a stack, then go from person to person and have them give me a figure, show what I had written and pass on to the next one.

On the back of each card, however I had the figures in real red ink which would total a number which I had written ahead of time as a prediction. All dropped into a hat and then added by some one and the prediction was correct.



The quality of the cards also effect the length of time it takes for the red ink to disappear. Some make it disappear almost too fast while others take quite a while.

Another point not mentioned in the instructions is: Don't mix the powder and ammonia too far ahead of time as it becomes ineffective after an hour or two. After four or five hours there will be no color at all.

#### RICHARD HIMBER'S MAGAZINE TEST

Select a magazine of 100 or more pages. On a small card write the first line of the first paragraph on pages 90 to 99 inclusive. Beside each line write a key word to indicate the advertisements, if any. The rest is based on a mathematical formula.

Have some one select a number of three digits. Assume that the number is 721. Reversed it is 127. Subtract 127 from 721 and you get 594. No matter what number is used the middle digit will always be 9 and the sum of the two others will also be 9.

You ask your victim to cross out the first digit as unimportant, but ask what it is. When you learn that the five was crossed out you know that the last digit is 4 as 5 and 4 make 9 so you have 94.

Standing with your face to the wall permits you to extract the card from your handkerchief pocket and read, without fear of detection. Give the first line of the paragraph and the advertisements.

#### CENTURY MIDNIGHT GHOST SHOW

(Robert A. Nelson)

#### PART ONE:

"Good evening, my friends, I know that curiosity and a desire for an unusual evening of entertainment have brought you into the portals of this theatre. However, I assure you that you will not be disappointed in what you are seeking, tho I would respectfully request that you regard this theatre as my church for the evening. During the program, in which I will present genuine spirit phenomenon, and also, I warn you, several fraudulent tricks, and I challenge you to detect the fraudulent from the real. At any rate, enjoy yourselves as my guest of the evening.

"The first part of the program will cover that phase of medium-ship known as clairvoyancy and clairaudence, during which time I will answer and read sealed billets, also divine the thoughts in your minds - and thoughts that have not been expressed upon paper. I urge you to believe that

this work is scientific and genuine.

"I am going to offer for your approval a series of experiments in mental telepathy, clairaudience and clairvoyancy, or what might be more commonly called crystal gazing. I shall not enter a lengthy discourse and tell you what is possible to do or not to do under the circumstances, but instead, I shall immediately proceed to the most interesting part of the program, that of divining the thoughts in your minds and answering your questions.

"In just a moment, my assistants will pass among you in the audience, (start now) distributing small slips of paper, upon which I suggest that you write one important question and sign your name or initials. If you do not get a slip, write the question on your own paper, or merely think of your question, as I intend to answer many this evening that have not been written, but merely thought of!

"I request that you write your questions for two reasons. First, it aids you in concentration, registering the impression on your mind much in the fashion of a sensitive plate in a camera. Second, it definitely establishes the fact that I am correct or in error in divining your question. There can be no compromise!

"Do not let your neighbor or closest friend see what you write on your paper. Incidentally, your questions will not be collected.

"When I call your name or initials, please respond immediately by saying 'here' or 'present', and hold your hand high in the air, in order that I may locate you promptly, and answer your question.

"Let me remind you that any noise or disturbance in the audience makes it very hard for me to get the mental impressions in the crystal and for that reason, I request that you remain as quiet as possible .

"And now ..... the visions are beginning to form.....I get the initials of....."

(Performer now goes into the crystal gazing act, which will consume 12 to 18 minutes, as desired. As the spectators enter the theatre, they are solicited for questions, which they write on the clip boards, the spectators retaining questions. When a sufficient number of questions have been secured, the assistants withdraw from the lobby, and take same back stage, where the performer copies same with a very sharp pencil on a small card. This card is placed under the crystal in the hand, and performer reads thru the crystal to get the questions. To answer questions, routining this part of the show, and how to handle the boards, effect, etc. see the two books ~~about~~ cover these subjects: "Effective Answers to Questions" and "Sensational Effects."

If the performer wishes to work 'sealed billets', and it is a fine phase of mediumship, see the data in "Sensational Effects" book. Patter along the lines show shown in "EFFECTIVE ANSWERS."

At conclusion of crystal reading, patter like this: "The visions are now growing very dim in the crystal, and I fear that I can read no more. I must

retain much of my strength for later experiments, but before passing into the second portion of my entertainment, let me show you a remarkable experiment in mental telepathy.

"Lately you have read much in the press and magazines of experiments being conducted by many universities and colleges in the true phases of mental telepathy, where it is definitely acknowledged. In mental telepathy, my experience has taught me it is much easier for the uninitiated to send thought vibrations than to receive them.

"Following the exact line of experiments as carried on in our leading universities, I will ask my assistant to enter the audience with this deck of ordinary playing cards (Svengali deck) and any person...mind you, any person, and I do not have any confederates or stooges planted among you, take one card. Allow no one to see it. Most of all, do not let my assistant see the card, that he might in some fashion, signal the card to me.

"Sir, I want you to make a mental picture of the card...visualize it in your mind. That is fine, my impression is that the card is a red one... answer yes or no....Yes, thank you....I see distinctly it is a diamond, and just a minute, count over in your mind the number of spots on this card...one, two, three, four...yes, that's it....the four of diamonds. (Applause here.)

(Assistant returns to the stage, and with a few closing remarks, the first act is closed.)

"Thank you, my friends, an excellent experiment. There will be a short intermission of five minutes, and then into the next part of the program, which will be spiritualistic manifestations. Thank you."

(The card experiment is performed with the Svengali forcing deck, and naturally the performer knows what card will be selected.)

#### 5 Minute Intermission

#### PART TWO

Much additional revenue can be derived from the sale of a book at this point in the program. We suggest our 'Six Lessons in Crystal Gazing' book, at \$75.00 per 1000, and it can be readily sold at 25% or 50% the cost, and one or two questions answered free with it after the show, in person, or a mail coupon enclosed.

Book is introduced by performer, explained, also the question privilege. Books are sold in the audience during the intermission. Every operator should investigate this extra source of revenue. More complete details, with suitable pitch or lecture will be furnished on request, with an order of 500 books or more.

"Now, I shall attempt to introduce several forms of spiritism, such as many of you have no doubt witnessed in seances and gatherings of this kind. I was amused one day by a medium - who had before her a table, such as you see here, and on that table were the customary tools of the medium...a tambourine, pistol, bell hammer, and a glass plate. She exhibited a cloth, such as I have here, and held the cloth in this fashion, so that it concealed from the audience the articles on the table. In a moment, and to the amazement of everybody, the plate jumped off the table, right over her shoulder and broke into a thousand pieces on the floor. Serenely she smiled, and said that the naughty spirits had done that. (Same action takes place as performer talks. This is the Spirit Seance in Light operation.) Then distinctly we hear the ringing of a bell, then the hammer was driving a nail into the table...and bang, the tambourine was sailing around, out from behind the cloth, and into the audience...she stood just as you see me. And then I got a jolt, for the pistol went off with a roar. Then she proclaimed the seance was over....that she caused the spirits to materialize and play their pranks under bright lights, which is something that nice spirits seldom do.

"My friends, that medium was a fake - a bogus medium, and here is how she performed the trick (Expose the trick by revealing hand off rod, with free hand scratching head). I know many of you were fooled, tho I warned you a few tricks would enter my program, just to see if you could detect them, and to show how clever some mediums really are, in their attempt to fool you.

"And now if two or three ladies and gentlemen will come forward on the stage to act as a committee, I assure you that you will be treated with utmost courtesy and dignity. I would like to have professional men and women, doctors, lawyers, school teachers, business people, and oh yes, any mediums in the house are especially invited.

"Thank you, friends. Now, if you will stand on either side of me, I will show you another experiment as you just witnessed, only on a larger scale, and without resorting to trickery." (At this point, assistant off stage, with black thread running from side to side across stage, manipulates the thread so that it catches in the hair of one of the committee (a stooge from the audience), causing the hair to rise. Stooge becomes frightened, wants to leave stage, etc., but performer holds on to him, finally quieting him down. Ropes are now passed for examination among the committee).

"Please examine these ropes, which I assure you are quite ordinary. They came from a nearby clothes line. Please tie one end of the rope securely around my right wrist, and do likewise with the other rope on the left wrist. Thank you. Now, I will cross my arms, and please bind them securely at the back so that I cannot possibly move same. Now please verify the knots which you may seal with wax, if you desire. Now, my friends, place upon my lap the pistol, tambourine, bell and hammer. Move the cabinet or screen in front of me, and then stand back from the cabinet, as anything is liable to happen."

(The pistol fires, tambourine rings, bell rings, and hammer pounds; instantly the performer calls, the curtains are opened, and there he remains securely in the chair, and his position and knots are again examined. Performer gets stooge in cabinet to help.)

"My dear friend, won't you please enter the cabinet with me, to keep me company, and then you will be an eye witness to what actually goes on." (After a lot of persuading and assistant pushing him in cabinet, stooge sits on chair beside medium, holding his hands). "Ready, close the curtains," (Stooge now hollers and yells "Help, help, take them away, and let me out of here, let me out.....a lot of confusion, pistol again, noise presently, out comes the stooge, apparently scared to death, with his coat turned wrong side out .... jumps the orchestra pit and scrams out of the theatre.

"Quite a brave man, I'd say, tho not accustomed to ghosts. Unless there are others who desire to sit in the cabinet with me....isn't there a blonde in the house, who would like to hold my hands....well, then release me please, and again examine the knots to see that they have not been tampered with. Thank you, gentlemen."

(At this moment, an ordinary glass lamp chimney, resting on a back table, slowly moves across the table and crashes to the floor).

"Well, what's going on here. This theatre really must be haunted! I desire now to show you spirit levitation...the levitation of heavy material objects by spirit power. Here I have a heavy table. I judge it weighs between 40 and 60 lbs. I want my assistant to sit at one side of the table, and any two of you at the other side. I will remain here. (Sits at table.) A candle is placed on table by assistant, and lighted. All sit in chairs at table. If any more committee, they gather around. "Now all please place only your finger tips on the table top. Let us all concentrate, and earnestly wish that our combined forces will be sufficiently strong to attract many spirit forces that will manifest themselves by moving or raising the table. If we are successful, and the table does move, or rise, do not be frightened, but move with it wherever it may go, as it will be the presence of friendly spirits."

(Table moves, bangs around, all following same. Stage is now dark except for candle light).

"Manifestations are unusually good this evening...we have attracted much supernormal strength...remember, my friends, all hands on the table, finger tips only touching the top. Will one of you extra people oblige me by sitting on the table. Madama, may I ask you a personal question...your weight is...ah, 152 lbs. Thank you, a combined weight of more than two hundred pounds. Let us strive again for success. Let us remain quiet. Yes, it's moving...the table is off the floor, please no one break the circle, as the consequences might prove tragic. Fine, steady." (Table bangs around, with spectator on same, and finally dumps spectator off table. Medium almost faints. See the various texts for operation in Spiritualistic table lifting...lights up, and performer thanks committee for their cooperation and dismisses them.)

"Here I have a pair of ordinary school slates. Perfectly clean on both sides, tho for future precautions, I will wipe them with a rag. With the cooperation of my entire audience, I will attempt to secure upon these blank slates a message for some one or two persons in this audience. Who the lucky person is will depend entirely upon yourself. If you wish a message just concentrate as strongly as possible on what message you would like to receive.

"As this is one of the serious portions of my program, please let it remain very quiet. The slates are blank, as you see. I will place them together, and tie them with ribbon. Are there any medium's in the house.. any one of you who has studied spiritualism or attended developing classes? Thank you, madame, I perceived that you were very psychic and would you mind coming forward and helping me with your presence to get the message. (Get two, if possible, who stand beside you and hold the slates at the side with both hands.) Quiet, please, I ask your indulgence only for the moment. If there are no indications of success presently, I will be obliged to discontinue the experiment, as I have much more to show you. Did you hear that-- sounds like chalk writing on the slate. I am sure we will be rewarded, and to you, my friends, I must give much credit. Let us open the slates...and behold, there is a message. (Reading from slate,) Is there a Miss B.F. Green in the house. Thank you, Miss Green, you were mentally asking for a message....sure you have been....because it is a message and signed Mother. I'll read it to you. Dear Daughter...it wasn't Harry's fault...signed Mother. Do you recognize the character, and even the handwriting...thank you, my friend, and you too (to mediums) for this wonderful test.

"And now I wish to show you a very scientific experiment in static electricity and the power of levitation." (Assistant enters with electric light bulb with socket and extension cord. Performer turns out light, removes from socket, exit assistant. Performer begins to rub light on sleeve, then lights out, as bulb again lights.)

"Isn't it a proven fact that one can easily generate static electricity. Often you have noticed the static electricity when combing your hair, rubbing a cat's back, or shuffling over thick carpets. An electric spark will be generated, which can be seen and heard. In rubbing the bulb against the sleeve, I am generating static electricity, which I shall presently release, and it will be sufficient so as to dimly luminate the globe. (Lights out, bulb burns and is operated according to the routine's instructions.) See, it burns lightly in the darkness, tho only a very small amount of electricity is passing to it. Watch - see it remains in mid-air supported by no visible means - and at my command, it moves at will - here - there and thither." (Manipulates bulb over stage footlights, and to the first few rows of the audience - patter continues ad lib, according to the movements and presentations of the bulb - finally returned to stage turns off bulb at same time the full stage lights come up - bow.)

"That concludes the second portion of my show. A short intermission and then for the dark seance manifestations."

#### 5 Minute Intermission

#### PART THREE

(Open with semi-dark stage, performer walking to center of stage and relates this true (?) ghost story.)

"Let me relate to you one of the strangest experiences that ever befell a human. In 1918, I was assistant prosecuting attorney in .....

I was newly out of law school, ambitious and eager to make my mark in the world. I had settled down to the routine of the work, and with the newness wearing from this job, I spent a great deal of time in the study of the investigation of spiritism.

"In fact, I acted as special investigator to our office, and was assigned to the job of investigating mediums....I found them all to be fakes, swore out warrants, though most of them had the opportunity of either leaving... or going to jail.

"Fate strikes in peculiar ways, as I was soon to learn. Why had I been intrigued by spiritism, denounced its teachings, and then find myself thrust into the man sized job of prosecuting John Thomas Dollin!! John Thomas Dollin was a murderer, and a cold blooded fiend. He killed his wife in a fit of jealousy. The scene and details of that crime will ever remain in my mind. As I stand here, I can see that horribly mutilated corpse on the floor. Some peculiar chill grasped me when I witnessed the sight, never realizing the tremendous and profound effect it was later to have on my life.

"Committing this foul crime, Dollin escaped, and was not captured until months later. He was bound over to the Grand Jury for first degree murder - and when his case was called, I was the man who must prosecute. My senior lay seriously ill in the hospital with pneumonia. I did not relish the task - it being the first murder charge with which I had come face to face. That Dollin was guilty was beyond doubt, but it was my duty to convince the jury that he was guilty and demand his life in return for his crime.

"The case became quite sensational, and may be recalled by many of the press at that time. Fighting tooth and nail, and against odds due to a skilled and unscrupulous defense, I won my case against John Dillon.

"Rage, hate and the very devil shown in that man's face when the jury said "Guilty as charged". Twenty feet from me in that lawabiding courtroom stood the condemned - and then and there did he swear a terrible oath with all the blasphemy and profanity he could muster that he would take my life in revenge. He hurled that vow at me with all the hatred and evilness that a Satan might possess. Swore that he would kill me - that he would rise from his very grave, if necessary, and strike me to the same damp earth that I had so earnestly fought to send him.

"To say that I was not afraid as I stood there in that large courtroom, filled with friends and officers of the law, would be an untruth. I did not fear for my life, or bodily harm....something strange, supernatural - something or some kind of a fear that I had never experienced almost overwhelmed me. I recall I grew faint, as Dillon was dragged, screaming and cursing from the room. It is true, had I not been so persistent in the performance of my duty that Dillon would have gotten off with a much lesser sentence.

"Dillon, and I am to see his face now, was an evil man. He bred uneasiness in his presence. He smelled of dark evil; he was the devil in person. The trial was over, the State had won, Dillon was condemned to death.

"Weary months passed....the memory of him faded as other work and interests came into my life. Suddenly I realized he was to be executed that

night. A chill ran over my body. I stayed in.....might he not somehow escape and endeavor to take his vengeance out on me!

"The execution took place as scheduled...Dillon died with a snarl on his surly, twisted lips - and a curse upon my life....he'd kill me yet, yes he'd come back from the grave and strike me dead.

"About two months after the execution and burial of Dillon, I attended a gay party. During the evening the subject of Dillon came up, and of his strange vow to kill me, even after death. Little now, did Dillon worry me. He had returned to the earth from whence he came...however, I don't know just how the subject came up, but before I realized what had happened, I had made wager with my companions that I was not afraid to go alone to the cemetery at eleven o'clock at night, and sit on the grave of John Thomas Dillon, until the break of day, and dare him to come forth and harm me.

"As it dawned upon me what I had gotten into, I was a little unnerved, and angered at myself, that I had accepted the challenge and a side bet of \$100.00. It was then about ten o'clock. Cautiously, and with a feeling of deep regret in my heart, I started for the grave of John Dillon. I felt depressed, strangely excited, and expectant. I had a bottle with me. I took a drink...confidence and steady nerves returned to me. I recall I whistled like the little boy in the dark, as I walked to a spot indicated as the final resting place of my revengeful friend, John Dillon. With an air of bravery, all false, I set down upon the soft mound of damp earth and announced my presence, 'Well, John Dillon, you old....here I am. I've come to accept your challenge...to show you that you are dead...buried and almost forgotten. That you can't hurt me, or any living soul. I defy you...I challenge you...to show your hand.' As I talked I built up a sort of hysterical courage. I tried to believe what I said was true, yet I was scared to death. I knew I was in the presence of the dead...of a murdered...one who had sworn to take my life. How long I sat there, talking to myself to keep up my courage, I cannot say.

"I became strangely aware that I was not alone. I was in the presence of something...not someone. I called aloud, hoping I might see some of my friends lurking about to see if I was keeping up my part of the wager...only a hollow echo returned. My own voice sounded strange...I had never heard it like that before. There appeared to be a cool, gentle breeze blowing upon me; yet the trees and shrubbery did not move...Beads of perspiration stood out on my face and head...tho I know my temperature was subnormal. Chills attacked me...my hair stood on end...I tried valiantly to take hold of my now shattered nerves...the hour of death was at hand. And then I SAW JOHN DILLON! It wasn't the same John Dillon as in life - he appeared shrunken, withered away, yet the same evil eye and snarl held me fascinated like a snake hypnotizes his victim. I wanted to scream for help, and only a rattle came out of my throat...a death rattle; I thought....fool, what a fool you have been....I saw that form move in slow motion, speed from behind and underneath that tombstone, and approach me with an upheld knife. I tried to scream..and again the death rattle sounded in my throat. My hands unconsciously approached my throat...I wanted air...my heart pounded, hammering, hammering against the sides of my body...alright, if I was to die, let me die...but not this way...I had only done my duty...the phantom body and the upraised knife gleamed in the autumn moonlight. My hands touched the cross around my neck and I uttered up a prayer that my life would be spared.



"I must have fainted...for hours later, I awoke in the city hospital, and there surrounded with friends....good old familiar faces, I first thought I was in heaven. My sanity must have been temporarily unbalanced for it took some lengthy talking to convince me that I had escaped the awful vengeance of John Dillon.

"I relate my experience, not to cause any of you to think that I was frightened out of my wits, or temporarily out of my head, and imagined all this occurred to me, but to tell you these all important facts.

"A careful and thoroughly scientific investigation of the grave of John Dillon was made the next morning...the heavy tombstone, which weighed over 500 lbs. had been moved a distance of six and a half inches and there on the ground lay the knife that I saw gleaming in the hands of the phantom. It was later identified as the property of Dillon. The only foot prints in the soft earth were MY OWN!!

"Such facts could not be reputed by any sane person. I am sincerely convinced that the spirit...ghost or soul....surely not his soul, visited me that night, coming from underneath that heavy stone, intent on carrying out his threat to take my life.

"What power intervened, I don't know. I am here today, alive and happy. News bulletins the world over carried story after story of this strange experience; yet today it remains unsolved, unless we are to agree that Dillon did come back from his grave, even momentarily.

"So, my friends, when I cause to materialize spirit forms and apparitions of the past, appreciate in some small way my feelings of that night. However, if you feel the touch of some being upon your shoulder, be not afraid, as only friendly spirits will attend here tonight...if we are at all successful.

"Be not afraid. Remain in your seats at all times. Let me warn you any noise or unusual disturbance may cause tragic consequences. At this point, I ask your indulgence and respect...the same as you would insist from me...if I were to enter your church. Disregardless of your beliefs, bear with me the next few minutes."

(Lights slowly fade into darkness, performer sits on stool or chair in center of stage, and exposes his face to the red light from the flash light. Floating spirit faces...house lights are off...house now in total darkness.)

"This light burning on my face is in answer to any sceptics who think I might move about the stage and produce different manifestations you are about to witness. It also serves a more important purpose - a point of focus for your eyes and thoughts. Please, everyone - stare into my eyes and you will soon behold a sight never before seen - for I will cause various spirits from the beyond to materialize and present themselves. You may even recognize many of these faces as your own dear loved ones - now gone. Everyone will not see them, depending upon their psychic powers - stare into my face - hold steady gaze - intent - concentrate - the conditions are becoming ideal - stare, stare - steadily into my face - hold that gaze - for a moment I will extinguish the light, leaving the theatre in total darkness, and wherever you look, you will see the presence of departed spirits-

hold your gaze a moment longer on my face - be not afraid - and you will see friendly spirits wherever you look. Watch!"

Go into blackout - using trailer film for sound only - no light in projector. Use luminous ghosts, skeletons, etc., on the stage and in the audience. (Out goes the red light, the illusion is produced, and all will not see it, depending on their own cooperation. During the illusion, patter continues and it is well at this time for the assistants to carefully expose one of the luminous faces to strong light, and bring it on the totally dark stage, stand beside the performer and away from the light rays - turn the body, slowly expose the face. That permits all to see at least one face - cause it to vanish behind the body - to reappear elsewhere as a second ghost. The luminous gloves an hands can be used at this time if desired, or a member of the audience can be wearing them and exhibit them then. Floating faces only last a few seconds.)

"See them everywhere - faces in the audience, luminated with that heavenly glow - faces of others - a child here - an old man in that corner" (The suggestions have much to do with the imagination with the spectators.. now red light on and dim foot lights.)

"How many of you were able to see one or more faces? (The response will be varied.) Fine...yes, conditions are excellent. Again my friends, we will try again, to see if we cannot materialize a full size ghost, and let it walk among you in the audience - tho be not afraid. The lights are going out - whatever you do - do not leave your seat, and be not afraid." (Total darkness and, if stooges are used in the audience for the luminous make-up effect, one or two large flash light bulbs should be set off - facing audience, or some flash light powder - a fairly heavy charge. This is dangerous, so be fully posted on the procedure before attempting same. This flash instantly lights up the luminous faces in the audience, and they remain that way until the lights are full up.)

(Use, 'There's a Long, Long Trail A winding' as theme song, softly played...now the assistants bring on the cross, with back to audience, slowly turning to expose it for a few seconds, and on around-. Next the hands appear, a face. In turn they vanish, and next the skeleton is made to appear; it should be attached to a long bamboo pole, (fishing pole, jointed for packing, painted black) and swing the skeleton over the first few rows of the audience. At this time have mumbling, talking about ghosts - friendly spirits, etc. Now for the finale, the ghost is brought on behind a black cloth or covering, exposed by lowering the cloth to the floor, which gives the appearance of a growing ghost. It moves about the stage, and finally disappears behind cloth or shield...lights up and the show is over.)

All luminous effects must be placed under direct rays of very strong light and exposed for several minutes to get the best effect. The stage and theater must be in TOTAL darkness, else your effects will be exposed to the audience. Black uniforms or coverings for the assistants are NOT necessary in total darkness....best assistants wear soft slippers to avoid walking sounds.

Size up the stage, approaches, etc. during the time the lights are up, so you won't stumble over articles or fall. Good gag; have stooge in audience with luminous gloves...in darkness place the hands over and around the lady

in seat in front, and a near riot will take place.

Most ghost shows employ several stooges (local) in the audience. At the conclusion of the last ghost, up come the stage lights and performer says, "My friends, that concludes my performance this evening. I wish to thank you for your fine spirit of cooperation and interest. Peace be with you." Bows, exit from stage, curtain.

#### BOOKING AND EXPLOITATION

With the Original London Ghost Show produced by the Nelson Enterprises, an elaborate lobby display was carried. It consisted of an imitation (good) of a tombstone with the name Dillon on same, with date of birth and death. This was arranged with grass covering mound to represent a grave. It was especially effective. Full strings of banners were used on the theatre front and marquee. These are quite inexpensive and make an excellent flash.

One, two and three sheet blowups were used in the lobby, also enlarged photographs of the performer with spirit faces hovering about him. Especially made film trailers with sound carried the message to the theatre audiences one week in advance, while the special four page heralds were distributed in the theatre and about the city.

Newspaper advertising and stories were started three days in advance. With such a campaign, it was well billed and well received; on the night of the show, a stooge was placed on the streets, dressed in a white ghost suit, carrying a card bearing this copy; 'I dare you to attend the London Ghost Show at the . . . . Theatre tonight, at 12 o'clock. Ghost would start work about seven and work up to the opening hour; inexpensive and very effective.

Booking the ghost show is an extremely easy party, unless you run into territory that has played by other shows that were worthless, and then you have a problem. The public, if not burned up by some previous inferior show, readily responds to the ghost show.

There is a peculiar psychology connected with mid-night ghost shows. The young people like to go, as it offers a late place of entertainment. The house will have many drunks, the seldom do they prove troublesome.

Theatres are willing to play good attractions of this kind, because they know the show always does good business. The deal is usually 60/40-60% to the attraction, 40% to the theatre. Or quite often a 50% split on the entire receipts, the attraction furnishing the billings, heralds, the theatre, the newspaper advertising, or entire advertising bill deducted from the gross, and the balance divided equally.

Such shows, so operated, appeal to theatre managers. They have practically no expense (adv. and a few dollars in extra salary) and a chance to do some business. However, theatremen are not prone to ask for a lot of extra work, so all the details of the attraction that can be handled, should be done by you. This not only gets a quicker contract, but the attraction manager knows if the advertising gets out.

Get a letter of recommendation from every theatre you play. It helps greatly in future bookings. Build scrapbooks, with these letters, newspaper stories, reviews, adv. and everything pertaining to the show. Present your show and plan to the theatre manager, explain HE CAN'T LOSE, and if the town has not been burned up by a previous rotten show, your chances of a booking and business are excellent.

Now go and Get It.

\* \* \* \* \*

THE "ULTRA QUESTION ANSWERING ACT" ----- WITH "NO QUESTIONS WRITTEN"

(Burling "Volta" Hull)'

No Written Names, Data, Questions, Gimmicks, Codes, Conversation  
or Contacts with any of the SPECTATORS; A "ONE MAN" Routine !!!

Let us analyze what a "Question Answering" type of Act really consists of, that makes it so supremely popular with audiences. A great "Drawing Card" to draw VAST interest and attendance of large audiences. The GREAT APPEAL of the act is, that it is something that is of greatest interest in all the world to each person...about HIM SELF or HER SELF...His life or Her life. The things that concern and surround the person, his family and business, future plans, hopes and expectations. The probability of the outcome of plans, their progress or success. It is a little like a polite form of fortune telling which is always interesting, because each individual is greatly interested in HIMSELF and HIS FAMILY and HIS PLANS and HIS POSSIBLE PROGRESS or SUCCESS.

Finally there is also the BIG THRILL of seeing if someone "can actually read YOUR particular thoughts" or "Read YOUR mind" as it is commonly referred to. HOW IT IS PRESENTED AND ACCOMPLISHED SO THAT YOU ARE ACTUALLY ANSWERING "QUESTIONS", DEALING WITH THOUGHTS AND SUBJECTS THAT ARE TAKEN DIRECTLY FROM THOUGHTS HELD SECRETLY IN THE MINDS OF SPECTATORS", FULFILLING YOUR ADVERTISING AND PUBLICITY, "NO QUESTIONS ARE WRITTEN DOWN BY ANYONE IN THE AUDIENCE."

My preference is to present some introductory ESP Feats first -- then interject: "LADIES AND GENTLEMEN" - we have made some interesting experiments concerning ESP. Now I would like to go a little further in our experiments concerning the possibility of receiving impressions directly from the minds of spectators ----- in mass impressionism of the entire audience!

"I will not ask you to write anything down concerning yourself, nor your names or other details. So please remember to tell your friends that we did not require, and in fact did not have any time to write anything in this experiment. FIRST, please just sit back and RELAX. Get comfortable in your seat. Please do not TALK for a few minutes. Do not turn around and look at friends. JUST KEEP YOUR THOUGHTS FREE from anything else ----

and just direct your minds on YOURSELF. Your name - your home - your business - your family. Also your plans - your business - and the outcome of your present activities. Close your eyes and rest them if you like. This is not hypnotism - this will be an experiment in your own sixth sense! "If I call out your initials correctly, please confirm that fact. Then think of your first name - because that is the name you most frequently hear every day. Thus it is most strongly impressed on your subconscious mind.

"Should I correctly call out your name when you are thinking of it, please confirm the fact. So I will know whether or not to proceed further with YOU. If I make an error in your name, I will know that we are not making progress, and therefore I will move on to the next individual. "If I do succeed in getting in touch with your thoughts, then please next think of your last name, next your family or the kind of occupation you are engaged in. Your plans or hopes and expectations in such direction.

"PLEASE do not interrupt me - just confirm me if I am proceeding correctly and accurately in the right direction. If I am in error I will try again with another individual. Don't give me any help or hints - other than to KEEP THINKING -- KEEP CONCENTRATING on yourself and matters concerning yourself.

"Remember this is only an EXPERIMENT. It can be made only with your full PERSONAL cooperation. Like a Doctor - I cannot GUARANTEE the outcome. A doctor cannot guarantee that a treatment or an operation will cure you absolutely - and in every case. And I will only have a few seconds time with each of you whom I seem to contact mentally." (NOW REPEAT the instructions again.) How they are to think of first name, then last name, home, family, business and plans. Now proceed:

"I receive a clear impression of the initials L. and S. If such a person is here will you please raise your hand? Or call out loudly "HERE". Thank you. Are your initials of first and last name L and S (always wait to confirm, as the person may not have heard initials clearly or ACCURATELY - so make sure you are RIGHT before continuing. Get the RIGHT PARTY).

"Please think of your FIRST NAME. Keep concentrating on it and I will try to spell it out by letter "L-A-N" - no I am wrong! I feel you are trying to correct me. I will start again. "L-A-U-R-A --LAURA! Is that correct Thank you! Now as we have done so well so far, let us try further. Think of your LAST name. Now think of your home and family ---- I get the name of GEORGE. I see he is often in your thoughts, as I get a strong thought there. Very STRONG! Isn't he your husband? Good! I get the name of (proceed with daughter or son). Think of your husband's occupation. Good. I see him in an office. Not a business office but a professional office. Is that correct? Fine. Now think of his exact calling. I seem to get the impression it is something to do with (name the law or medicine or art or education, as the case may be).

Before explaining the PROFESSIONAL Method by which you are so easily able to TRUTHFULLY and ACCURATELY and CORRECTLY "Read" and reveal to all these spectators all the startling correct FACTS about the "Questions" and other matters they are genuinely thinking and concentrating on at the moment, all without any written questions, names, or other data being

~~written down at any time by the spectators on papers or cards or Clip Boards,~~  
please note the following: You must first ask your spectator to put his thoughts on or to "concentrate" on the Subject that you are to reveal: First, his initials, next his occupation, (then a matter which is very important in his life at this time) or his Family, etc. All in the CORRECT ORDER in which you are about to deal with and REVEAL your startling (apparent) ability to "Read His Thoughts". These may include (A) Name & Family (B) Business or Occupation (C) street number or address (D) Telephone Number (E) city of residence (if out of town particularly) (F) Car License No. if you plan to "Read this from his mind".

This is important because he will be ACTUALLY THINKING or CONCENTRATING on the exact matter or subject you are about to reveal. This makes it seem to him, and others, that you had apparently plucked the data right out of his mind -- on a matter that he was genuinely thinking of at the very moment.

Now "OUTS" for dealing with an aggressive person: Once in a year you may meet such. You need only explain that the fact or matter in question was in his "subconscious mind" --- should he claim that he was not thinking of his address, etc. at the time you requested him to do so. Explain that all authorities on psychology agree without exception that all extra sensory perception or even common Hunches or "Intuitions" come from the subconscious mind. Refer to any textbook on the subject which is used in our leading colleges.

PROCEDURES on "QUESTIONS": In cases of construction or building trades: I speak of a big contract in the person's subconscious mind. One absorbing much of the thoughts now in "back of his mind". I see "obstacles" that are confronting this matter and his getting the help of some others to help clean them away. In manufacturers: I see person "sitting about in a conference". A new process or procedure is now "in the person's mind". In doctor's minds; I see "thoughts about too many activities -- and thoughts about eliminating some of them. Concentrating on others in place of them." In printers or similar trades I see thoughts about re-arranging equipment, questions of new equipment, etc." Or "two business deals, one better than the other". Plans "to do something about them in a few weeks". On politicians; use all or any of these ideas. Contracts, conferences, addressing groups, working out plans and negotiations. The point is that EACH ONE OF THESE are TRUE FACTS the individual actually has "on his mind". And it is true in each and every case. From these instructions you can see how to proceed along the same lines in ANY instance, with any individual you get the name, the address or data on. In young folks, go into love and romance. Married folks deal with 'children in the family' (they may not have any of their own so this covers ALL) - plus FINANCIAL MATTERS. Next one, see discussions on LOCATION of a HOME, moving to new place for job reasons. Middle aged; family worries and HEALTH of members of family, and family problems.....that are 'in your mind and thoughts at this time'. Problems on money 'being worked over in the mind now and awaiting certain matters to decide them'.

Aged persons; location of home, health of family and 'certain family matters'. "Problems too confidential to mention in public right here." What seems to be so amazing to audiences (and many magicians as well) is that you neither use or need any written questions or names -- or anything else to be written down by a single member of the audience. Yet you are able to call out initials, first and last names and give answers to subjects

and questions. You deal with important matters that are actually in the minds or the secret thoughts of spectators. Persons who have never seen, or heard, or had any contact with you. A "ONE MAN MENTALIST" Sensational Presentation.

You can do this because you know the SUBJECTS they are concerned with. Know the kind of business or profession in which he or she is engaged---- and matters in his or her life in which each individual is most intensely interested. You KNOW what "questions" he will have in his subconscious mind. About certain problems he will naturally have in his trade, "HOPES" that he has for progress and improvement of his career. The fact that he is a PROMINENT person in his line (and you use only these TOP persons per instructions above) and hopes that he will receive added "recognition" or be considered for, talked about for or may be "nominated" or "ELECTED" to some "office" in his profession, or the concern which he is actually connected with, or considered for election to an office in a trade or professional association in his field. This enables you to give him a sort of "reading" similar to that which the WRITTEN QUESTION ACT USES. But they have to base their answers or "readings" on the data obtained from written questions. Here you use no writing but can describe the fact that the person has certain 'problems' or obstacles, how you see he has been 'thinking about them'. You 'see' that he 'has in mind certain matters he is wondering about', figuring 'how to work out certain problems'. Or you see him standing before a group of persons and he seems to be addressing them ---- 'a sort of talk or speech'. He receives soon a certain recognition (this covers a Promotion, but do not specify - as his mind will interpret it in its proper form). In ladies and aged folks you deal with family, personal relationships, money, increased income, travel that they are 'thinking about in the back of their minds'.....(this covers it even if they hope to avoid travelling to some point. It still will be "IN THE BACK OF THEIR MINDS".)

I am CERTAIN that you will be delighted with this PROFESSIONAL METHOD and presentation as I am, and as my booking agents are. And as the public and the NEWSPAPERS are. I use it as the grand finale of each mentalism show I play!!!! You will too!!

It STUNS the newspaper folks - because they feel that they are "wise" or "hep" to "all this sort of stuff". But when they see I use no "stooges", no assistants, have nothing written down or collected ---- have come right into a strange town COLD (never having been there before) IT SOCKS THEM RIGHT BETWEEN THE EYES. I start calling initials - spelling out names, reading the exact things party is thinking of (of course I tell them to direct or concentrate on what I am about to "READ" - name, address, business, etc.) and talk about how their businesses are going; give encouraging thoughts on their progress and business "trends". Discuss names of family, etc., and it SOCKS them.

It STUNS the spectator to have me tell him the 'subject' he is thinking of AT THE VERY MOMENT HE IS THINKING OF IT! His name, his business, the matters in connection with the past, current and future problems of his business that he is facing and is concerned with and 'thinking about' at this very time or current week. Names of his wife or daughter or son in some cases. I only deal with a very few to this extent of course. Other persons I just run through lightly due to the time element.

When leading into a bit more information about a certain person, I

lead into it by saying "I am receiving a little further mental impression concerning you at this time, Sir ---- would you care to have me say a little about them, and see if they may be interesting?" (I read the local papers, get local trends, news of problems of town that everyone is thinking of right now) Parking or road problems affecting trades they "are right now thinking and worrying about a bit".) The work it touches about, local politics and schools, taxes --- and I read the national trends of businesses like furniture, clothing textiles, local real estate. IN OTHER WORDS THIS IS A HIGH POWERED PROFESSIONAL mentalism presentation -- which all of us who have gotten to the TOP or near top rating have put in a little WORK to achieve success or recognition and reputation.

Top names in Mentalism did not get there by using change bags; push-button gimmicks, trick collection boxes, carbon or wax impressions sold in every magic trick store. IN OTHER WORDS THIS IS A STRICTLY TOP PROFESSIONAL MENTALISM METHOD USED BY TOP PROFESSIONAL HEADLINERS TODAY. Put in a little work and you will put it over in top PROFESSIONAL STYLE.

The Incredible Mystery Act has been used by smart professional "Mentalist" performers. Here is the way you can work it also. In THEATRES contact the cashier and ticket taker of a movie or other theatre or auditorium; also the head usher. Also the manager of the theatre. They KNOW MOST OF THE IMPORTANT or wealthy persons, or others, who are not of these classes but attend the theatre with some degree of regularity. Explain that you want the names of some of the more important regular attendees of the theatre -- so that you might ask them to take part in some of your experiments. Explain that it will greatly increase the success and the dramatic effect of the show and be more convincing if some of these well known persons were invited to hold a prediction or serve as a member of a committee on stage to take part in the experiments -- so that the audience will know you are not using any stooges or confederates in your experiments in ESP. This is such a logical reason for them to help you that they will never discover your real reason.

In shows for civic clubs, fraternities, conventions, banquets, go to the secretary of organizations, also the treasurer (or president or the entertainment chairman as a last resort). The Secretary and Treasurer will KNOW who has bought tickets and will likely be attending the event along with his wife or DAUGHTER. Give the same explanation -- that you may want to use a few persons who will have the full "CONFIDENCE" of the club, and are persons who could not possibly be suspected of being paid "confederates" of your act.

Check some of these better names (12 to 24) through the local city directories which will tell you the full name, ADDRESS and OCCUPATION. important persons, or owners of business or shops, it will tell you his business and BUSINESS ADDRESS. Check these also with the telephone directory Get the telephone numbers of a few and particularly some of the ladies involved.

I play a number of conventions, and as they pay top money I take the trouble in the case of certain TOP PERSONALITIES to learn from the secretary who are very popular personalities or are being talked about as possibilities for election to president or other offices. I go to the LOCAL TELEPHONE OFFICE WHICH HAS DIRECTORIES OF VARIOUS CITIES ON FILE. I look up the home and business address, telephone numbers and nature of business of these



personalities from out of town.

Two hours of easy work by myself or assistant does it. For a \$200 to \$500 date (or one paying \$1,400 as Dunninger often receives) you should expect to put forth a little honest effort to earn your fee. Data is noted down. I then make a final check with secretary or cashier registering the attendees at the convention who know who had actually checked in at the affair. I note down particularly those who are with wives or daughters.

The data from this "Select" list is typed on index cards. Some are then stuck (using "MAGNET-TIZO", the Transparent Magician's Wax, stainless, colorless) on back of a small tilt-table easel device. When tilted upright it holds a sheet of clear lucite at a partially upright angle. I use it to lean envelopes, dollar bills, slates, Jumbo ESP cards and pads and pencils against it. As it is tilted up it reveals the data to my view. I have other cards stuck on rear or underside of other items used in program, so I can catch a glimpse of data at any time. I use a "LARGE TYPE" typewriter for typing data and use capital letters well spaced out.

HOW YOU PRESENT IT TO GIVE IDENTICALLY THE SAME RESULT AS IF YOU HAD REQUIRED PERSONS TO WRITE THEIR NAMES AND QUESTIONS DOWN ON PAPERS OR CARDS.

In the WRITTEN method the performer obtains the NAME of person and SUBJECT he or she is interested in, AFTER such data has been written down on paper or a card. In the "NO WRITING" method the performer already HAS the data concerning the spectator, his name (and address for extra effect) the type of trade or profession engaged in. Therefore he KNOWS the spectator's QUESTIONS, that are in the back of his mind. About his success, progress, advancement in his profession or business . . . . BECAUSE YOU KNOW what his business is. Probably you have the name of his business, its address, even phone number to reveal if need be. You know about his family, wife's name, probably that of son and (or) daughter accompanying him, their residence address, home phone (even in a distant city) via phone directory. He will have questions in his mind wondering about whether this year will bring him increased success, improved progress in his profession or business; recognition, advancement, election or nomination, or being considered for election to some office of some sort in profession, trade, community or political groups, fraternity or civic club or the concern he is with.

What makes this appear identical with the question Answering Acts which require that "questions" and names of writers be written down (and need clip boards and Switches and "Gimmicks" and "steals") to get possession of information, plus names of questioners in audience??? Why you do the same sort of thing in BOTH acts. You call out initials of persons in audience who have never seen or met you before. When they acknowledge such as their initials you ask them to "Think" of their first name. In BOTH acts you then spell out or reveal the name THEY ARE "THINKING OF". You later give the last name in your talk, apparently by reading their thoughts. Next you ask them to concentrate their thoughts on their business, home, family ---- "Subjects that concern you personally". In the old Written Question Act you give the information from the written question itself, plus the Initials and Name of Writer. Then you parcel all this back to them. In this "No Questions Written" Act YOU ALREADY KNOW the initials and the First and Last Name to spell out.

Read over the "Cold Reading" data or "Psychological Reading" Procedure covering all types of persons, which is obtained in Volume One of "THE DICTIONARY OF MENTALISM". This will enable YOU to give the effect that you have "READ minds" (with no questions written down) and divined their "THOUGHTS" on matters they are actually wondering about, questioning themselves about. Subjects that if they were to write SINCERELY the questions which are in their innermost thoughts, these would be the subjects their questions would deal with. Here is the "Patter and Procedure". (No. 1).- state his thoughts are in connection with "a very important matter, which if it goes through, will involve a big sum of money". Also he "is being considered for an office in an organization."

(No.2) In another case, say you feel person is from out of town. Ask person to think of State, then city. Then think of street and finally the number on street, Give each singly.

(No.3.) Give other initials. Spell out the name. Ask this person to think of telephone number, in home town, if out of town. Give number-----one digit at a time. As it is out of town it will startle the person.

(No.4.) Another case, ask person to think of auto license number. You got these from parking lot or your assistant checking cars that drive up to theatre; in conventions take them from parking lot and tip the doorman to help you. Assistant goes with him to check cars.

All motels take down car license numbers and they go on the Registration Card; some hotels having parking lots. You collect big fees for Mental Acts--\$200.00 up average ---\$500.00 upward for a smart showman. So don't be afraid to pass out \$3.00 to \$5.00 tips or better for help. I have doormen "fixed" in convention hotels and they get car license and name from bell boy on any big costly, important looking cars.

You will be accepted as "having pulled thoughts right out of the minds of spectators". Names, Facts, Addresses, Problems in their Thoughts at the time, telephone numbers they are thinking of, home state. Street and number addresses. Nature of Business or Profession. All matters that are right now "in the subconscious minds" of your spectators.

Don't let anyone interrupt you. Call attention to the fact that you WARNED at the start that NO ONE MUST INTERRUPT. As it distracts and diverts the THOUGHTS of all the spectators who are TRYING to send you their thoughts on special matters. "There is no substitute for courtesy."

If you get a "Nut" who tries to INSIST that you read her mind, etc. - repeat explanation that you warned about such interruptions before. That you are not trying to "convert" anyone to any religion or politics.

I Heard a fine concert the other day with both popular and classic music. I did not stop the show and say --- "Cut out all this classic stuff- and put on some Rock and Roll. I want to snap my fingers, Play the Jail House Rock --- my gal wants to get out in the aisle and jazz around a bit". I knew enough not to interrupt a program and ruin it for the rest of the audience. If I did not like the program I could walk --- and never be missed!!

There you have it - one of the INSIDE ACTS OF Professional Mentalism!  
You can now present "No Questions or Names Written Down" Mentalism----

an "Incredible" and "Impossible" appearing mystery for audiences anywhere!!

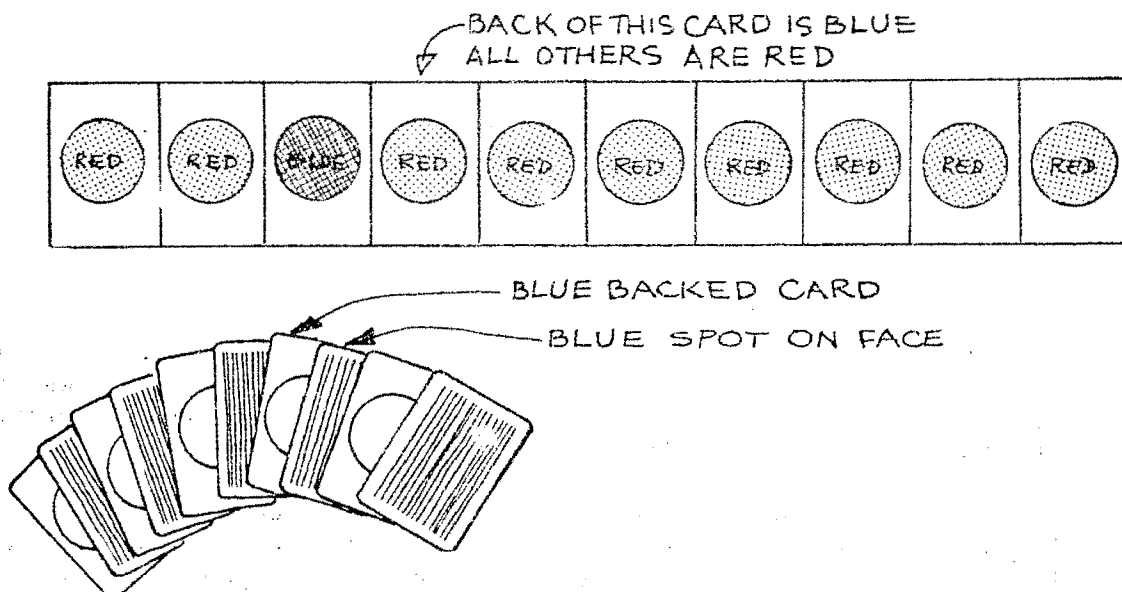
### THE MILLION TO ONE PREDICTION

(Fantastic Magic Co.)

Effect: Performer freely places ten cards in a row in front of spectator. The cards alternate, one face up, the next back up. The spectator is told to concentrate on a certain color. The color is obviously not on the cards in the row. The spectator is then told to think of and announce any number from one to ten.

Having announced his number, the performer counts or spells to that number, and pushes that card forward. Then shows the other sides of the remaining cards.

Upon turning over the spectator's card - it is the thought of color card!



Method: You require ten cards; they are alike, front and back with the exception of two cards. These are one color on one side and the color corresponding to the regular eight on the other side - the other odd card is the opposite.

Now, place the gimmicked cards at the third and fourth place, from your

left, as you place them in a row. Be careful that all of the cards look alike as they alternate: one face up, one face down, one face up, one face down. etc.

Now, if spectator states number one, you count 'O' 'N' 'E'. (This brings you to the third card. If the number two is selected, say 'T' 'W' 'O'-this brings you to the third card. If number three is selected - COUNT, one, two, three - this of course, brings you to the third card. If number four is selected, again COUNT: "one, two, three, four"-this brings you to the fourth card. If number five is selected, again spell, 'F' 'I' 'V' 'E'-this brings you to the fourth card. If number six is selected, again SPELL 'S' 'I' 'X'-again you are at the third card. If number seven or eight is chosen have the spectator use his finger and count each card beginning at the other end of the row; this will be at his upper left, so is natural for him; in either case he will come to the third or fourth card (on your left). If number nine or ten is selected SPELL beginning on your left.

You can immediately see that this is a powerful one time effect. DO NOT REPEAT IT NO MATTER HOW MUCH YOU ARE TEMPTED TO DO SO. This old effect, so old that no writer knows its true origin, is so powerful that, having done it once, put it back in your pocket. Your friends will try a long time to figure this one.

Always carry the half pack containing the third and fourth (gimmicked) cards on one certain side of the little card wallet when you set up for this effect. This way you always know where your cards are, so you can without hesitation start placing the cards in a row on the surface before the spectators.

## MIRACLE PREDICTION OF THE AGE

By Robert Nelson

### FOREWORD

The 'Miracle Prediction of the Age' is a proven experiment. It achieved one of the greatest publicity breaks in modern magic - WORLD WIDE newspaper coverage, nationwide radio coverage - front page position, and even stirred the imagination of editorial writers into action.

To further convey the planning, showmanship and execution of such a sensational publicity campaign, notes are taken from Mr. Nelson's book. 'Super Prediction Tricks', explaining his first and original presentation of the 'Miracle Prediction of the Age', Herewith excerpts from his book -

Shortly before the Pittsburgh I.B.M. Convention (June, 1947) the author was contacted by the Publicity Committee, and asked to do a 'prediction' or some outstanding publicity stunt.

I would like to relate the actual events that followed, step by step, and show clearly the success that was achieved. This is not being presented in a spirit of boastfulness, but as conclusive proof of the merits of the well

~~PLANNED PUBLICITY PREDICTION CAMPAIGN~~, to further analyze each progressive step in view of passing some of the knowledge gained on to you.

Once the offer to present a 'publicity prediction' experiment was accepted, the author contacted Mr. Kingdon Brown of the publicity committee, who worked tirelessly for the success of the venture. Tampa Ring's Public Relations Bureau was informed of the prediction, and the venture was under way.

However, for weeks in advance, the 'Miracle Prediction of the Age' was most carefully planned, checked and rechecked by the author, assisted most ably by E.J. Moore. The entire campaign was successful - BECAUSE IT WAS PLANNED THAT WAY. We didn't just HAPPEN to be lucky in the publicity break - it was all thought out in advance, and ENGINEERED to its successful conclusion.

Contact was made with all newspapers and the City Hall. Since the (policy) number situation was too touchy in Pittsburgh, it was decided to predict the headlines on each of the three local newspapers, one of which was to include the Pittsburgh Pirates and New York Giants baseball game, giving the box score and the hits, runs and errors.

Accompanied by newspaper men, Mr. Nelson visited the office of George E.A. Fairley, Pittsburgh's Director of Public Safety, and there, witnessed by a score of newspaper men, city officials and police officers Nelson presented to Director Fairly his prediction of the headlines that would appear on Friday, written on a folded piece of hotel stationery. This was on Wednesday morning.

Director Fairley placed his signature on the Prediction paper, and inserted it into a small aspirin tin (box) after first making a secret mark inside the box, and a mark known only to himself. The box was securely sealed with two lengths of wire. Mr. Fairley then placed the aspirin box in a larger tin box (Bisodol tablet box) which he securely wired shut. On the outside of the box, Mr. Fairley made an identification mark. The box was then sealed in an identified envelope by the officials, placed in a locked vault until such time as preparations could be made for baking the prediction in a loaf of bread.

The bake shop of the Wm. Penn Hotel was glad to cooperate. About two o'clock that afternoon, the box was brought from City Hall by Patrolman Slusser, who personally inserted it in the batch of bread dough prepared by Head-Baker Gino Patcini, under the watchful eye and guidance of newspaper men and city officials.

To further identify the bread, one of the newspaper men inserted a coin, on which he had placed a secret mark, into the bread, and one of the newspaper women placed her department store chargaplate in the dough.

As soon as the bread was baked and cooled, it was placed in a transparent plastic box, locked and sealed with gummed tape, this tape bearing the signature of other witnesses. The bread in the plastic box was then placed on display in a glass cigar case in the lobby of the Wm. Penn Hotel, here it reposed, untouched, until it was removed from the cigar case on the night of the reading of the prediction, Friday, at the Syria Mosque.

It was planned to have the baked loaf x-rayed, and use this picture in the publicity stories, and to be placed with the bread on display. However, time was running short due to delay in getting the bread baked, and the x-ray picture was omitted.

From noon until the bread was opened, it was under POLICE GUARD, a uniformed police officer being detailed to stand watch over the bread so that NO ONE touched it. The police officer, with other officials, and the loaf of bread was escorted by police motorcycle escort, with sirens screaming to Syria Mosque. The bread (in sealed plastic box) remained in full custody of Mr. Fairley, other city officials, and newspaper men until the moment arrived for Mr. Nelson to present his "Miracle Prediction of the age".

The uniformed officer stepped over the footlights with the sealed box containing the bread. Director George E.A. Fairley, Mr. Andrew Charles, Assistant Supt. of Police, Police Inspector Frank H. Keefe, Mr. Beecher of the Pittsburgh Press, Leonard Menlowitz of the Sun-Telegraph and others stepped upon the stage. A newsman from the Post-Gazette covered the show from back stage.

Only a card table was on the stage, off to one side, Robert Nelson stood at the mike, entirely away from the bread, and explained that 'Sunday night he had perceived certain things that he felt reasonably sure were bound to occur upon his particular day, and had recorded them on a piece of hotel stationery.' He then went into a lengthy discourse on the actual events that took place (related above).

The committee was then urged to most critically examine the plastic box - to ascertain to their complete satisfaction that the box had NOT been opened - that all seals were intact, and the box identified. The box was unlocked by one of the committee and the loaf of bread taken from same. The bread was then placed on top of the transparent box, permitting vision from every side.

Mr. Nelson then directed the committee to take the loaf of bread and submit it to a most critical examination - to satisfy themselves that it hadn't been tampered with in any way - to ascertain there were no holes, slots or cuts in the entire surface of the bread. It can be said here that the committee was extremely critical and checked every detail.

Having satisfied themselves on this score, the committee was directed to slowly tear the bread apart, piece by piece, noting that EVERY FIBRE OF THE BREAD WAS INTACT. Soon the Director, located and removed the prediction box, also the coin and chargaplate, which were promptly identified.

The outer Bisodol box was identified by the committee, who found it necessary to scrape some of the baked dough from the box before breaking the seals and opening same. The aspirin box was then identified. Eagerly the Director opened the aspirin box, identified his SECRET MARK ON THE LID and identified his signature on the prediction paper. He read aloud the prediction message, which foretold exactly the headlines of Pittsburgh's three newspapers - From the Pittsburgh Sun-Telegraphy; 'Nathaniel Spear Dies, Dean of Merchants here.' (2) Pittsburgh Press: '16 Killed in Clipper Crash' (actually the headline read on 15 - an error of one in the prediction). (3) 'Post-Gazette - Pirates Break Slump, Beat Giants 12-2'. And then followed the BOX SCORE, together with the HITS, RUNS AND ERRORS - CORRECT IN EVERY DETAIL.

~~Mr. Mendlowitz of the Sun-Telegraph held up each evening newspaper as~~ Director Fairley read the predictions, showing the bold headlines for all for complete verification. The committee and audience, completely baffled, were thanked for their splendid cooperation, and dismissed, while Nelson received a tremendous ovation from the 3800 spectators present.

This is a brief, but accurate summary of Bob Nelson's presentation of his 'Miracle Prediction of the Age' as presented by him at Pittsburgh, June 20th.

All during the presentation, newsmen's flash cameras were popping like mad, which added to the excitement and glamour of the occasion. Immediately, after the presentation, Mr. Nelson was contacted by Miss Ann Kirby, Pittsburgh's leading woman radio commentator, who endeavored to arrange a special review at 11 p.m. to scoop the morning papers. But unfortunately, time did not permit - so the story was phoned to the radio stations - at 11 p.m. beautiful description of the event was broadcast, a full three and a half minutes being devoted to the prediction. Back at the hotel, the phones started ringing from people all over the country - seeking interviews and answers to future events. Phone service had to be cut off to Mr. Nelson's suite of rooms.

Early next morning the prediction story was picked up by the radio chains and put on an early morning news program nationwide. The three Pittsburgh papers carried glowing stories of the success of the event, one of them, the Sun-Telegraph with a nice two column spread on page one. The United Press picked up the story, and sent it NATIONWIDE. IT WAS CARRIED IN HUNDREDS OF NEWSPAPERS, ALL OVER THE UNITED STATES, AND IN A GREAT MANY CASES, ON PAGE ONE. Editorials were written about the unusual happening. The New Orleans Item carried a beautiful spread on page ONE, preferred position, bold headlines and art. The publicity didn't stop here. It was picked up by WORLD WIDE SERVICE, and the story of Nelsons Miracle Prediction of the Age was sent to newspapers. ALL OVER THE WORLD.

THAT was the result achieved by the prediction. We had achieved our goal. We had proven a point. A well staged prediction could, AND WOULD mystify and startle thousands of people, as well as catching the imagination of millions of newspaper readers and radio listeners. The author does not feel egotistical when I say the committee was completely mystified, as well as ALL magicians present. Knowing the complicated workings of the 'Miracle Prediction' we do not believe anyone could follow it, in its entirety. It was made 99 44/100% fool-proof. Merv Taylor, West Coast Magic Manufacturer, told me a few days afterward, that he had personally heard 29 explanations of the prediction, all different, by the magicians; that he 'hadn t even the most remote explanation'.

#### THE BASIC FACTORS BEHIND THE PREDICTION

As said before, the 'Miracle Prediction' had to be a tremendous success to attract such wide acclaim and publicity. The reason for this: weeks of careful planning, experimenting and thought went into the venture. Every detail - every phase of the operation was carefully worked out, and proven sound. NOTHING WAS LEFT TO CHANCE!

In further analysis, the stunt attracted so much publicity for these very important reasons. (1) It was timed and associated with the International gathering of the Magicians, a news event in itself. (2) Excellent cooperation was obtained from the Convention Publicity Bureau, and the paid Public Relations Bureau who handled many of the details. (3) A very novel idea, i.e., baking the prediction in the bread, to protect the prediction against any trickery. (4) The extensive and thorough steps by a committee of prominent men and women to guard against any trickery, in every phase of the experiment. (5) The complete and positive identification of every property pertaining to the prediction. (6) The sensational nature of the three headlines. (7) Unusual public interest in the Pittsburgh Pirates Ball Club, then at the bottom of the list, but coming back with a smashing victory over the New York Giants that day, and the fine cooperation of the press.

Good fortune and luck were contributing factors due to the sensational nature of the headlines. Newspapers were quick to point out that Nelson's prediction on "16 Killed in Clipper Crash" (In Egypt) was in error, as the headline read "15 Killed in Clipper Crash". The error was purposely made. Incidentally, two more persons aboard the Clipper died later.

The papers also pointed out that the death of Nathaniel Spear was unforeseen, and very few persons even knew of his illness. The prediction was associated with prominent figures, events and occurrences which were NEWS and thus became a part of the news.

One of the most popular players on the Pittsburgh Pirates was lined up to be on the committee and witness the sealing of the prediction at City Hall, which would have added news value to the story. He turned up - waited until five minutes BEFORE the appointed time, and left - thus, missing a publicity story that would have carried his name AROUND THE WORLD!

Very cordial relations were immediately established with the newspaper men, women and photographers. Mr. Nelson held several impromptu cocktail parties for the press - entertained them with Mental Magic and gave them a few tricks for their own use. This is very important in public relations that you stand well with the individual reporters and photographers. Cocktail parties, buying a few drinks and being generally a good fellow always pays big dividends.

In conducting such campaigns, always secure complete files of all the clippings, for your press books, extra copies from the photographers of pictures, etc. These will prove invaluable in future bookings and campaigns.

In dealing with the press and committees, always take a confident attitude - but don't overdo it.

First, carefully plan your entire campaign. Next, tie it in with prominent figures and events. Establish cordial relations with the press - THEN GO TO WORK WITH A VENGEANCE.

Thus, thru the printed word, you have a good clear-cut picture of this super prediction. The descriptions will enable you to visualize the prediction, step by step, as does the spectator, or newspaper reader.



## RESUME OF ROUTINE

Here is one of the most sensational of all prediction routines. It embodies numerous ways and means of defeating the logic of solution, is pregnant with untold publicity possibilities, and in the eyes of the spectators, accomplishes the impossible, and it requires a true sense of showmanship and clever planning.

But, first, let us consider the effect. Let us assume the eye and ear of the spectator, whether or not he is present at all phases of the routine. What he does not witness, he reads in the newspapers, or learns the details thru others.

On a date, several days in advance of the revealing of the prediction, the Mentalist, accompanied by his manager and invited newspaper men pay the Mayor (or any prominent official) a visit, and explain that the mentalist has already written on a piece of paper a prediction of 'things to come' - a prediction of vast international and local interest. Recorded information not assumed to be known to mortal man. The Mentalist is seeking the assistance of the Mayor or prominent official as a means of protecting the prophecy until it has come to pass.

The Mayor is asked to place his signature on the outside of the folded paper bearing the prediction. He is then asked to place the written prediction in an ordinary tin aspirin box, after he has secretly scratched some identification mark on the interior of the box. This secret mark is known only to the Mayor, and will not be divulged until the prophecy is revealed. The Mayor closes the box, and it is securely wired shut.

The Mentalist removes a larger pill box (a Bisodol Tin) from his pocket, and the first box (aspirin) is placed within this larger box, and wired shut. A thin cotton covered magnetic wire is used. The Mayor or other committeemen are asked to place identifying marks on the outside of the larger box. This box is then given into the immediate custody of the Mayor, newspaper men, or committee.

Accompanied by the newspaper men, who are given custody of the wired shut Bisodol box, the Mentalist proceeds with them to a prominent bakery, where the prediction box is embedded in a fresh pan of bread dough and baked into a loaf of bread. If so desired and to further identify the loaf of bread, one of the newspaper men is invited to place in the same loaf of bread a ring, pencil, coin or any article. The dough is baked into a loaf of bread under careful observation of the newspaper men.

When the baking is finished, and bread cooled, it is then taken by the newspaper men to a local hospital, where the loaf of bread is x-rayed and the picture (of course) shows the tin box with prediction and the newsmen's identifying articles. Proof again!

Then and there, the committee place the sealed loaf of bread into a small transparent plastic lucite box, first examined, and is locked and sealed. The padlock may be sealed, also; it may be sealed with paper seals and bearing the signatures of the committee.

~~Recall each of the convincing steps taken to preclude any possibility of trickery.~~ First, you are dealing with an intelligent committee of men and women who will vouch for the fairness of every phase of the experiment. The single sheet of folded paper, containing the prediction is signed by the Mayor. Certainly, proof and sufficient identification. Secondly, this paper is placed into the aspirin box with all witnessed, after the mayor has placed a secret mark on the interior of the box - known only to himself. The box is sealed with a length of flexible wire. The aspirin box is then placed into another larger tin box, sealed and identified by marks on the outside of the box. It then remains in the custody of the committee, until actually baked into a loaf of bread. Further identification is added by witnesses placing a coin or some identifying objects into the loaf of bread. Did I say convincing steps? It is all so fair and above board - trickery is not suspected nor assumed. It is all too fair!

Further precautions are taken in the next few steps - that is what makes the prediction so sensational. Confusing to the mind that tries to figure it out.

The committee then takes the lucite box with bread and places it in a prominent downtown store window. It is left there till time to take it to the theatre and open. The box is placed on a glass top table, in the center of the window where it remains untouched until time for its removal. It is left on display day and night; during the darkness of night, it remains in the glare of a spot light.

During the last eight or ten hours BEFORE the prediction is to be revealed - and during which time the events would naturally occur, the box with the loaf of bread should be under CONSTANT police guard. Engage a uniformed policeman (off duty) to do this job. Have him in uniform, with his six shooter prominently displayed on his hip. Get him 'into the act' - it's great atmosphere - adds authenticity and value. Entrust the box with the bread into his care - with the committee. HE carries it to the theatre, and delivers it to the mentalist on the stage!

Although it would be impossible to put the prediction into the bread under these severe circumstances, never leave the prediction unguarded or under questionable circumstances. The public must KNOW that it has never been tampered with, which is TRUE, and even the most skeptical mind must accept these facts in face of later developments.

Display signs tell of the prediction baked in the loaf of bread. They tell the full story - by whom the prediction was made, when, where and how - and when and where it will be revealed. The x-ray picture attests to the true presence of the prediction in the loaf of bread. The bakery likewise gets an advertising display.

The box (with bread) may be removed from the store window by the newsmen or anyone who is above reproach, and directly brought to the theatre. It is very effective to have a uniformed policeman accompany the committee with the bread to the theatre, and deliver it upon the stage, where it is placed atop a glass table. Never once does the mentalist approach the box!

A committee of spectators is invited upon the stage, including the newsman, Mayor, baker and others. They are invited to examine the lucite,

box, and attest the fact that the box is the same - that it has not been tampered with in any way - remains still sealed. The committee opens the transparent box and removes the loaf of bread. They are asked to examine it and ascertain if there are any breaks of any kind. They are requested to place it on a glass top table. They are asked to examine the bread to see if there are any possible holes or openings in the baked loaf. There are none!

The Mentalist who has been standing at a distance directs the actions (and continues to do so), asks the committee to begin to tear the loaf of bread to very fine pieces, noting with each tear that every fibre of the bread is intact - until they have located the identifying object (of the newsman) and the prediction tin.

It is absolutely essential that the performer 'milk' this situation for everything it is worth. Emphasis must be placed on the fact that NOTHING has been tampered with - that every fibre of the bread is intact - each and every phase identified with total assurance.

The committee identifies the plastic box - the signature seals, lock, etc. They carefully inspect every bit of surface of the bread against any openings or breaks - carefully tear it apart, locate and verify the identifying articles. When the large prediction box is located, persons who marked it are asked to confirm same. Now, the mayor is asked to open the tin box, by breaking the wire seals. At this point, a state of real expectancy is created. The climax is at hand. Here, the mentalist deliberately and teasingly slows down the tempo of the presentation. He recounts each step of the procedure up to that time, and gets faithful confirmation from a committee and the ones involved. The committee is given ample opportunity to inspect the aspirin box, as with other items, during the resume. Now for the climax. The Mayor is requested to break the seals on the aspirin box - open the lid and identify the box by means of his secret marks - to remove the folded square of paper, which HE placed in the box, and verify his signature. Again, drive home these salient points and facts!

With one of the committee close at hand and copies of the evening newspaper for verification, ask the Mayor to read aloud - and with verification by other witnesses - the prediction. Of course, it is true and verified by the headlines on the newspapers, which can be easily read by the audience.

Prediction can be on sporting events, headlines of the day, stock and bond numbers, etc., Two or three different predictions should be in the one presentation.

Is not this proof of a miracle accomplished? Not one chance in BILLIONS of coincidence!! Proof beyond logical argument of the Mentalist's demonstrated ability to foretell future events - for truly, this is the Miracle Prediction of the Age!!

Properly planned and executed, this Miracle Prediction can garner reams of newspaper publicity and immediately be the topic of conversation for days on end. It's box office dynamite - not only for the night the prediction is revealed, but for succeeding weeks, if the Mentalist wishes to extend his engagement. It is the DEMONSTRATED POWER of the Mentalist's ability to accurately foretell future events. Not only will it awe your personal

audience, but electrify the ~~imagination~~ of thousands of newspaper readers as they learn of the 'miracle' in their newspapers.

I need not further recount its value to the clever showman!

#### ADVANCE PREPARATION

A publicity campaign of such magnitude and sensational nature requires considerable advance planning. The proper publicity contacts are necessary and your best contact is always the theatre in which you are appearing. The management are constant advertisers, and have the required 'in' with the newspapers by virtue of the money they spend.

Naturally, any theatre you play will give you their cooperation in presenting such a publicity-getting stunt. In fact, everybody involved will mutually benefit - the performer, newspaper, bakery, store and public officials. They are all beneficiaries to the stunt. Everyone has something to gain. NONE are asked any special favors.

Get the picture clearly from the start. The Mentalist knows the stunt means great and favorable publicity for him - further fame and financial profit. The newspaper gets an exclusive story (a considerable inducement) and is a party to an event of great local interest. Further, it is granting a favor to a constant advertiser (the theatre) and the bakery, also an advertiser.

The bakery achieves a lot of publicity that it couldn't buy for dollars, and undoubtedly can be easily induced to take extra advertising space in the newspaper. The store who gives the window space gets in on a swell publicity tie-up, and can be induced to advertise the stunt in their ads. All can be arranged to tell the story of what, when and where, which ties in all the participants.

The campaign evolves itself into a cooperative affair, each helping the other, and everybody gaining in a greater proportion to their efforts and investments.....so, when planning such a publicity tie-up, realize you are not ASKING FAVORS of the participants, but granting them an opportunity to cooperate and participate in a ~~great publicity stunt~~ from which they will derive much benefit.

Your first contact should be with the theatre management, and thru their press department. Have the theatre manager phone or accompany you and their press agent to the newspaper, where you expound the idea. (After you have successfully performed this a few times, and have a scrap book of notices from other cities, the tie-up will be extremely easy.)

You do not ask any of those involved in the promotion to cheat! You are out to fool them the same as the public. Some may expect this; ~~when it does~~ not occur, you will win even greater admiration.

~~If the mentalist is not playing a regular theatre, but some event under auspices, a convention, etc., arrangements and contacts are made thru the officers. Lodge, club and other organization affiliations always help create the desired effects. You are seeking cooperation - not favors of skull-duggery!~~

With your theatre or auspices management, make your newspaper contact. Sell them - if not one newspaper, another. Let THEM suggest the bakery - they know the local scene best, and may wish to throw a favor themselves. Have them call the bakery, and send along a man for your first contact on arranging to have the prediction baked in the bread. Thru the newspaper, have them make contact with the Mayor. They soon become a part and parcel of the deal. Contact the Mayor - and what Mayor is NOT eager for added publicity ?

His ego is flattered in being asked to participate - that he is an official above reproach. Further, he is anxious to favor a request from the newspaper - especially when it means publicity. If the Mayor cannot be had, other public officials can be contacted - a prominent clergyman, doctor, professor - anyone in high repute. Make sure this person will be present when the prediction is revealed. His presence to identify and confirm are absolutely necessary.

With the campaign thus far arranged, the securing of a prominent store window for the display of the bread is extremely easy. Again - let the newspaper give you the lead - or arrange it. You are all ready to go - and if you are a good promotor, why not promote the Hospital or a prominent medical clinic for the free x-ray picture, which will be mentioned in the newspaper stories, on the stage and in the window display. Here again - the newspaper may give you a lead of the best contact for the x-ray picture.

Your investment to date - a few hours on personal contacts. The possibilities are that you have 'set' unlimited great publicity and financial gain.

If the Mayor is used, means should be taken to assure that he will be present at the opening of the box. To identify his secret mark and signature, complimentary tickets should be provided the participants to assure their attendance and final good graces.

After you have completed all the preliminary plans and not before, you are ready to begin the MIRACLE PREDICTION OF THE AGE!! You have the plot - the stage is set!!!

#### ACTUAL PROCEDURE

Now, you are ready to swing into ACTION. Assuming you, dear readers, to be the Mentalist-performer, contact your newspaper men. One or more men will be assigned to cover the story and accompany you. With your manager, reporter, and any others, the first step is to phone the Mayor for a convenient time for the original interview. Once arranged, appear on schedule at the Mayor's office with your entourage.

After formal introductions, you (or your manager) appraise the Mayor of the fact that you have recorded a prophecy of the most important local

and international event that will appear in the DAILY BLAT on a given date - that you prepared the prophecy in the secrecy of your hotel room, and that no other eyes have seen what you have recorded. You withdraw the paper, folded into a small square (so as to fit snugly into the aspirin tin), which you place on the Mayor's desk, and ask him to identify the prediction by placing his signature on the outside of the packet.

The Mayor is given a small 10¢ variety aspirin tin. He is asked to open it and to secretly scratch some identifying marks on the interior of the box and to not impart that knowledge to another living soul. The Mayor places the prophecy in the box and snaps it shut. The manager produces a thin length of wire, and securely seals the box.

At this point, the first bit of trickery enters the routine. The mentalist's manager has in his right coat pocket a duplicate aspirin box, containing a blank piece of folded paper. The box is closed, and sealed with wire in an identical manner as the original. The wire must be the same kind and length, and wound on the box in identical manner. This is easily accomplished, as either the Mentalist or the Manager wire the original box. Understand - at this point - the committee know nothing of the procedure - are caught short. They suspect nothing because of such positive identification.

Just as the wiring of the first box is complete, the aspirin box is allowed to remain on the desk or table top for a few seconds. With perfect timing, the performer DROPS the tin Bisodol box on the table top.

Performer unwinds a length of wire from a spool taken from the pocket turning to his manager, and inquires if he has the scissors. Manager who is now holding the aspirin tin, goes with it into his right coat pocket and withdraws the small scissors, WITH the dummy box, leaving the original box in pocket. The move is extremely bold and cold-blooded, but with timing, works like a charm. Without any break or interruption, mentalist cuts the wire, gestures to the Mayor to put the aspirin box promptly on table top as manager uses the scissors to cut the wire, held by the mentalist. The switch is easily and neatly executed.

This time, the Mayor is asked to seal the box with the wire, and of course, it makes no difference HOW he seals it. As your manager has the original aspirin box - with the secret INNER mark and the blank paper bearing the Mayor's signature, you are all set. It is necessary to follow thru the phases of having the bread baked, and to see that the spectators don't prematurely open the boxes for a 'preview'. They are allowed to place identifying marks on the OUTSIDE of the larger box - which prevents them from placing any marks on the inner box - in a moment when you are not watching - and upset your apple cart. Thus, you have achieved the switch - and protected yourself in the clinches.

Get the box away from yourself and manager - into the careful custody of your committee, who place it in the bread, with identifying items, etc. As a further precaution, it is suggested some identifying object be placed PARTIALLY in the bread - so that no possible slip could occur in the bakery, and you get the wrong loaf. The x-ray, of course, prevents that possibility, but it would be AWKWARD if somehow the loaves were mixed!

It is possible for the mentalist to work the switch alone. Or, both

mentalist and manager can have duplicate boxes, either one making the switch. However, this should be planned in advance.

This bit of skullduggery may seem a bit of a let-down to some of my brilliant readers - but since the day of REAL miracles is not at hand, there's a trick someplace. But - let's hesitate and analyze. WHO and why would a person even remotely expect or suspect a switch at this point of the game. Why, oh, WHY?

If you wish to really appreciate the fine and truly remarkable points of showmanship in this great routine - just pause - and answer the above questions NOW. Recall, the aspirin box contains the prophecy bearing the Mayor's signature, and inside secret mark known only to HIM. Why switch it. When a fair committee must actually remove it from the bread - and in the manner previously described in the effect?

At any rate it IS switched, and you have all you need to successfully complete the prophecy. Surely, invite the Mayor to accompany you to the bakery - to follow thru each step. He would look fine in the picture of the baking of the bread.

Off to the bakery with the official party. Mayor or reporter carrying the duplicate box (for safe keeping). With previous arrangements made, the Mayor or bakery superintendent inserts the prophecy box in a pan of bread dough. Any members of the committee can further identify the bread by inserting a ring, coin, pencil or what not. The dough goes into the oven. Committee waits until it is baked and cooled.

Committee or reporter escorts the loaf of bread downtown, where it is placed in a transparent lucite box, locked with padlock - sealed. The side and corners are sealed with tape, bearing the signatures of reporter, store managers, etc., to prevent any hocus pocus.

The window is properly arranged with show cards, spot light on the bread, etc. At this point, it may be added that if the mentalist's assistant or manager can carry a flash camera, and take pictures at various points of the procedure, it further impresses the committee of the importance of the affairs! Creates some confusion for the switch and later recollection of events, and the pictures, may later be developed and used in the store window. Thus, you attain a pictorial and printed story of the actual happenings, which are more vividly impressed upon the public's mind.

It remains with your manager and the theatre press agent to see that the newspaper reporter turns out a good story. Each day a running story - on the MYSTERY of Mr. Blank's PROPHECY. What will happen upon that fateful day that is yet unrevealed? Will the prophecy come true? What does the MYSTERY loaf of bread contain? Pictures of the Mayor signing the prophecy; of the baker inserting it in the bread - and the box in the store window are all good. There are countless news angles - and each should tell when and where the loaf of bread will be opened and the prediction revealed.

As an extra publicity tie-up, arrange with some store to also 'get in the act'. Good newspaper tie-up, too. Store contributes a diamond ring, or some premium, which will be given to the (first) person who writes you, guessing the true prediction. This is exceptionally good where a sporting contest is involved. With a baseball game, they would be required to give

the box score - prize fight, winner and exact time, etc. Many merchants will be glad to contribute a premium or prize for the publicity.

Naturally, the story of the success of the prediction is the headliner. It should recount all the details and precautions against any trickery - and the successful outcome. Two predictions should be given - one of the international note, the other the most prominent local occurrence of the day - and don't forget, PREDICT the stock and bond numbers of the day! That will set afire the imagination of thousands of people - who will want to see and talk with you.

Ad copy should be carried in the theatre's advertisement about the loaf of bread in the window and time it will be opened at the theatre. Arrangements should be made for the bakery to carry a special ad of the baking of the bread (with x-ray picture,) etc. and reference to the whereabouts of the bread (window) and when and where it will be opened. Store will wish to carry copy on their unusual window display. BUT don't leave this to chance. The mentalist's manager should check on these details and see that they are carried out!

At this point over half of the work has been done. During the interval until the time the prophecy is to be revealed, it is necessary to see that plenty of publicity is continually released in the papers.

The mentalist can only await the fateful time - and get copies of the desired newspaper - and then there is more work to be done. He has the original box by virtue of the switch. He removes the wire, opens the box and removes the folded (apparent) prophecy with the Mayor's signature on the outside. Actually, it is a BLANK piece of paper! He retains the tin aspirin box, and it contains the Mayor's secret mark scratched in the inside.

Having obtained the desired newspaper, he THEN writes his prophecy selecting the HEADLINES - and his two most important stores. Just a brief mention of the detailed event - plus the stock and bond numbers - and sign his name. He refolds the paper with the Mayor's signature on the outside, replaces it in the original aspirin box, and with a duplicate piece of wire, seals the box in the same manner as the dummy box (now in the loaf of bread).

Now the performer is assured of a box the exact duplicate of the one in the loaf of bread - a duplicate in every detail. It now stands to reason among you ~~who~~ read these lines over my shoulder as I type that a SECOND transposition must take place! But how to get the original marked box into the bread?

The answer is that the mentalist simply doesn't, nor is he foolish enough to try. That is where the strength of this masterpiece lies - in NOT doing the obvious.

Every step of the entire procedure is so carefully covered as to prevent such a means as a switch that the idea will not present itself. Every precaution has been taken, acted upon, been accepted and dismissed as the routine continues.

Recall - the Mayor's signature on the paper - he puts it in a tin box



which HE secretly marks INSIDE, so no one else will know. That little fact makes the first switch easy - and LOGICAL. The reporter or baker puts the box in the dough, which is further identified by a spectator's article, ring, coin, etc. It is obvious that the box cannot be switched. NOR the bread, NOR the sealed lucite box which later contains the bread.

On the stage, the performer NEVER approaches the bread - so there can be no trickery there. Every gentleman is asked upon his word and honor to truthfully identify the paper, box, bread, lucite box, etc. that no one except the Mentalist knows what he wrote on the prophecy. The Mentalist does not tell anyone in advance he will include the stock and bond numbers - this is a big surprise element that catches the imagination of the spectators long after they have forgotten the headline prediction. These points are driven home forcefully!

During the revelation of the prophecy, the performer can truthfully state that he has never once seen or come in contact with the prophecy on which the Mayor placed his signature, nor has he any idea of the identifying marks on the box. He can truthfully make this statement - offer ten thousand dollars reward to any charity if anyone can prove otherwise. THIS SOUNDS VERY GOOD, is worth using. To truthfully do this, the manager writes the prediction for the mentalist.

Standing at a distance from the bread in the transparent box, the performer directs the committee to examine all the seals, etc., and when satisfied, to open the box and remove the bread. To examine the bread for breaks, holes, etc., and when satisfied to carefully place the bread on the glass table.

Now - the Mayor, reporter or any prominent member of the committee, which would include several of the original participants and a few spectators from the audience - are directed to very carefully pick the loaf of bread to pieces - bit by bit - carefully examining same for cuts, slits or holes in the outer crust. - Until they have found the committeeman's identifying object and the prophecy box.

The identifying object and prophecy box are passed for examination among the committee, while the performer recounts for the audience the actual procedure of the prediction, and each participant is asked to verify the report. Performer makes continual reference to the tin box with the prophecy (while in the hands of the committee). Committeeman gives the tin to the Mayor (or his representative if he is not present) who removes the wire - opens the box - verifies the secret marks - and the Mayor's signature - opens and reads the prediction.

Thus the performer has been building to a suitable climax - sustained by suspense in recounting every detail - until the final revelation of the prophecy. A copy of the newspaper should be on hand, given another committee man, for absolute verification of the prediction - STEP BY STEP - for the headlines - first important story - second story - and what's this, the stock and bond numbers for the final blow off?

Here showmanship and a bit of staging are necessary - the mentalist can take his bows and great acclaim - and a final fan-fare from the orchestra.

Your author is not going to write the closing remarks, or any of the patter for that matter, as such patter must be patterned to the individual performer and situation - but don't overlook this - the plan to ad lib - at least, have the basis of your presentation at the tip of your tongue and advance stage and rehearse your grand finale!

Oh, yes, I forgot to tell you how the last bit of this fine chicanery is accomplished. Believe I did mention a second switch!

Alright, let's continue logically. The mentalist never goes near the bread, prediction tin or paper on which the prophecy is written. Isn't it quite logical then that one of the committee must do the dirty work? Of course, and quite naturally.

You must realize the tremendous force of your continual (and proven) suggestions that no exchange was possible (identification marks, integrity of committee, etc.). Nothing of this sort is looked for, and the element of expectation is great. Your audience is not seeking a solution to the problem NOW - but are held in final expectation of the outcome.

Besides the actual participants in the preparations, newsmen, Mayor, bakery employees, store manager, etc. a few prominent spectators are invited from the audience. In this small group is your STOOGE.

He must play his part well - neither too well dressed or too prominent - greatly interested and of mild curiosity. He witnesses the removal of the bread - the prediction tin, etc. as do the other theatre spectators. The theatre spectators are only stage WITNESSES until the prediction tin is recovered - at which time the performer recounts the entire proceedings to date - and it is then all spectators get a chance to examine the box. There is an interval of two or three minutes - so no haste is necessary.

Just as each item - plastic box, bread, identifying objects are all checked by the committee, likewise this occurs with the Bisodol box when it is located. Positive identification is made. Allow the Mayor to open it - and of course, inside is the smaller aspirin box with the prediction. It is at this point that you get off tempo - recount the actual phases of the prediction. All of the committee want to see the box, and all your stooge need do is to get his hands on the box for a second. As a committeeman, that is his privilege. All he need do is to reach forward, pick up the box (or take it from another spectator), turn and merely bring the two hands together (exchanging the small easily concealed boxes) and hand the original box to another person for verification. He should be standing behind other spectators at this time. The mechanics of the switch are extremely simple, as it is not anticipated and can be done hidden by another. However, this should be carefully practiced. He can take the box, turn to another to show it, and switch. As soon as the switch is made, he should get rid of the original box - getting it into the hands of others, or lay it on the table.

It is most obvious the stooge must be well rehearsed in planting the box and making the switch. This must be rehearsed from several angles and made perfect - however, the exchange of a small aspirin box should be easily accomplished by even the most stupid. The switch here does not present so much of a problem but upon it rests the success of the entire venture. Don't muff it.

~~The earlier the exchange can be made, the better. A signal - a clearing of the throat or cough can signal the performer that the evil deed has been done. He should then ascertain who has the box in the committee and apparently annoyed at the stupidity of the committee, harshly ask the box be given to the Mayor to open - and continue his summary, down to the actual identification of the signature, and verification of the prophecy.~~

I believe that it is apparent to all that here is a very clever piece of showmanship. As it's originator, I implore all who attempt it to do so only after the most careful preparation, routining and rehearsal. It is too good to be mangled by poor showmanship.

\*\*\*\*\*

ED MELLON'S

"SPECTRA-MENTAL"

(James Swøger, House of Enchantment)

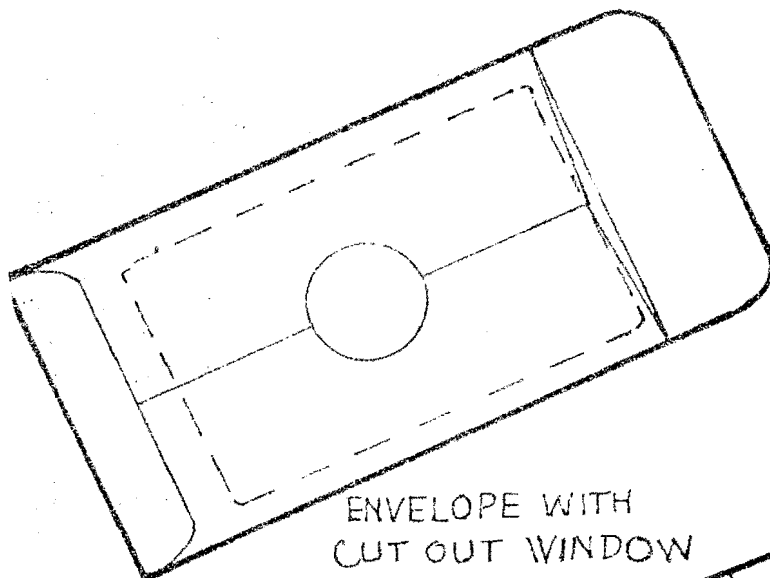
**THE EFFECT:** Three cards, each of a different color, and a small window envelope are shown. The Mentalist states that he will prove his power of receiving thoughts and asks the spectator to merely think of, and concentrate, on one of the colors displayed. Turning his back for a second, the Mentalist places one of the cards in the envelope and places the envelope, window side down, in front of the spectator. The remaining two cards are placed in the Mentalist's pocket. Then the spectator is asked to name the color thought of. The envelope is turned over...there, showing through the window, is the color selected. The other two color cards are removed from the Mentalist's pocket. The card in the envelope removed and the envelope may be examined.

**THE REQUIREMENTS:** Three cards each of a different color (red, blue, and green,) and a small envelope with a round window cut in the flap side. Also a gimmicked card. This card is constructed in such a manner that any of the colors can be made to show through the window (See illustration).

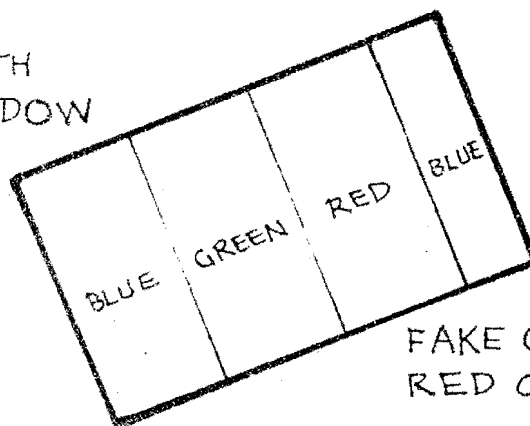
**TO PERFORM:** Place the gimmicked card in the outer breast pocket of your coat (or, if you prefer, in your shirt pocket) with the tri-color side nearest body and the green chip towards the floor. The three color cards are placed in the envelope.

When ready to perform, remove the cards from the envelope and display them; demonstrate how, that when a card is placed in the envelope, the color shows through the window. Now state that you are going to attempt to read the spectator's thoughts. Ask him to concentrate on one of the colors. When he has stated that he is thinking of one of them, turn the envelope on the table so that the window is down and on top of the envelope place the cards in the order of GREEN, BLUE, AND RED, Red being the uppermost. Pick up the stack in the left hand and turn your back. At this point, when you look at the stack the window should be facing you.

Reach, with the right hand, for the gimmicked card and place it in the envelope in this manner; The tri-color side facing you with the green chip towards the bottom. Slide the card into the envelope until just the green shows. A slight pressure of the fingers will keep it in this position. Fold down the flap and the right hand now takes the envelope. The three color cards are placed in your left coat pocket with the RED to the outside and GREEN nearest the body. Turn around and place the envelope, window down, on the table.



ENVELOPE WITH  
CUT OUT WINDOW



FAKE CARD  
RED ON BACK

Ask the spectator to name the color he thought of. Before you turn the envelope over, impress upon the spectator that you placed the card in the envelope before you asked him anything and that the envelope has been in full view etc. This is a very strong point, so make the most of it.

Ask him what color he thought of and what ever color he names, you are prepared to show him. Since each color varies in the method of showing, we shall take each one separately.

IF RED IS NAMED: Lift envelope by flap end and allow card to slide down in envelope so that RED will show in window. A slight tap will help accomplish this. Turn the envelope over so that spectator may see the Red. Then turn the window towards you and reach in the envelope and pull out card. (Careful to keep tri-color side towards you. As one side is solid Red and he has seen the other through the window, the spectator will assume that both sides are red. At the same time, reach in coat pocket and bring out the Blue and Green cards (you have them stacked so that you know where each is) and place them with the gimmicked card and then casually place all three in pocket, leaving the envelope for examination.

IF BLUE IS NAMED: ~~Pick up envelope with window towards you. Open flap and pull card up out of envelope so that BLUE shows in the window AND above the top of the envelope. (The flap being up keeps the spectator from seeing the back of the card)~~ Show, in this position, to the spectator and at the same time reach in pocket and bring out over gimmicked card so that when card is pulled out of envelope top and one edge of blue shows. Cards are put in pocket and envelope left on display. Be careful when pulling card from envelope to keep it tilted at such an angle that spectator doesn't catch glimpse of back of gimmick.

IF GREEN IS NAMED: FIRST reach into pocket and bring out Red and Blue cards. Since GREEN portion of gimmick is showing in the window, simply turn envelope over so that GREEN maybe seen. Square up the two legit cards and place them on top of the envelope, reaching in the envelope with the second finger and pulling out gimmicked card, keeping it squared with the two legit cards. These immediately go to pocket and the envelope is left for examination

TO REPEAT OR NOT to repeat an effect has always been the question. As to "SPECTRA-MENTAL" we can say this: Since GREEN leaves you the least clean (and experimenting by Ed Mellon has shown this to be the least called for color), it would be a good idea to repeat to get a cleaner finish. Ed always repeated the trick a couple of times and then used this for an ending.

He would take a small pad and write the colors on separate sheets of paper stating that he would leave this selection to pure chance. Ball the papers up, have a spectator chose one, open it and the name of the color on the paper was the color in the envelope. What Ed actually did was to put a legit card in the envelope (Blue) and when he wrote out the papers would put the same name on them all, Say that he was writing Blue. Crumple paper and place aside. For the other slip he would say Red but would write Blue, crumpling it and placing it aside. Then Green, but write blue and put it along side the others. He would then mix the slips so that everyone lost track of the colors. One was selected and of course that was the color of the card. Needless to say, the other two slips were casually disposed of. (It would be possible to have duplicate slips if you wished to switch). This method allowed all cards and the envelope to be examined thoroughly.

#### BOOK OF THE MIND

by Peter Warlock

(Louis Tannen, Inc.)

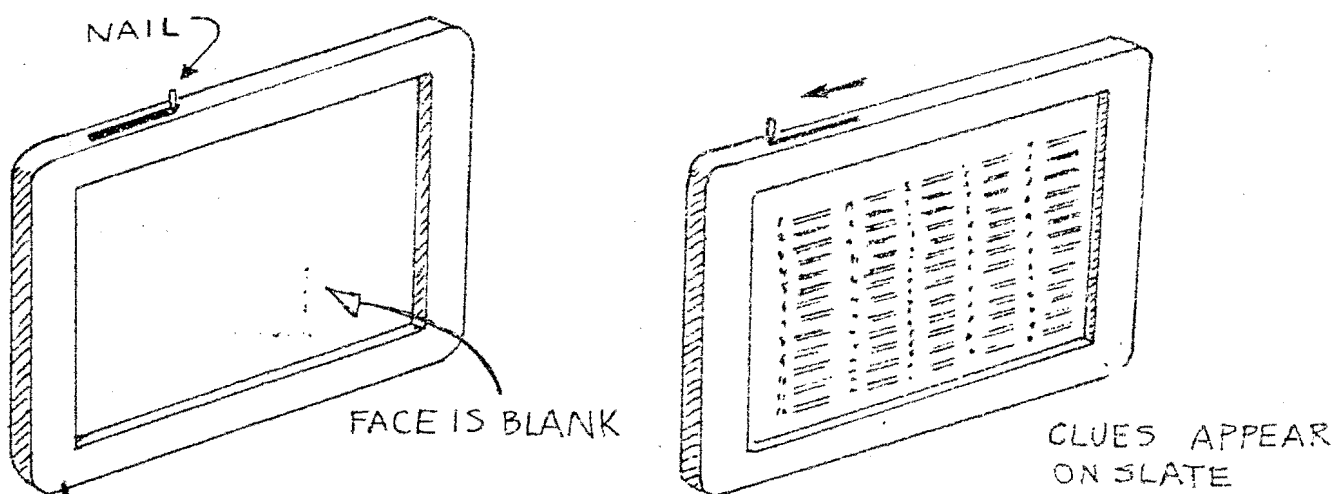
We have here what we think is one of the best book tests in the world, if not the best, You can read minds like a book with this miracle.

Effect: Spectators select one of four cloth bound books, or all four if they desire. A word is remembered on a freely selected page in one or all of the books. You then reveal each and every word, one at a time by writing it on a slate, showing the word each time before the spectator tells what word

he selected. A delightful new method and principle makes it a joy to perform.

Apparatus: The four cloth bound books we supply and a very special slate, also some chalk.

Method and Presentation: Upon examination of the slate you will find a slot in the edge of the slate frame. A nail projects slightly from this slot. Move the nail toward the outer edge of the frame and almost magically strips of words appear under the surface of the slate. The number in front of the words indicates the page number. Each book title is in heavy type at the head of the list of words.



Presentation: Put the four books on the table and have one or more spectators select one or more of the books. Pick up the slate casually showing it on both sides, the left thumb covering the slot and nail head. (The strips are out of sight, of course). Hold the ungimmicked side of the slate toward the spectators and ask each one who selected a book to give you a number between 10 and 50 or whatever amount of pages the strips encompass. This may vary with each slate depending on the set of books supplied with your slate. As each number is given to you, you write it down on the slate on the ungimmicked side of the slate facing the spectators. Now you instruct the spectators with the books, to open them to the pages they selected. Meanwhile you hold the gimmicked side of the slate toward yourself, secretly pulling the gimmick out so you can see the strips. Circle the words on the selected pages and close the gimmick. Pressing on the plastic at the proper place will make it clearer.

Turn the gimmick side of the slate toward the spectators (it is now blank) tell spectators to look at the first word on their selected page. You can build it up at this point, because, in most cases, you have not only one, but in some cases, two and three words. Pretend to get the third word by mistake, reprimand them for not concentrating on the first word, then write the first word on the slate, or the two to three. Wipe the chalk off and continue with the other books and spectators.

~~Depending on your memory, you can memorize other words on other pages when you look at the strips and skip all around in revealing the correct words, leaving the audience with the impression you can read the whole book. We are sure that with this miracle you will think of many other presentations.~~

Note: The side of the slate with the slot can be removed by taking out the screws and then the inside cardboard gimmick can be removed. In replacing it be sure to put the plastic on top of the cardboard when you replace it in the frame to prevent tearing of the cardboard.

### AUTO - MAGIC CLIP BOARD

Abe Gordon

(Louis Tannen, Inc.)

With this clip board you DO NOT have to go "off stage to secure the information.

Spectators write their questions on the strips of paper and after writing, they tear off the strip and keep it. After 5 questions (or less) have been written you take the clip board back. As you walk back to the stage or your table, the thumb of one hand presses on point A (Fig. 1) and the other hand pulls DOWN on the strip of paper at point B. This will cause the rest of the paper that is inside the clip board to roll down and around from inside. Now you have copies of the messages that were written. BUT as you can see, right now they are on the other side of the paper. All you need do is to scratch some notes on the side of the paper now towards you, as if collecting thoughts from the air. After making a few notes, shake your head as if to indicate that the thoughts are not clear. Tear off the paper and turn it over. Now you can see and read the spectators' questions.

To replace the paper. Unscrew the two small bolts (C & D Fig. 2) and remove the metal clip. You will now see a slit in the covering of the board. (E Fig.#3) Take one sheet of the paper and slip the end in (the end that is not sectioned off into strips). Push this all the way down, till the top strip of the 5 sectioned off pieces is just below where the bottom edge of the clip will hit. Now replace the metal clip and replace the two small bolts and you are all set.

Note - A regular piece of paper has been attached to the board just under the slit; this paper is not used or written on, but gives you the excuse for having a piece of paper to write on. Really you will be writing on the paper you have pulled down from inside by the board. (In all illustrations this second paper has been left out.)

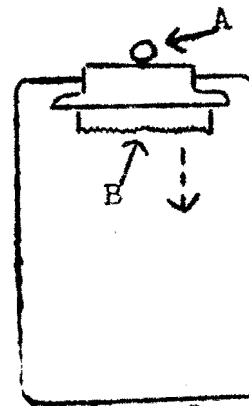


Fig. 1

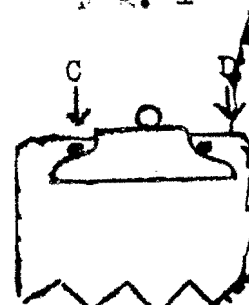


Fig. 2

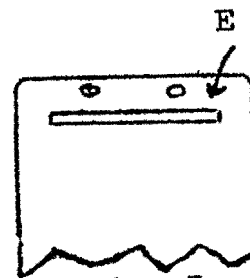


Fig. 3

To replace the carbon paper, remove the metal clip and remove the "Contact" paper from the face of the board. Replace the carbon and replace the "Contact" paper.

## "A WORD IN THOUSANDS

Al Koran

(Louis Tannen, Inc.)

HERE IS A BEAUTIFULLY SUBTLE PIECE OF MAGIC. What I want to emphasize first is, that Al Koran has baffled thousands of people...magician's and laymen alike....WITH EXACTLY THIS...There is absolutely no reasonable reason, why YOU should not do the same.

The actual secret is delightfully simple...so simple in fact, that you should be able to devote all your talent to its PRESENTATION. Do this, and you have a very powerful addition to your programme, just TAKE YOUR TIME...GET THE HANDLING AND TIMING RIGHT, and it should prove as big a winner to YOU, as it has to Al Koran.

Don't handle the book like a "hot potato"...remember YOU are the only one that knows it's faked...in the presentation, the book MUST be handled CASUALLY...there are some fine 'red herrings' thrown in, to make it seem to take a secondary, and innocent part in the proceedings. DON'T HANG AROUND LIKE A FRIGHTENED HEN while they have the book in their hands...give your directions CLEARLY and FIRMLY, and they won't have time, or the inclination, to worry about the book. Al Koran has performed this hundreds of times, he has never had one occasion, when his assistant has been suspicious of the book. This is entirely due to firm and clear directions...Now, you are fore-warned, and fore-armed...let's get down to the study of the apparatus and routine. I consider the foregoing so important, that I do hope you will read it all AGAIN, and get it clearly in your head.

Apparatus: Consists of a cleverly gimmicked book. Open the cover and you will find that a portion of the stiff cover has been removed...stuck on the facing page and, on top of it, pasted lightly, a piece of paper. When the book is closed, the cut-out piece fills the hole...so nothing seems out of place, from the outside.

Inside the dust jacket is pasted a piece of carbon...both the carbon and piece of paper can be easily replaced, whenever necessary. If dust jacket gets worn, replace with any other dust jacket.

The idea should now become quite clear...if a person write on a piece of paper, and uses the book as a sort of temporary desk...whatever he writes will be recorded on the piece of paper inside the book. Further...holding the book in your hands, and running through its pages casually, while talking, one can



~~easily see what has been written.~~ IT'S as easy as that...that is, as far as the actual secret goes...BUT... the HANDLING.. TIMING and suitable patter, blends it into a perfect mystery.

Other Requirements: The routine calls for the use of a PENCIL...use a fairly HARD one. A piece of paper on which selected word is written.

You also need a BOARD, painted black, with a surface that will take Chalk easily. A small one for Drawing Room work (use a slate if you like) and a very much larger one for Platform or stage or use a square of cardboard and crayon.

A couple of pieces of CHALK readily at hand...and a piece of CARD. (Your visiting card will do nicely).

ALL SET? LET'S GO!

Routine & Patter: Pick up the book and run through its pages casually, and say..."Here is a novel consisting of four hundred pages, and containing over ONE HUNDRED AND THIRTY THOUSAND WORDS. Now, if I were to ask someone to call out a word haphazardly, it may be thought that I am using a confederate. On the other hand you may suspect that I am using a remote kind of psychology. I want a word chosen from this book. ..A Word from Thousands...and I want it done in the fairest manner possible...fair to both yourselves.. and ME! So, can I have the kind assistant of two members of the audience to help me in this experiment. I am sure it will prove to be very interesting to them!"

two people come up to help you...hand one of them the book, together with the small visiting card and say..."Will you please push this card into the (closed) book...ANYWHERE YOU LIKE. This will locate the page we shall use for our experiment." He does so.

"Now have you any idea of the number of the page, you have selected..... are you satisfied with it...or would you like to CHANGE YOUR MIND". Whatever he chooses to do, you then ask him to hand the book to the second assistant. Addressing him, you say..."Please open the book at the page your friend selected." He does so... "There are TWO pages facing you...containing approximately a thousand words. Run your eyes over them...ONE word will probably appeal to you more than the others. There may be several...but I feel that you can make up your mind about just ONE word...ONE word in THOUSANDS. you may change your mind as much as you like, but you will finally settle on ONE!="

"Now close the book and remove the card, so as not to leave ANY CLUE as to where it has been". Hand him Pencil and Piece of Paper, saying..."As a check, and to safeguard me from the possibility of you changing your mind again...I want you to write this word down...and, after doing so, fold the paper...then hand it to your friend, for safe keeping."

On completion of his writing, etc. casually take the book from him...he gives his paper to other assistant. Advance to front centre, riffle through the book casually...so that it appears as if you are hardly looking at it, and say, "Somewhere in this book, is a page, selected in the fairest possible manner. On this page is a WORD, chosen from thousands...infact, we can fairly describe it as a "Word in Thousands".

While you are talking you are riffing the pages and reaching the faked page;

~~just a momentary glance will be sufficient for you to get the necessary information.~~ TAKE YOUR TIME, and take it easy...you have sufficient words to get you through the casual riffling of the pages...the momentary glance...and finally closing the book...hold it closed in one hand, raise it high in the air, and finally throw it carelessly on the table. ~~DO NOT HURRY... BE CASUAL.. THIS IS IMPORTANT:~~ that's why I keep on repeating this advice.

Say to the chooser of the word.."Do you think that if I knew the page number, I could know the word you chose out of the possible words on that page. He should say "No"... "Perhaps you know that page number; did you take note of it? If he happens to know the page number...ask him to name it...then repeat it after him, with a question only knowing air..."page ?"...Very interesting indeed. Now, on this page...there is a word which appeals to you..a word in thousands...looking at you and assessing your personality, I think that I can understand why"

This doesn't mean anything...but it sounds very profound. Actually you no, of course, know the word and, if you are lucky, it is an unusual one... at least one on which you can "build up"; For instance, I have just actually opened the book I am using while writing the instructions and on the page facing me, there are some words which stand out to me. "honeymoon"... "war"... "marched"... "love"...you will appreciate that if any of these words were chosen...what a nice build up you could give!

Pick up the chalks, hand him a piece, keeping the other for yourself...say.

In a few moments I will hold aboard between us, and on my word of command, I want you to write your chosen word, AS QUICKLY AS POSSIBLE. Hold the board between you and spectator...you are both "side-on" to audience...so they can see everything that happens, while it happens. Give the word..."go" and you both write as fast as possible each on your own side of the board. On completion, swing HIS side around so that it faces the audience...he holds the board, while you read out aloud, the word he has written. Ask spectator holding folded paper to read out aloud, what is written there. When he does, swing the board round so that your side now faces the audience, and reveal that you have written EXACTLY THE SAME WORD. The word in audience, and reveal that you have written EXACTLY THE SAME WORD. The word in thousands. There you are then the routine and patter exactly as used by Al Koran. He has read these instruction sheets and approves. His final word of advice is this..."Don't overlook this item because of its simple "mechanics" remember some of the greatest reputed "miracles" in magic, have been accomplished by the simplest means. it is PRESENTATION that counts." This excellent advice I heartily endorse!

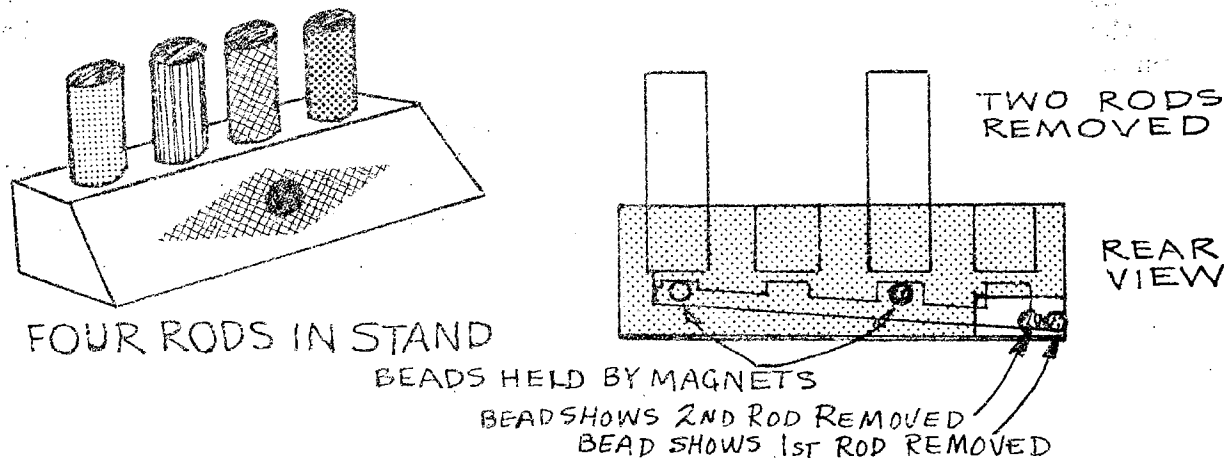
#### DIVINING RODS

If you could really and truly read minds the effect would not be any greater than the brain stunning effect of Divining Rods. This is the nearest thing to genuine mind reading that has ever been conceived.

FANTASTIC EFFECT. Four different colored rods are displayed on a stand. Four spectators each select one of the rods while you are out of the room. They place these rods in their pockets. Without anything being written, without asking any questions NO STOGGES, you tell each spectator what color rod he has

in his pocket. You positively do not see the spectators take the colored rods.

Secret: As startling as this effect is, you will find the secret to be quite simple. Examination of the apparatus will reveal that the back has a viewing window and that the bottom of the stand is notched out so that this complete back panel can be pulled out. Further examination will reveal four beads of different colors to match the colors of the rods. One end of these rods has a magnet in it and if you will drop a colored bead to correspond with the colored rod, you will find that the magnet will hold the bead up. Now replace back panel.



In starting the trick, you will be using four spectators. Give each spectator a number. The first person will be called number one, next number two, next number three and next number four. Now with your back turned, instruct the first person to select any colored rod and put same into his pocket. When the rod is taken from the stand, the corresponding colored bead will fall into view in back of the stand. In this way, you know what color the first one picked. Now you instruct the second person to take one of the rods (any one) and place it in his pocket. As soon as the second person takes the rod, the corresponding bead will drop and, of course, you will be able to view it in the little window in the back and you will know what color the second one has selected. This is repeated with the last two spectators. You can also be out of the room and when you return, all you have to do is look at the viewing window and find out which color each one has.

You can show back and front of the stand at the beginning of the trick by simply holding your thumb over the viewing window.

PREDICT - 0

Harry Lorayne  
(Louis Tannen, Inc.)

We are always looking for novel mental tricks and this new one by Harry

Lorayne is pleasing all that do it.

An amazing effect, utilizing a pen and playing cards. ~~The mentalist writes~~ a prediction, which may be held by the spectator. Spectator is given some playing cards and a pen with instructions to place the cards and pencil behind his back and mark a circle on the face of one card. The spectator does so and hands the cards back to the performer.

The spectator opens and reads the prediction and then looks through the cards himself and finds that only one card in the deck has a "0" on it. It is the predicted card. This is one of the most natural and 'unfaked' mental effects we have ever seen.

Examine the pen that was sent with this trick and you will find that it is two pens in one. By a slight turn of the pen, another point comes out. The proper way to handle the pen is as follows. Pen is held comfortably with hand in palm up position. The writing end is pointing away from you. Third and fourth fingers bend in to hold pen near rear and thumb and first finger hold pen near writing end. If third and fourth fingers hold firmly, you will find it an easy matter to turn the front end of pen in either direction with only the thumb and first finger. This withdraws one cartridge and exposes the other. Practice a bit, so that you can expose the cartridge you want without looking or checking.

There are, of course, many ways of presenting this. Let me give you some of my ideas on the standard methods and then I'll give you the presentation I use most often.

Prepare by drawing circles on the back of one card (I suggest always using red-backed cards, since the ink shows up better; unless you present this by having the face of a card circled). This card is placed in the deck according to how you wish to present this. Here is the standard presentation. Place the prepared card anywhere in the deck (except on top). Shuffle without exposing it. The safest way is to shuffle the deck face up. Bring out a piece of paper and the pen. The pen, of course, is set so that the writing cartridge is out and ready to write. Write your prediction without allowing spectators to see which card you predict. Turn the paper face down. Hand the pen to spectator asking him to sign or initial the reverse side.

Take pen from him, using it to gesture with, as you tell him to place the deck, face down, behind his back (or under the table). While talking and gesturing, turn the pen so that the empty cartridge is exposed and the writing cartridge withdrawn. Make a big thing about his getting a completely free choice of a card to the top of the deck (since he really does). Have him shuffle and cut, etc. When he's satisfied, hand him the pen and instruct him to make a circle on the back of the top card of deck. Tell him to go over it a few times as if he were practicing penmanship - to make sure the circle will be visible. Take the pen from him as you tell him to cut the deck a few times in order to lose that card. As you talk and gesture, turn the pen so that the writing side is exposed again. Have him bring the deck forward as you recapitulate. When you talk about his initialing your prediction, circle his initials and/or check them, etc. This is the strong point showing (without mentioning it) that the pen writes at all(?) times.

Have him run through the deck to find the card he (?) circled. As you talk replace the pen into your pocket. Then end by showing that your prediction is correct. That's the basic presentation. Be sure to always do some writing with

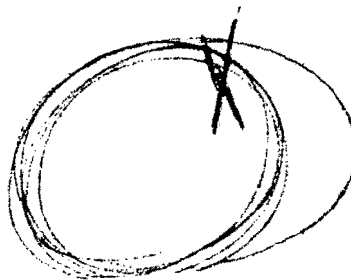
~~the pen after the spectator has circled a card. Now, some thoughts on this.~~

I imagine that some of you will think it necessary to show the backs of all the cards to 'prove' that none are already circled. I don't think this is at all necessary, as a matter of fact, I think its wrong to try to prove what should be taken for granted - however, you might have the prepared card set at 12th from the top. Give the top 13 cards a slight crimp so you can cut them from the deck easily, or - simply start with the 13 cards already in hand. Patter to the effect that you haven't learned to do this with the entire deck yet - but you've learned to do it almost perfectly with 12 cards. Count the cards face down onto the table, one by one, doing a buckle count on #11. This will show 12 cards and the back of the prepared card is never seen. That's all.

So far as I'm concerned, the buckle count is unnecessary. Simply spread the cards into a face down fan. If this is done neatly, the circle won't show, since only a small part of the backs of the cards are visible. Do this nonchantly, show back and front of the fan, and the same purpose has been served. Also, this way - its not necessary to mention amounts; you're simply using a small packet of cards. The same holds true if you're using the full deck. A pressure fan or spreading from hand to hand neatly will not expose the prepared card. Or, have it near top or bottom and simply make sure not to spread that particular area too widely.

Now, here's the presentation I've used for some time. The inspiration for this was the fact that there is one method of doing this which utilizes a pencil that writes on paper but not on a playin- card. This presentation will 'throw off' those who know what particular method. You will ruin two cards when you do it, but I think you will find the effect is worth it. Prepare one card, say the 2H, by making the circles on its back - and then put a large X off center, as per the illustration.

Place this card second or third from the bottom of the deck. Also place the 2D (matching card of the one you've prepared) either on top or at any known position near the top. Riffle shuffle, keeping the two red deuces in place as you patter to this effect: "Large industrial firms have devised a new way of testing the emotional stability of their personnel. They use a deck of cards; and since I have a deck handy, perhaps you'd like me to test your emotional stability level." Here you must pull out the 2D making it look as if you're removing ANY card from the deck. If you have it on top, simply take it and place it face down onto the table. I prefer to have it, say, 5th from the top - then I ribbon-spread the deck face-down (this will not expose the prepared card, if its done neatly) spotting the 5th card from the top. Then I nonchalantly push it out as I talk - as if it doesn't matter at all which card I remove. (Some of you may want to force this card. Okay, if you like. I just don't feel that any importance at all should be lent to the selection of this card. Nonchalance is the key here.)



All right; leave the 2D face down (be sure you never show its face) and hand the spectator a pencil which has a light lead (#3 pencil is fine). Tell

~~him to make circles on the back of the card. As soon as he starts, say, "Oh, wait a minute, that's too light; here, use this."~~ And hand him the pen. This is all geared to make it appear as if it doesn't matter what you write with. Do it all nonchalantly. When he's ~~made the circles,~~ tell him to draw a large X centered inside the circle. When that's done, say, "See how easy that is when you're looking? The idea is to try it without looking." (You've demonstrated that the pen does write on a card without mentioning that fact.) Have him place the deck behind his back and shuffle and cut, etc. Leave the 2D face down on the table. As you talk and gesture, turn the pen so that the empty cartridge is exposed. When he's satisfied, hand him the pen and tell him to make the circles. Then tell him to try to draw the X in the exact center of the circle. Now take the pen from him as you tell him to cut the deck a few times. As you talk, get the writing cartridge out again.

Have him bring the deck forward. Tell him to run through, looking at the backs, until he finds the one he circled. When he does, place it face down on the table, near the face down 2D. Point out that he didn't do too badly; that the X is only slightly off center. Say, "You'll be surprised how difficult it is to center that X. Some people go way outside the circle, like this, or like this, or like this." As you speak suit action to words, making X's outside the circle on the back of the 2D. This proves (again without mentioning it) that the pen always (?) writes.

Now patter as you put the pen away. "You did fairly well. However, there's one final part to the test that few people pass. I don't know what this card is (point to the 2D) and neither do you. We certainly don't know what this card is (point to the 2H). If - and the odds are about a million to one - these cards happen to match in value and color, you would be hired immediately by any firm for any executive position. Let's check and see." Make some sort of magical gesture and turn the cards over simultaneously showing the two red deuces!! End with any appropriate remark, such as "Well, you're one in a million! You'll never have a problem securing an executive position." Or - "You'll never have any emotional problems, etc."

One more presentation idea: In my book, "Close-Up Card Magic", I included an effect wherein the spectator X'd the same card you did in a completely darkened room. This entailed the use of a 'stranger' deck, etc. You can do the same effect easily with this pen. Or, as I prefer now, to have one spectator circle the back of any card and another spectator the face of any card, and show that they've circled the same card. The beauty of this is that no preparation is necessary except to have the pen ready to write. You can borrow a deck or have yours examined. Then give the first spectator a free choice of a card. Keep it face down on the table. Hand him the pen and have him circle the back.

Now have him replace the card (without looking at its face) and you control it to the bottom of the deck. Turn to the second spectator and explain that he will have to do the same thing without looking - and, he's to circle the face of any card. Here you place the deck either behind your back or under the table, turning it face up, to demonstrate. Explain that he's to shuffle and cut. Here you do one or two loud riffle shuffles, but keep that card at the face. When he's satisfied, he's to take the pen and circle the face card. As you talk, ~~take the pen, as if to demonstrate and~~ **ACTUALLY CIRCLE THE FACE CARD!** This must all be done nonchalantly. Remember - you're simply explaining and demonstrating.

Now, cut the deck and hand it to the spectator. Have him place it behind his back or under the table and shuffle and cut. As you talk and gesture, turn the pen so that the empty cartridge is exposed. That's it. Continue as in the standard presentation. When you take the pen back, turn it once more. When you find the circled card, check it or doodle on it as you talk about it - just to show that the pen writes. Then turn the card over to show that the spectators circled the same card!

There are many presentation possibilities open to you here. You may prefer to have the first spectator look at the card he circles. Then, using an ESP patter, he's to try to send that thought to the second spectator, and so on.

The important thing is that you must do some acting as you supposedly explain and demonstrate for the second spectator. Be nonchalant; don't hesitate or pause as you actually circle that face card. What I usually do is - as I bring the deck forward, I do a one hand Charlier pass to get that circled card out of sight. If you can't do that, simply turn the deck face down as you bring it forward, and tell the second spectator to put it behind his back.

Another idea is to pencil dot or corner crimp any card and force that card to the first spectator. Then you can let him lose the card into the deck after he's circled its back. All you have to do is get it to the face before, or as, you go behind your back to demonstrate.

Well, I've given you some basic presentation ideas - I'm sure you can manipulate them to fit your own way of working. Have fun!!

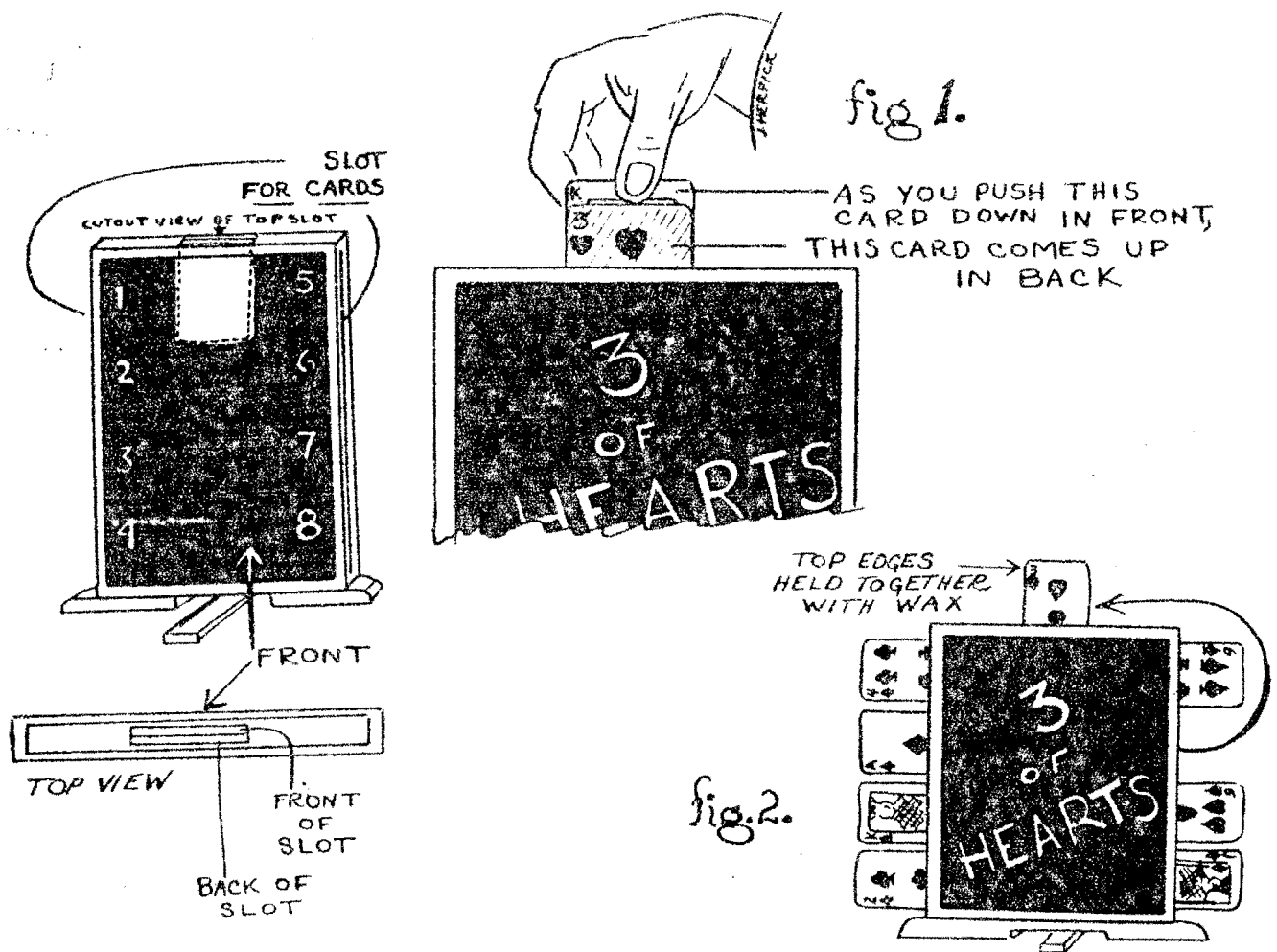
#### MENTAL CHOICE

Audley Walsh - George Brand

(Louis Tannen, Inc.)

**EFFECT:** A sock effect with a knockout finale that even floors magicians. Eight freely selected cards are clipped to the sides of a stand approximately 10" x 12". You write a prediction on the back of the stand! A number is chosen and the card at that number is placed at the top of the stand. The stand is turned around and your prediction matches the card selected. BUT WAIT! You then remove the remaining cards in the stand and scale them into the audience.

**APPARATUS NECESSARY:** A specially constructed stand that looks like a slate on both sides. One side has numbers stenciled on it from 1 to 8. At the sides of the stand are slats for the insertion of eight cards, four on a side. At the top is another slot, but this one is rather special. It has a little elevator inside (see illustrations). You'll find that if you place a card back out in the back of this slot, you are able to push it all the way down out of sight. For future reference, the front of the stand is the side with numbers. Now, if you'll push another card down in front of this one, it'll cause the first card to rise up even with the front card. (Figure 1.)



**METHOD AND PRESENTATION:** First remove a card, any card, from your deck. (It can be changed to a different one each time you perform.) Rub some magician's wax on the back of this card at the top edge. Now insert this card back out in the top slot in the rear. Push it down out of sight, remember the name of the card and you are set to perform.

Let us say at the outset that there are many ways to present this effect and we are only giving you a few of the many variations possible.

Give your deck out to be shuffled, then have the spectator deal off any eight cards he desires without looking at them. Place these cards, BACKS FACING THE AUDIENCE, in the side slots, one at each number. It is not necessary to force them all the way in. Have a member of the audience think of one of the numbers from one to eight. Apparently concentrate for a moment; then with a piece of chalk, print the name of the card hidden in the top slot on the side of the stand away from the audience. (Figure 2.) Now ask the spectator what number he selected, take the card out of that number without showing the face of the card, insert it in the front part of the top slot. This action brings up the card you placed in the rear; as it comes up even with the card you are inserting, give them a slight squeeze causing the wax to hold them together as one card. Leave them in the slot for the moment and call the spectator's attention to the fact that he could have selected any one of the numbers, removing one of the cards from any position, showing it and tossing it on the table. Now take out the double card, show it with your right hand; at the same time



turn the stand around with your left hand, revealing your prediction to be the same as the card selected. Toss the card on the table, then slowly and deliberately remove each of the remaining cards in the stand showing them and tossing them on the table with the other cards. All the cards are seen to be different and ordinary!

For a faster routine have eight cards already in place on the stand instead of having the audience select them.

You could, of course, use any type of cards such as ESP cards, designs, number decks, alphabet or picture cards. The result would be the same. Even a borrowed deck could be used because the back of your force card in the slot is never seen, so the back design wouldn't matter. If the chalk is dipped in water before you write with it on the black surface, it will write much easier and show up brighter.

#### DR. ANTHONY'S BIBLICAL DIVINATION

(Anthony J. Rybakowicz)

How many effects do you know that combine a deck of cards (the Devil's Picture-Book) with the Bible? Well, below you will find one. The climax is a mind crushing one to the spectators. The patter is left up to you, as the possibilities are utterly fantastic! This effect could be the one that makes them into believers!

**EFFECT:** From an ordinary shuffled deck of cards, a packet of about half the deck is given to the spectators and each spectator takes a few cards. Whatever cards are left over are put on the table. The Mentalist now takes his crystal and, gazing into it, starts naming the cards the spectators are holding. After calling out a number of cards, the Mentalist brings out a small pocket Bible and has each spectator that has cards that haven't been named yet put the cards in various places in the leaves of the Bible. The Bible is then left in the possession of a spectator.

The Mentalist now concentrates deeply and starts naming the cards in the Bible. But that's only the start! He goes on to tell on which page each card lies and actually QUOTES PASSAGES FROM THE PAGES! If that doesn't impress your audience, they are probably dead.

**EXPLANATION:** You will need three decks of cards with the same back designs. From one deck, take any 37 cards you like. These 37 cards can either conform to any memorized set-up you use (Eight Kings, Si Stebbins, Nikola, etc.), or they can be any 37 cards of which you note down the order on a small prompter card that is held under the crystal ball for reference.

Mentally divide this packet of 37 cards into a packet of the first 26 cards and one of the last 11 cards. Now take the second deck and remove duplicates for the last 11 cards of your set-up. These eleven duplicates are placed at various pages throughout a pocket sized Bible. As you place each of the cards in the Bible, note on a small card the page number where the card is located and the Book, chapter and a brief passage from the page. In example, an entry

might look like this:

8C - 126 - Numbers 4 - "Thou shalt take five shekels apiece by the poll..."  
KD - 68 - Luke 13 - "I am come to send fire on the earth;"  
etc.

These entries will have to be written small and abbreviated where possible. When you get the cue card completed and the cards all in place, snap a rubber band around the Bible to keep everything in place. Place this Bible in your side coat pocket. Then place a duplicate, unprepared Bible with rubber band on your table for performance.

Assemble your 37 card set-up in order and place these cards in your shirt breast pocket. Discard the left-over cards from the two incomplete decks. Now you are ready to perform.

Show a complete deck of cards and have it inspected if you feel it necessary. Then have a spectator shuffle and cut the deck to his satisfaction. Take the deck back and cut off approximately 37 cards. As you turn to place the balance of the deck on your table, the packet of cards is dropped in your coat breast pocket and the set-up packet is removed from the shirt pocket. Now have the spectators spread out these 37 switched cards amongst themselves, allowing some spectators to take several cards if the group is small or you wish to speed things up a bit.

Get your crystal ball and cue card out and start reading minds. Just start telling them what cards they are holding. If you are using a memorized set-up, you won't need the cue card for this part of the act. As you name cards, have the spectators acknowledge your accuracy and pass their cards to you. This is not only good showmanship, but it prevents these named cards from being put in the Bible during the second half of the demonstration.

When you have called out the first 26 cards in your set-up, stop and introduce the Bible from the table. Have the spectators that hold the last 11 cards place their cards in the Bible at random positions. When all the cards have been inserted, take the Bible back and, as you walk back up to the front, place the rubber band around the Bible saying, "The band will prevent any fakery and keep the cards from dropping out." Then drop the Bible in the coat pocket that contains the prepared Bible, making sure you know which is which when you come back to it in a moment. Pick up the crystal and cue card, remove the prepared Bible from your pocket and give it to someone to hold. This is a very bold switch, and it is just because of its boldness that you will get away with it completely.

Now proceed to divine not only the identity of the cards, but their exact location in the Bible and a quote from the page. As you divine each card's location, have the spectator holding the Bible verify your accuracy. If this effect doesn't convert them, nothing will.

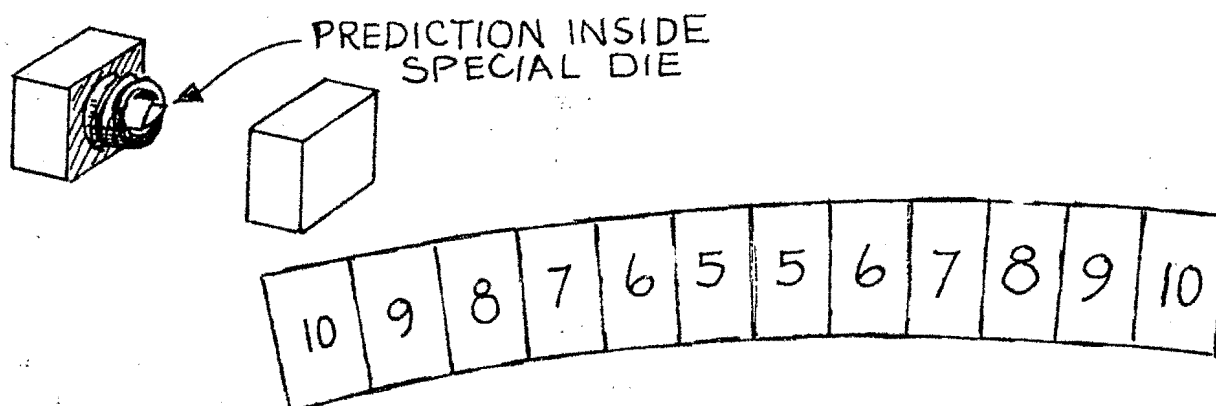
NOTE: Of course, if you wished, you could memorize all the information and do without the cue card. This way you could work clean.

Frank Garcia's  
"INVISIBLE DICE PREDICTION"

(Louis Tannen, Inc.)

~~EFFECT: A spectator mentally chooses a number from one to six after rolling a "spotless" die. His freely selected number plus the spots on a card, which is one of 12 face-down cards spread out before him--total the same as that on a slip of paper which has been inside the die BEFORE the trick began!~~

PROPS: A specially-made, "spotless", red, plastic, hollow die which unscrews into two sections. (NOTE: Any deck of cards can be used.)



SET-UP: Twelve playing cards are laid face-down on a table. The cards have been previously arranged in this order: 10, 9, 8, 7, 6, 5, 5, 6, 7, 8, 9, 10. Color and suit are immaterial. In fact, this apparently haphazard selection enhances the effect.

A half of a cigarette paper upon which is written the number "11" is balled up and placed in the hollow of the die and both halves are screwed together. You are now ready to perform this eye-popping prediction.

METHOD: The prearranged stack of 12 cards is placed on top of the deck. False-shuffling the deck, retaining the top stack, is most convincing if you can do so. After shuffling, lay out 12 cards FACE-DOWN on the table. Start at your left, which will be the spectator's right. The first card will be a 10, the second a 9 and so on until the 12 cards are spread out in a neat row.

After you have picked your "victim", ask if he has ever played "crazy paper". Magician looks surprised when spectator says "no" and, after a brief pause, asks if he has ever heard of "crazy dice". The chances are most likely his victim will still look puzzled.

Not bothering to wait for an answer, the magician removes the blank, spotless die from his pocket saying: "When this first came into my possession, I asked a beatnik friend what he thought of it and he said, 'Crazy, Man, crazy.' So the name stuck--that's why I call them crazy dice. Well, so much for advan-

ced education. ~~Now for the trick.~~"

He goes on to explain that ~~the spotless die was really invented for use in those cities and states where gambling of any kind is illegal.~~ In the event of police action, there's nothing to indicate the red cube is a die; consequently there's no evidence. When caught in a gambling raid not long ago, the Magician says he told the police the red die really was a foot-stool for his uncle, who was a midget.

"Let me show you how to make your point," the Magician tells the spectator. The Magician rolls the red die several times and each time it stops rolling he calls a number. "If you concentrate hard enough," he tells his assistant, "you will visualize the top number."

Rolling it once more the Magician says: "See...a four is on top, so naturally, a three is on the bottom." He turns it over, showing the blank bottom side. "There...Three, big, white spots."

The Magician now asks his assistant to roll the die several times. Each time the die stops rolling, the Magician says: "That time you rolled a two (or any number). Next time you roll it, call a number, any number between one and six."

Spectator rolls the die and calls, for example, four. He is asked if he is satisfied with the number and the roll. If he agrees, the Magician says: "Tell me from which end of the row you want me to start counting to the fourth card from either end."

Magician counts to the fourth card, which he pushes slightly forward without showing its face. He tells his assistant he will add the FACE VALUE of the card to the value of the "NUMBER" he has just called on the die, which in this case was four. Turning over the card, the assistant sees that it is a seven.

The Magician out loud adds the sum of the card value (7) and the number called (4), which totals 11. The spectator is asked to remove the prediction from his pocket, unfold it and show everyone what was previously written on it.

Again, he'll look puzzled because he had not previously been given anything. The Magician continues: "Well, let me show you something the police DIDN'T discover--my secret hideaway."

Magician hands the die to the spectator, at the same time telling him to unscrew it. Spectator removes the balled-up paper, unfolds it and reads off the prediction for the total--11 !

Regardless of what number the spectator chooses, after counting to the card at that number--either from the left or right side of the row--the total will ALWAYS be 11.

NOTE: If the die you have has numbers on it, have spectator roll the die three times. On the third roll, let's say it comes up with a 4 spot, ask him from which end he wants you to turn over the fourth card. Of course, when you turn this card over, it will be equal to the number 11 as per prediction inside the die. The reason for their rolling it 3 times is that they can see that the die is not loaded.

## VOODOO RITUAL

Larry Knecht

(James Swoger, House of Enchantment)

This is an effect that I have used for over a year in my own shows, and one which caused me to debate for some time before I decided to release it to the profession. It is not a simple trick and should be treated as an actual demonstration of thought control, disguised as a Voodoo Ritual. I have included two routines here. The first routine is for the advanced performer and requires the ability to do a billet switch. The second routine given requires no skill. I would advise all who perform this effect to eventually learn the first routine. The demonstration can be performed under almost all conditions and is suitable for all types of audiences.

### ITEMS NEEDED TO DO THE EFFECT:

**Effigy:** The Effigy's cloth body is divided into five sections, each section being represented by a different color. The performer should memorize the colors in the order of yellow, red, blue, green, and orange. The body is soft and can be penetrated by a pin.

**Four Hat Pins:** These pins are used to penetrate four sections of the Effigy. The use of these pins will be fully covered in the routine given.

**Voodoo Board:** The Voodoo board is hinged at the back. Pulling this hinge back will show that there are four billets inserted in the recess under the hinge. Each of the billets is to contain a prediction, preferably in the performer's handwriting, as follows: "You cannot stick a pin in the (Color) section of the body." Each billet contains a reference to a different color. Relative to color, the billets are in the order of red, blue, green, and orange from top to bottom on the board (Figure 1).

The billet which will pertain to the color yellow is not inserted in the board, but is included separately. The reason for this will be explained in the routines.

**Billet Pad:** A pad of billets is required. These papers are cut to about normal size, but due to differences in the sizes and shapes of hands, the performer may find it advisable to alter the pad as to size.

**THE EFFECT AS SEEN BY THE AUDIENCE:** Upon hearing the performer tell a strange tale of Voodoo Witchcraft, as practiced in Haiti, the audience is invited to participate in such a Ritual. The performer is to be the victim of the Voodoo and each member of the audience will act as a Voodooist. The audience is informed that the Haitian natives believe that each person has a certain spot on his body known as a "Vital Zone", and that if this spot is injured in effigy, then the victim will die. The performer introduces an Effigy and four large pins. The Effigy is divided into five parts, each part represented by a different color. He states that one of the colors represents his "Vital Zone" and that he has written this exact spot, represented by a color, on a folded

~~piece of paper. The folded paper is displayed in full view before the audience.~~

The performer now challenges the audience to find the spot that he has written on the paper. He states that he will use a "Cross" or "preventive mental force" to keep them from naming the color written on the paper. As members of the audience call out a color the performer sticks a pin into the corresponding section of the Effigy. Since there are only four pins, but five colors, there will be one color left on the Effigy that does not have a pin in it. A member of the audience reads aloud the prediction made by the performer, and to the astonishment of the audience the performer has predicted the exact color section of the Effigy that could not be stuck with a pin.

#### PSYCHOLOGICAL IMPACT UPON THE AUDIENCE:

**Operator Attitude:** In performing this effect it is important that the performer understand the psychological factors involved in order that his "attitude" may be such that the greatest possible reaction on the part of the audience is obtained.

**Fascination:** The very mention of "Woodoo" and "Witchcraft" brings to the mind of the average spectator a picture of natives in far-off lands practicing forbidden rituals accompanied by strange and fascinating music. This recollection is natural because that is the way these things have been pictured in our books, movies and television. One can see why it is so important to present this type of effect in a serious and straightforward manner. Remember that the audience wants to believe that the performer can do the things he says he can do. Why disappoint them?

**Audience Participation:** It is a fact that everyone wants to "get into the act". When audiences participate in an effect and are not required to lend objects, add numbers, or look silly, they feel that they are a part of the act, and want it to be a success. They feel a closeness to the performer. This effect offers such an opportunity for participation, and this in itself contributes a great deal to its success.

**Challenge:** Life itself is a challenge; so is it any wonder that people in general react favorably toward challenges? One of the elements included in this effect is "challenge". The audience's wits are pitted against the performer's. Even though it might seem that the audience should be disappointed when they "lose", in actual fact they want you to "win" and bring the effect to a successful conclusion. After all, they are an audience because they want to be entertained.

**Mystery:** In any magical or psychic effect the entertainment value, in the effect itself, lies in its mystery. All other things being equal, the degree of the mystery reflects itself in the effectiveness of the entertainment value of the effect. This effect, if performed in the manner suggested in Routine #1, will leave a lay audience completely baffled, with no logical solution in sight. A little thought concerning the effect as seen by the audience will clearly reveal what I mean!

#### ROUTINE NUMBER ONE:

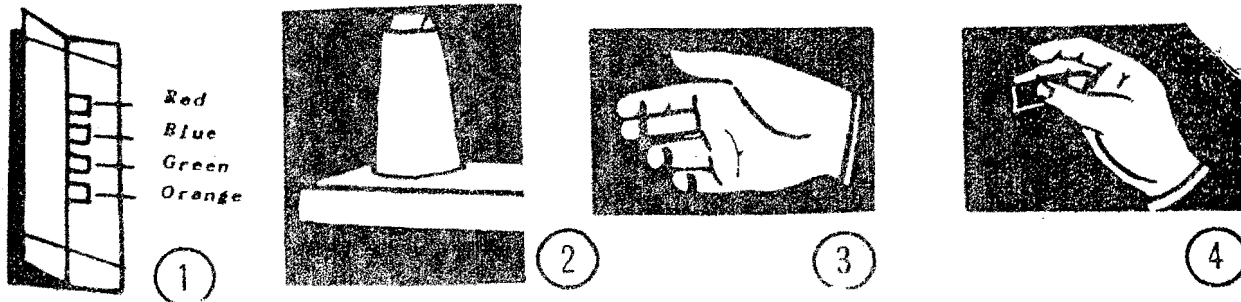
**Voodoo Board:** The loaded board with its flap closed is placed on the table.

**Effigy:** The Effigy is placed on top of the board, but not under the rubber bands on the board.

Pins: The pins are placed on a pin cushion or some sort of holder and displayed on the table. The pins may be carried in the right coat pocket.

The Fifth Billet: The fifth billet, concerning the yellow portion of the Effigy, is in your right coat or trousers pocket.

The Billet Holder: Something to hold the fifth billet should be in sight on the table and to your left. I use a very fine Buddha which I purchased in China. A good holder can be purchased in a restaurant supply house. It is a ring type holder normally used for menus. For purposes of illustration, we shall use an inverted glass. The billet is placed on the glass tent fashion. (See Figure 2.)



Routine With Patter: "Ladies and Gentlemen, never in the history of our nation has popular interest in so-called psychic phenomena, spiritualism, native witchcraft, and methods of looking into the minds of men been greater than at the present time.

"Tonight I would like to conduct a demonstration relative to two of these forms: Witchcraft and Thought Control.

"In the Island of Haiti the natives practice a strange and evil form of witchcraft known as Voodoo. Its primary function is to bring harm to one's enemies. They generally push pins into an Effigy or small doll which represents their enemy or the one they wish to harm. Supposedly the hexed person feels the pain as the pins are pushed into the doll.

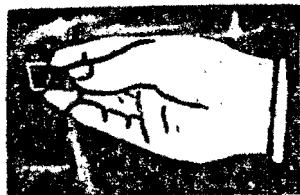
"In our experiment tonight, you, the audience, shall be the ones to cast the spell; and I shall represent the victim of your Voodoo. Among the believers of Voodooism every person has one spot on his body commonly known as the "Vital Area". The natives believe that when that part of the body has been injured, it will cause the victim's death. I have such a Vital Area. Each of you as Voodooists shall try to find this area. I shall use a cross or mental protective force to keep you from injuring this vital spot.

"Now, before you can conduct a Voodoo Ritual you must first construct an Effigy to my likeness. I have here such an Effigy."

Performer here picks up the Effigy from the table and shows it to the audience.

"Also a Voodoo board is needed. Here is such a board."

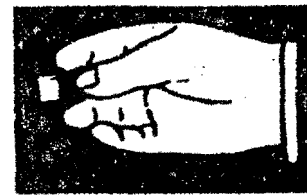
The board is picked up from the table and displayed to the audience. It is simply turned over once in the hand. This action allows the audience to see both sides of the board without effort on the performer's part to show that the board is an "ordinary one". The Effigy is placed on the front of the board, with the head under the upper rubber band and the legs under the lower one. The patter is continued as follows:



5



6



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Please note that the body of the Effigy is divided into five parts, each represented by a different color: yellow, red, blue, green, and orange."

Each color is tapped with the finger as it is named.

"One of these sections or colors represents my vital area. Since I am aware of the exact location of this area, I have written it on this piece of paper and shall place it in plain view on top of this glass."

Billet is removed from the pocket and placed on top of the inverted glass as in Figure 2.

"I have here four large pins that you will use to puncture four sections of the Effigy."

Pins are shown. One is removed from the cushion or holder. Effigy is held in left hand and pin is held in right hand.

"We are now ready for our Voodoo Ritual. Remember that I have written in advance on this piece of paper (pointing) the color of the section of the Effigy that will prove fatal to me if you are able to penetrate that section with one of the pins. There are four pins and five colors on the Effigy. I shall control your minds in such a way that it will be impossible for you to stick a pin in the color section of the Effigy that I have written on this piece of paper.

"Would someone in the audience please think of one of the five colors on the Effigy? Would the person who is thinking of a color please raise his or her hand?"

As this person calls out a color, a pin is plunged into that section of the Effigy, and at the same time attention is called to the colors that remain. This action allows those in the audience who cannot see the colors well to follow the effect. At no time should a person who has already named a color be given a chance to change his mind and name another color. I shall explain the reason for this in my "afterthoughts".

When all pins are in the Effigy, there will be one section or color with no pin in it. At this point we have two possible methods of bringing the effect to a climax. I shall deal with each separately.

First I shall discuss the situation where the color left is yellow. This is the better of the two possible situations. There is no exchange of papers. Suggested patter would be as follows:

"Please observe that there is one section of the Effigy where you did not stick a pin. That section is yellow. Now remember, prior to the Ritual I wrote on a piece of paper the name of a color that you could not stick a pin into. You had free choice to call out any color on the Effigy. I stated that I would



~~control your minds so that you could not injure my vital spot~~, as written on the paper. The paper has been in full view before your eyes. Would you, Sir, come up and read what it says?"

Needless to say, the prediction agrees with the situation. At no time should you touch the paper during this procedure.

The second situation is where the color yellow has been called, and where, in order for you to bring the effect to a successful climax, an exchange of papers is required. Let us assume that the performer will have to effect an exchange of billets. In this case, the hinge on the board must be opened. The hinge should be opened at the most opportune moment, leaving the four billets exposed. The Effigy and board should be held in front of the performer's body (Effigy facing audience) and attention should be called to the color that has not been penetrated by a pin. Let us suppose that in this instance the color that has not been named is blue. The "blue" billet is second from the top in the recess. Place the thumb of the right hand on this billet. The four fingers of the right hand are in front of the board. Now, with the left hand, the board should be pulled to the left. This action will cause the billet to slide into its correct position along the inner part of the second finger of the right hand. The action must be made in such a way that it appears that the performer is simply moving the Effigy from his right hand with his left hand. At the same time he should reach over to the left with his right hand and remove the billet from the glass. Without hesitation it should be handed to someone nearby who should be asked to read it out loud. The patter given in the previous solution should be modified to fit this situation. During the movement of the right hand from the glass to the spectator, an exchange of billets is made. There are many methods of bringing about this exchange, and one should use the one that suits him best. I have included in these instructions the exchange that I use and that suits me best.

If desired, the flap on the board can be closed during the reading of the billet and the Effigy may be held in such a way that the back of the board can be seen by the audience. It is not necessary, nor is it recommended, to deliberately show the back of the board to the audience.

**ROUTINE NUMBER TWO:** In this routine everything is the same as in Routine #1 except the mechanics of operation. All five billets are placed in the recess of the board. Let us assume that from top to bottom the billets are in the order of yellow, red, blue, green, and orange.

In this version a hat or other container is used. We will assume that we are using a hat and that it is on the table.

A dummy billet is in the performer's right coat or trouser pocket. When the part of the patter theme where it is stated that "the 'Vital Area' is written on a slip of paper" is reached, the performer removes the dummy billet from his pocket and displays it. He states that he will place it in the hat for safe keeping. He then pretends to place it in the hat, but retains it in his hand. The procedure to be followed after it is determined what color is to be used is simply to extract that billet from the board and, as one reaches over to pick up the hat, simply to drop the billet in it. The performer should have someone reach into the hat, remove the billet, and read it.

If one does not care to use the slight to retain the billet after pretending to place it in the hat, then he should not use a dummy billet, but simply tell the audience that the hat contains a slip of paper that contains his vital spot.

Of the two routines I have given it is my belief that routine #1 is the best, and that the little time it takes to learn to exchange the papers will bring a ten-fold increase in effectiveness.

AFTERTHOUGHTS: I believe that there is a difference between an audience which is fooled and one which is completely baffled. In my opinion, in order for the audience to be completely baffled, there should be no possible explanation for the effect other than the one which the performer has set forth in his patter. What I am saying is that it makes no difference if the audience's solution is the correct one or not. If they can find any solution other than the "mystic" one suggested by the performer, then they have not been completely baffled. I bring this point up because if the audience, in our effect, is allowed to call out colors at random, and two or more colors are called at the same time, one cannot bring about a complete bafflement of the audience. The reason for this is that the audience will formulate an opinion that the effect is brought about by a process of elimination. Now, in our case, this is not the correct solution, but this makes no difference so long as the audience believes that they know how it is done. Because any suspected "Solution" spoils a large part of the effect, members of the audience should be asked to think of a color and then raise their hands. In that way only one color at a time is named.

For this same reason, the performer should not stall by telling a spectator after he has named a color that he may change his mind if he wishes. He may take you up on it and name another color. This would not change the climax, but would certainly influence the degree of overall effectiveness.

When writing the predictions on the billets, black India ink and a broad point drawing pen should be used. This will make it easy for the spectators to read the paper.

The patter should not be learned word for word. I do not use it that way myself. The general patter theme should be learned and then put into the performer's own words. The talk should be sincere and should give the impression that the performer knows what he is talking about. Above all else, stalling should be avoided. There is no such thing as a "time killer" today. Modern audiences are more intelligent and more impatient than those of twenty years ago. This fact should be recognized, and the performance executed in a smart modern manner.

If great detail is desired, the idea of writing each billet in a different color ink to correspond with the colors of the Effigy may be used. The patter might then be altered as follows: "I have written my exact 'Vital Area' on this piece of paper and have written it in the color ink that corresponds to the appropriate area on the Effigy."

#### APPENDIX THE BILLET SWITCH

The move that I am about to describe is my method of exchanging one piece of paper for another. Please note how the paper is folded. This is the normal "billet fold" and measures about  $2\frac{1}{2}$ " x  $3\frac{1}{2}$ ", but the length and width varies with the size of the performer's hand. The left hand plays no part in the exchange.

For purposes of illustration, we shall refer to the billets as the white billet and the black billet: they are so shown in the illustrations.

The white billet should be placed along the inner surface of the second finger of the right hand. It is held in place by exerting pressure on the ends of the billet with the first joint and base of the finger. When in place, the hand should look normal and relaxed. The fingers are slightly curved. See Figure 3.

Mechanics of the Exchange: With the white billet in position as illustrated in Figure 3, the black billet is placed on top of the white billet, but about 1 inch forward. This black billet should extend over the end of the second finger about  $\frac{1}{2}$  inch. It is this billet that is seen by the audience. The thumb of right hand presses on both billets at the first joint of the second finger. See Figure 4.

The first finger of the right hand lies along the top edges of the billets and the third finger of right hand lies along the bottom edges of the billets. By their positions, these fingers form a track for the edges of the billets to slide along. They also cause the billets to stay in correct alignment during movement. See Figure 5.

With billets in position (Figure 5), one should move the second finger back to a position  $\frac{1}{2}$  inch from the top of the white billet (Figure 6). As the second finger is drawn back, a slight pressure is exerted along the edges of the billets by the first and third fingers (see Figure 5). This pressure keeps the billets in place.

To exchange the billets, one simply pushes down and forward with the second finger, and at the same time pulls down and back with the thumb. The action described pushes the white billet forward to where it extends over the end of the second finger about  $\frac{1}{2}$  inch. The black billet is pulled back to where it occupies the same relative position as that occupied by the white billet prior to its being pushed forward. The exchange is now complete (see Figure 7).

Psychology of the Exchange: Please bear in mind that the exchange I have just described is not a trick and that it should not be treated as one. The mental attitude and movements should be those of simply reaching over to the left, removing the piece of paper from the top of the glass, and handing it to someone to read. The actual exchange, including the pulling back of the second finger, is made as the hand and arm move forward to hand the paper to a spectator to read. During this action the performer is talking to the spectator and his eyes should be on this person and not on his hand. As soon as the spectator removes the paper from the performer's hand, he drops it normally to his side. The exchanged billet in the hand is held in the same position as shown in Figure 3. One should not be in a hurry to get rid of this billet. If one has acted normally and correctly executed the mechanics of the move, there is no reason for anyone to suspect that there is anything in the performer's right hand. Needless to say, both during the switch and after its completion, the audience is never allowed to see inside the palm of the hand. In billet switching, one should never make an effort to show his hands empty and never make an obvious effort to hide the fact that he might be concealing something in his hand.

# Bonus Section

## B. L. GILBERT SECRETS

In sorting out our acquisition of the huge collection of B.L. Gilbert's "Magic Secrets" for publication in THE GILBERT PAPERS, we found a great number of mental tips, effects and presentations. Rather than include these items in a book of magic, we have put them all together in this "Bonus Section" of the Second Volume of THE ENCYCLOPEDIA OF MENTALISM, in the hope that you will find the many novel tips and notions of interest and value.

One of the main strengths of the Gilbert "Secrets" lies in the simplicity of presentation. This quality is often lost by performers who, in their desire to impress an audience, over-complicate the effect and the presentation.

The effects are arranged in alphabetical order for ease in locating any specific title.

## ANNA EVA FAY MESSAGE TEST

Preparation: Get a cake of white paraffin wax (the refined) and a tablet of writing paper that has not got too much gloss on surface. Tear out a sheet carefully and rub it all over one side with the wax. Coat as even as possible, which may be done by warming wax slightly to soften it. Don't get wax soft enough to make paper greasy.

Wipe off all the wax that you can with a smooth clean white cloth and replace in tablet with a little paste, inserting it under the two top sheets with wax side DOWN. Use care in replacing so no suspicion will be attached to preparation of tablet in any way.

In this manner you prepare a number of tablets, this to be determined by the number of questions and answers you will use in test. Rule spaces off on each sheet so that several questions may be written on each sheet, asking those writing questions to keep within their allotted space so all can get a chance, and to tear off their writing along marked line and place same in their pocket, folding same securely and not allow anyone to see it until called for.

After all space has been used up, tablets are quickly passed to assistant in wings or under stage who takes the sheets of paper that are directly under the waxed sheet, which in this instance will be the 4th one in each tablet, and having a quantity of Powdered Plumbago (Graphite) ready, same is contained in a pan of suitable size so that sheets of paper may be dipped in same and plumbago allowed to slide off.

By this action, the black plumbago will adhere to the writing on sheet, caused by wax impression from the paraffined sheet above, and which when party wrote question, pressed the wax sheet against this fourth sheet; and with wax adhering to copy, you will find that your duplicate in black will be as easily read as tho a carbon paper was used instead of the invisible wax. Never run the paper that has plumbago on it or it is liable to blur.

To transmit the messages to visible performer on stage, a lady usually doing this part, you prepare beforehand as follows: Lady has hair dress low and under same is concealed a small telephone receiver, same connected with wires running down her legs and terminating in a metal plate on heel of shoe. Bottom of heel has metal point well sharpened.

A rug is on stage and under it two small tin plates. Lady sets in chair and before doing so bears her weight down and metal point in each heel penetrates plate on floor, completing circuit. If bare stage floor is used, then there should be two metal contact places in floor and connection made by pressure without pointed calk on heel or sole. Each plate (positive and negative) has wire attached running under stage to switchboard.

Lady is blindfolded and sits there and assistant telephones her the various messages he has developed with plumbago, he using a whispering mouth-piece on transmitter so audience cannot hear him while talking to the lady on stage. As fast as he telephones message to blindfolded lady and tells whose

name is signed to it, the mind reader on stage calls out the name of signer and tells him or her the question they are asking and gives such answers as she may think advisable as suitable for each specific case, elaborating as much as possible if she is sure of her ground.

Another method is to have lady on stage covered with a sheet and push up a speaking tube to her and transmit messages to her in that way. Still another way is to have lady covered up with sheet and push messages after development up thru small slot in stage floor, and by having good light and sheet not too thick, she can read same herself and answer as she sees fit under circumstances.

Wherever possible, try when getting into a town to gather all information possible about prominent citizens and if they are in audience, and they probably will be, go the limit with them, which always will make a big hit and strengthen the belief that you are a real mind reader and can read their thoughts with ease.

#### BAFFO SEALED LETTER TEST (GYSEL)

This effect was originated in 1920 after witnessing some Sealed Letter Tests at Lilly Dale, N.Y. by Slater and his associates. In perfecting this interesting effect Horse Hair, Thread, Catgut have all been tried and it has been found the thin wire in which the envelope is prepared with answers is far better than any other of those mentioned.

Prepare by inserting thin wire loop in envelope so it catches in crease or fold at bottom of envelope. This being done by pushing end of wire in and under flap at lower part of envelope and allowing to pass across inside envelope and emerging at opposite side at bottom. Now twist ends together securely and slide twisted part inside envelope so the thin wire alone is outside and forms a loop the width of envelope and extends away from envelope about 3/4". Some blank cards that fit in envelope will also be required, and either a fountain pen or some good black lead pencils provided so writing will be very plain and clear and not require any hesitation, especially if light is bad.

To present effect pass out several of the blank cards along with pencils or fountain pen and request that the various spectators write their name or initials at top of card and any question they wish answered directly underneath, making question brief so all may have an equal opportunity within the short time you are permitted to take up this special interesting feature in psychic effects.

With a stack of envelopes in left hand, all unprepared except the top one which is the prepared one, its wire loop easily concealed by being bent downward and toward you, ask first spectator to insert card in top envelope face downward so you cannot see what has been written. Seal it and place underneath the pile. Pass on to others holding written messages and allow each to place cards in envelope in same way, and by way of allaying suspicion, incidentally allow one or two to take envelope in their own hands and seal same without mentioning the fact. This later will have an influential bearing on

~~effect for it will be remembered you allowed this to be done, altho #1~~  
did not have the opportunity to do so.

Have your table well away from audience to allow plenty of time, for as you turn to your table, you insert thumb or finger in wire loop and pull same, which will slit bottom edge of envelope, and allow wire to come free which being very thin may be dropped to floor if desired. Quickly note initials and message, commit same to memory and having arrived at table, place the entire pile in full view on table.

Having done this performer should quickly formulate an answer to be given to the 1st question he has noted as he opened envelope by pulling the wire. The reading of this question should have been easily and quickly accomplished during the walk back to table, for after envelope has been slit at bottom, by squeezing the packet of envelopes the underneath one will open out sufficiently to allow a good view of its contents and having been placed writing downward, all required is a quick glance into the open slit in bottom of envelope and as you have requested short messages the memorizing should only be a matter of little practice.

You now take up top envelope that is sealed, place same to forehead and in going thru the usual methods used by psychic workers of seeming to find it difficult to get the spirits (?) to work, you finally say "G.W.C. asks if the Gold Watch he lost will be recovered." This you remember is the message you glanced at in opened envelope and is at bottom of pile, but you are using the one ahead system you see. Ask G.W.C. if he wrote this question. He in astonishment will answer "Yes". Tell him whatever you think best, not making your answer too positive or definite.

Repeat with others, tearing each open after reading to have same verified and place at bottom of pile. Continue in this manner until all are answered, finishing with reading all the sealed ones, using the previous one you have torn open and read to verify (?) and committed to memory; for the next one is sealed and placed to forehead in turn as you proceed. At finish you may pass all back if you wish to show no substitution.

#### CAGLIOSTRO BILLET READING TEST

Effect: Small cards and envelopes are passed out to spectators with the request that they write question on these blank cards, place them in the envelopes and securely seal them. When this has been done, assistant passes among the audience and gathers the Sealed Messages in a Glass Bowl. This may be a Fish Bowl or any Glass article, the idea being to allow free view of the Messages from the moment they leave the hands of the writers until same are read by the Medium or Performer. When all sealed Billets are in the Bowl, assistant carries it in full view to a light undraped table and deposits same there so all may see Bowl and its contents.

The performer during all this gathering of the messages, gives some sort of a lecture on the subject of Mental Telepathy, Mind Reading, Spirit Communication, etc., and plans to finish about time Glass Bowl is brought on stage. Reaching into Bowl he takes out one of the Sealed Envelopes, places it to his

forehead and after appearing to be quite disturbed and puzzled remarks, "I have requested you to write something on these small cards and seal them in the envelopes provided for that purpose; but the fact I am only able to read these Sealed Billets thru concentration of the Minds of the Writer and Myself, and as I cannot very well concentrate where there is nothing, I wish to state whoever placed this Blank Card in this Envelope either forgot to write something or is a very Clever Joker and I appreciate his idea of Humor at a time like this".

The blank card is tossed aside, and performer now reaches into the Glass Bowl, takes another sealed billet, places it to forehead and after the usual deliberate manner usually assumed in acts of this nature, gradually visualises the nature of writing on card and gives such answer to same if question is a proper one, tearing open envelope asks writer to hold up his or her hand to verify that they are the writer of same. This is carried on until several have been answered, all of which will be found correct and acknowledged by the various writers, for all these questions have actually been written by spectators, and none are confederates. As each one is verified, they are put aside and performer finishes after reading several by stating time is limited and other features to follow prohibits his being able to read all the questions at this time; but it is very evident he could if the time permitted this to be done.

Method: The only preparation is the furnishing of a quantity of about #1 Coin Envelopes and Blank Cards that will fit in the envelopes. Having cards and envelopes small in size prevents spectators writing very lengthy messages, for these later have to be memorized for a short period. All cards and envelopes are passed out except one; this the performer beforehand prepares by inserting a blank card in envelope, seals it and either palms it, has it where he can get it quickly when wanted, or lets assistant add it to those in bowl as he sets bowl down on table. If the latter course is used, have assistant bend over corner a little, or otherwise mark the blank so it can be noticed quickly and taken out without hesitation when Medium reaches in bowl for it later.

When the 1st question is placed to forehead and performer makes remarks about some one placing this blank in envelope, and it is impossible to concentrate, he really has a written question, and opening it and declaring it a blank, it is only a subterfuge to allow him to read and memorize its contents. This he does, and fortified now with the actual contents of the First Sealed Billet, he reaches into Bowl, takes out #2, places to forehead, appears to read it, but in reality is giving out to audience the memorized contents of #1.

Each time he asks these be verified, and this is kept up until several have been answered, and finally with say #8 memorized, each time removing card from envelope and placing same on table, he reaches in bowl for his last one, takes out the marked blank card, places to forehead, 'reads' contents of #8 he has memorized, tears open envelope, scans its contents, stating he is quite right, asks for verification; then mingling all the cards including blank, he may if he wishes, pass them back to the owners and incidentally work up some nice comedy trying to fasten the ownership of the mysterious blank on some one in the audience, especially if he can pick out a good natured well known person that fits into it nicely; otherwise, with no one acknowledging ownership (and of course there are none) finish by taking blank back to stage, putting in pocket, or presenting to some one.



## DEMON THOUGHT PROJECTION

Effect: Performer states that he will write on a slip of paper or card, three or four items. For instance, Name of a Well Known Person, Certain Day in the week, a Color, and a Number Between 1 and 1,000. This he apparently does, but without letting anyone see what he really has written. After folding up the small card or slip of paper on which he has just appeared to have written as mentioned above, he places the card or slip of paper in an envelope and seals it.

Taking a second slip of paper or card, the performer now states that he will demonstrate the theory of Projection of Thought. He then goes on to relate about the development of so-called Mental Influence and the possibility of causing the same thought waves to be transferred thru-out the entire assembly present; that is if it is conducted in a serious manner along scientific lines.

Performer now addresses the audience further as follows: Friends, I have written on this slip of paper (or card, as case may be) and in writing I have enumerated several items, all written plainly, and then have placed this in an ordinary envelope and sealed it securely. No one knows what the writing is except myself, and yet I propose to cause you yourselves to assert a correct Mental Impression of what I have already written. When I say "Commence" I want you to call out loudly the name of the very first person that comes to your mind. "Commence".

Now whatever name is called, the performer writes it on a slip of paper which he holds, explaining it is simply a memorandum so there can be no mistake or error claimed on account of his memory being at fault. In the same manner the spectators are requested to loudly name a Day in the Week, next a color, and finally a number between 1 and 1,000. All of which the performer makes a note of on card or slip of paper he holds.

Performer should impress his audience that he in no way influences their free choice, but they are doing it of their own free will. At the finish of the various voluntary selections by audience, the performer reads from his memorandum the name, day of week, color and number they have chosen. If performer has decided to change this routine and adopt other items, it makes no difference; only of course this should be planned out at beginning.

Now let us suppose he has written "Pershing""Wednesday": "Blue" and "1892". The performer now opens the sealed envelope, removes paper or card this being the one he previously wrote prediction on and sealed in envelope, and having taken same from envelope, it is passed for examination and, astonishing as it may seem, his predictions tally exactly with those selected by the audience whose choice was a free and uninfluenced one.

Method: No prepared envelope is used in this method. Performer provides himself with a short pencil and a thin card and previous to presentation conceals these in right trouser or coat pocket. Now the procedure from viewpoint of audience is exactly the same. Performer writes an apparent prediction on an exact duplicate of card he has concealed in pocket. He now folds this card into two or four thicknesses and places same in envelope and seals.

Now when audience is calling out the various names of person, color, day or week, etc. the performer with hand in pocket writes these various items on the card and may even do this outside of pocket by holding card and pencil behind him, assuming a careless attitude as tho simply listening and disinterested. When all has been written on the card, it should be folded in exact manner that card in envelope is, that is, the original one that is supposed to contain your prediction.

If folded small it will be found very convenient to follow the moves that we shall now describe. He brings the folded card up against the rear of envelope with prediction (?) inside, presses the folded card against rear, tears off end, goes inside envelope with 2nd and 3rd finger and thumb and 1st finger go to rear of envelope and nip folder card at rear. This you remember contains the written prediction made with short pencil while held in pocket or behind back. Appear to pull this from envelope, leaving the other card in envelope, toss aside and pass the card with writing on for verification.

#### GIANT MEMORY TRICK

(Simplified Method)

Presentation: Prepare several plain cards by numbering them down the left margin from one to six on first card, seven to twelve on second, and so on until you have sufficient numbers, which will be determined by the number of words you are going to use in your wonderful memorizing trick.

We suggest you start with trying about twelve words at first, and gradually working up to a higher number until you are using about thirty, which you will usually find quite enough, altho with the method we give you can go as high as seventy after a little practice.

When you are ready to commence trick, pass out the cards to a number of persons; that is if you are using thirty words, and you have cards numbered so there are six numbers on each card. You allow five persons to participate in experiment.

Ask these five persons to write a common noun against each number on their card and when all have their cards filled, you ask what word number one is, then number two, and so on until you have had all of the words (in this case thirty) given to you, and the number of the word as it appears on their various cards.

As soon as they have told you all this you immediately startle them all by quickly repeating every word told you and its relative number as it appears on their card. You also repeat them backward, tell the number of any word, or give the word to any number called. You do this until all are convinced you are an abnormal mental phenomenon.

This really seems impossible, but in a few moments we will prove it is comparatively easy if you will follow up closely and take each part of the trick step by step. First of all we ask you to look at codes that we have prepared whereby we represent numbers by using consonants: also our code of fixed ideas.

The idea of all this is first to give you a basis to work on. For instance if we are using letters for numerals and when a numeral is given us and we associate it with a letter or letters, and by addition of a vowel or two we get a word from the combination, we have something to work on.

Let us take 34 for instance. In code of letters we find 3 is M and 4 is R. Now look at code of fixed ideas and you find the word MaRe. The vowels are added to complete a word. Now let's take 25. In code of letters we find 2 is N and 5 is L. Now by adding a couple of vowels we get the word Nail which is the one used in code of fixed ideas.

Memorize your two codes and you will have no trouble at any time in allowing you to remember any number of words given. For short example suppose your audience gave you the following: #1-Flag; #2-Wagon; #3-Ice; #4-Paper; #5-Hoe.

Now comes the surprising part or explanation, which will probably clear up a lot of haze for you. In order to memorize the word that is given you by audience, you upon being told that for instance #1 is flag, remember your #1 in your code is Tea, and you must associate your #1 and their #1 in such a way so you won't forget it. This is the method.

You must conjure up the most ridiculous and outlandish things you can think of in getting you word and theirs together in some manner so when you think of one you think of the other; in other words, when you remember the #1 of your code, your code word used in conjunction with theirs, is so silly and outlandish you cannot help but remember it and naturally you of course in that way remember their word and number and so on all thru the list of words and numbers.

A simple illustration. Their #1 is FLAG. Your #1 is TEA. Think of stirring up a cup of TEA with a FLAG and getting it, the TEA, all streaky. Their #2 is WAGON. Yours is NOAH. Imagine NOAH with a WAGON load of elephants getting stuck in the mud, driving to the Ark. Their #3 is ICE. Your #3 is MA. Imagine your MA lugging a cake of ICE upstairs and you bossing the job. Their #4 is PAPER. Your #4 is RYE. Imagine going for some RYE and asking the bartender to wrap it up in PAPER without putting it in a bottle. Their #5 is HOE. Your #5 is LYE. Imagine trying to open a can of lye with a hoe and the awkward job it was.

So you see from these few examples just what you are to do and there is no doubt right now that you have these five committed already and cannot think of one word without thinking of the other, which is the secret of it all.

The appended codes, etc. are fully explained in the accompanying directions which should be carefully read before undertaking to memorize the codes and matters pertaining to them.

#### SECRET CODE FOR NUMERALS:

T or D	represents numeral 1	J also ch, sh, z	and G	represent numeral 6
N	"	"	2 K also hard C (like in Count)"	" 7
M	"	"	3 F also V	" " 8
R	"	"	4 P also B	" " 9
L	"	"	5 C also Z (soft as in Azure)	" " 0

~~All of the above will appear strange at first, but after a little explanation you will find it simplicity itself, for there is nothing difficult to it or any part of the trick as you will find out as soon as you get the idea we wish to convey.~~

The above CODE is to be memorized and is easily done in this manner.

Let us take each item by itself.

T or D meaning number 1 is a letter made by ONE stroke downward.  
 N " " 2 " " " " " TWO strokes "  
 M " " 3 " " " " " THREE " "  
 R " " 4 is last letter in word FOUR. (in code R is 4).  
 L " " 5 is Roman numeral for 50. Strike off 0 and 5 remains.  
 J " " 6 J reversed in position resembles 6 very much.

K or D meaning number 7 you remember from fact there is no particular sign.  
 F " " 8 In script or written, F resembles number 8.  
 P " " 9 Letter P looks like 9 reversed in position.  
 C " " 0 first letter in word Cipher meaning nothing.

Now commit all the above to memory so that in an instant you will be able to remember the consonant (letter that represents the numerals; and when you have done this, you are over half way thru the woods.

CODE OF FIXED WORDS OR IDEAS:

1-Tea	15-Doll	29-Knob (nob)	43-Room	57-Lock
2-Noah	16-Dish	30-Maize	44-Rower	58-Leaf
3-Ma	17-Dock	31-Mat	45-Rail	59-Lip
4-Rye	18-Dive	32-Moon	46-Rush	60-Chess
5-Lye	19-Dub	33-Mummy	47-Rug	61-Chat
6-Shoe	20-Noose	34-Mare	48-Roof	62-Chin
7-Key	21-Note	35-Mill	49-Rope	63-Chimes
8-Fife	22-Nun	36-Match	50-Lass	64-Chair
9-Pie	23-Gnome (nome)	37-Much	51-Lad	65-Jail (Ghail)
10-Dice	24-Nero	38-Muff	52-Lion	66-Cheek
11-Date	25-Nail	39-Map	53-Lime	67-Check
12-Den	26-Niche	40-Rose	54-Lyre	68-Chef
13-Dime	27-Nag	41-Rat	55-Lily	69-Chip
14-Door	28-Knife (nife)	42-Rain	56-Lash	70-Kiss

It will be noted that hard C is used a number of times where 7 goes to make up the number. This is necessary where K cannot be used to a good advantage.

Please note the simple sing song manner in which the words are arranged. You surely will have no trouble in memorizing them once you get the drift of it.

You will note that CONSONANTS are used to represent the numerals and that VOWELS are used in conjunction simply to make a word. So remember that the vowels have no bearing in the trick except to connect CONSONANTS in a manner so that a word is formed that is easily remembered. You can readily see if you don't like this code you can get up one of your own. For instance, you could use the following for numeral 10. Tin, Tan, Dun, Dan, Din, Ton, etc.

#### HOW TO READ SEALED MESSAGES

This is one of the finest effects in so called Spirit Message Tests. Follow our directions carefully and you will find that you have a trick that will mystify an audience. Prepare for producing effect after the following manner.

Procure a very small tin salve or ointment box, one that the cover fits loosely so it can be removed quickly. It will come off easily if you grease inside with a little vaseline. In this box fasten a small fine sponge, and have it sufficient size so it projects above the top of box when cover is off. Moisten this sponge with Columbian Spirits, an odorless alcohol of very high grade, place cover on and you are ready to work the experiment. We might add that if you are a stickler for detail, this box should be painted flesh color.

Have these cards passed out and request that messages be written on them by different ones holding cards, and to place them face down so you cannot see them. This ruse will bring writing just the way that you want it for you pass envelopes to place messages in and the natural way to do so will be to have flap side of envelope up, as card with writing is inserted.

Have the envelopes sealed and gathering them up, you walk slowly back to table and as you do so, get box with sponge out and quickly rub across the front of envelope and this will make envelope transparent enough so you can plainly read the writing on card, which you remember so you can recall it again in a few moments.

We might mention a good way to get box in readiness is to stand with hand in pocket while you are waiting for the last envelope to be sealed and in this manner you are in readiness to give the envelope a quick brush across surface as soon as you have turned and walked a little distance.

Remembering the writing in first envelope, you seat yourself at table that has a few books, or a box or similar article (one of our best magicians in this line has a small skull). Back of this you place your envelopes and box with sponge. Rub sponge across second envelope as you are about to raise 1st one to forehead.

~~As you repeat what you read as you walked back to table, with this #1~~  
to forehead, you appear to be reading in some strange abnormal manner the contents of the one held. As you do all this you also read and memorize contents of #2 that is before you. After reading #1 you pass it out and have it verified, or simply ask if it is correct.

Picking up #2, and knowing its contents you proceed as before, moistening #3 as you "read" #2 and so on until you have successfully made known the contents of all the sealed writings.

Another method is to have all writing placed on small sheets of paper and gathered up. Room is now darkened and performer or "medium" takes advantage of dark room to slip a rubbercloth or opaque cloth bag over head and shoulders and taking a pocket flash lamp, he holds the envelopes between himself and light and plainly reads what is written thereon.

Having read the various messages, he memorizes them and removing the black bag and concealing same, also flash lamp, he proceeds to tell what the different messages were and to answer questions as he thinks most suitable to suit the person asking them. These two methods should furnish ample material to enable anyone to elaborate on same and give some wonderful "readings".

## THE "K" SEALED LETTER TEST

Effect: This is an admirable Spirit Effect to be produced at a Private Seance between a Medium and 'Sitter' while alone in the 'Seance Room' of the medium. The sitter is invited to be seated in a chair, and is given three blank cards, and a pencil or fountain pen and requested to write at the top of each card his or her full name, and the name of a Departed Friend with whom he (or she) desires to communicate with.

He is also requested to write on each card one short question which he desires to have answered. This the 'sitter' does, and when finished he attracts attention of Medium by ringing a small "Desk Bell" close at hand. He now comes to 'sitter' and asks him to turn all the cards with the writing face downward on his lap, so the writing is hidden. This being done before Medium approaches 'sitter'. The Medium takes three envelopes from a stack he has in his hands, and allows sitter to insert a card in each one, face downward, and seal all three securely.

These three envelopes are now placed without exchange on small table nearby where Bell is resting. Medium now seats himself near sitter, goes into a 'Trance' and gives a correct reading of the three questions, reading each one singly, gives answer, and so proceeds until all three have been read, answered and verified including the giving of correct name of sitter, and the names of the Departed Friends written on the cards.

Method: A very clever idea used by many successful Mediums including the famous Lily Dale of New York, a well known woman Trance Lecturer at Camp Chesterfield, Indiana, and a number of others of the better class. The only preparation beforehand is to take one of the small envelopes beforehand and with a sharp pair of scissors, cut off the lower edge of one envelope where the fold is, so the two thicknesses of envelope are separated and when the two ends of envelope are pressed, the two edges will 'buckle' and open, allowing a glimpse into its interior. As this envelope is not at any time in the hand of the sitter, no chance of discovery is possible.

When Medium approaches sitter, stack of several envelopes in hand, faked one is on top. To misdirect he asks sitter, "Have you written your name in full; have you written the names of some Departed Friends, etc." and finishes by remarking, "Now Friend, I want you to seal one of your cards in each of three of these envelopes in this manner." Here he takes one of the cards, writing downward, inserts it in the top envelope (faked one) and seals it.

To the sitter this will appear as tho he was being assisted by illustration for Medium passes two other envelopes to sitter, these envelopes being unprepared, and sitter inserts and seals the remaining two himself, and probably later will tell his friends he sealed all three and they never left his hands or were handled by medium, nor out of his sight for a moment.

Medium takes the three envelopes for a moment, and turns and glances around and appears to notice the small table nearby as suitable for the further continuance of the Seance. The sitter not knowing exactly just what is to be done, will think this is to help him, and should in no way become suspicious of same, for has he not sealed the three envelopes so they cannot be tampered with?

The table is about ten feet from sitter (the farther the better) and in front of him, and as medium walks toward the table he says 'Very good, here is a table and we will place your cards right here for the present.' During the walk to the table and while apparently looking for same, the Medium with the three envelopes in his hand, and walking away from sitter, momentarily his back is toward the latter, which gives him a chance to squeeze the envelopes by the ends, which will cause the faked one to open at bottom edge, allowing him to read the writing and memorize its contents.

Placing envelopes on table a moment, he seats himself and appears to go into a Trance, places one of the unprepared envelopes to his forehead, and repeats the writing contained in the faked envelope read and memorized. This he now opens, reads and while appearing to verify for himself if correct, really reads the writing and commits it to memory for the next reading, which is gone thru in a like manner, being the old familiar "One Ahead Method" in a new form, and having read all three questions, and answered same, end seance.

#### LIVING OR THE DEAD

Performer makes no other preparations than to have a sheet of ordinary paper, blank on both sides and edges cut smooth. A committee of five are asked to assist, all who may be disinterested persons as there is no confederacy required.

Performer takes a ruler, or something with straight edge and lays it across paper and tears off a piece and passes it to one of committee, asking him or her to write the name of a dead person, or to be more pleasing in the request, asks name written on some one they know who has passed away. He tears off four other strips, exactly alike in size as strip #1, and giving one to each of volunteer committee, asks each of them to write on the slips the name of some living person. The sixth or bottom slip is discarded for reasons you will presently see.

After they have written the names, performer having retired or turned his back, all are placed in a hat, or similar article, first having committee fold them up securely so no chance will be had to possibly learn the names on them by observation, etc.

After folded slips are placed in hat, performer reaches in and as he withdraws a slip, he instantly tells whether it is of the living or the one passed away, or he may reach in and select that of the departed one, yet he opens none of them or in no way sees the names written.

This startling experiment is founded on one of the most clever ideas in magic and so called spirit manifestations or thought reading and transference and the climax should be worked up to sensational finish by performer stating that he is able to learn the fact that a certain one of slips contains the name of departed person from the vibrations he gets by touch, there being an uncanny feeling when that particular one is found and the hand comes in contact with it.

The principle involved is simplicity itself. You tear off the first



strip which is to be the one that the departed one's name is to be written on and this is the only strip that will have one smooth edge, as the top edge will not be torn. When #2 and balance are torn off there will be a ragged torn edge at top and bottom, and as the strips are long, the ends will of course be smooth as they are the cut edges of sheet; but these strips should be about six times as long as deep which gives you plenty of edges to determine if both upper and lower edge are rough or one has a smooth and one rough edge.

Soon as your sense of touch tells you that one of the slips has a smooth edge as you run fingers along edge, you immediately know that is the one given out to have departed one's name written on. Of course all the rest will be the living and requires no further feeling. You may find at first that it's a little difficult to sense #1 by touch alone, so you may resort to simpler plans that will allow you to get a glimpse of the slips, and as all are folded up, no one will question your motive in doing so.

This principle may be used in many ways other than the example we give, and will be found to always create much astonishment wherever shown, if a reasonable amount of dramatic showmanship is introduced in the presentation of same.

#### LULU HURST BROOM TEST

This effect will be found to be extremely strong in effect. The weird experiment and its solution is but little known and will astound and puzzle all who see it demonstrated. The secret is called mis-directed forces. This and many others depending on this peculiar force or leverage was presented all over the world and completely baffled all who witnessed it by Lulu Hurst the Georgia Girl Wonder.

To show the experiment, request some one in audience to step forward and assist you. You now take a broom and with the handle upward, keeping broom in vertical position, you face your assistant, keeping him somewhat to your left. You extend your right hand, fingers extended along handle of broom nearest floor, allowing handle of broom to cross open palm obliquely from base of thumb to about tip of third finger.

Left hand takes a position farther up handle on opposite side of broom so when hand is open, finger tips will be about 3 inches above wrist of right. Handle of broom passing over open left palm in similar position and manner that it does in right. You will now find that with hands in this position the broom is held as firmly as tho the fingers were encircling same.

You now instruct assistant to grasp the upper part of handle of broom and without jerking, but with a steady push, to try and move the broom down until it touches the floor, stating this is to be a pushing movement and no jerking, twisting or hanging of their weight onto broom.

If you have a strong person to assist you, be sure and allow the hands to assume a position farther apart than one mentioned, it sometimes being necessary to allow a distance of 24 inches to successfully offset the effort put forth by a muscular assistant; but no matter how strong they are, you can

always prevent them from putting the broom down if you use judgment in placing your hands so you always have the greater power in leverage.

We have never failed to see this experiment performed successfully if performers do their part according to instructions. The pressing of the two hands toward each other has a tendency to bring the broom into a position that the downward pressure is null and while they exert themselves to the utmost, you seldom are required to utilize but a small portion of your strength to combat it, thereby always holding in reserve enough to completely baffle their efforts to matter now strenuous.

Always insist your assistant keeps his hands close together and near top of handle, for the farther away his hands are from yours, and the closer together his are kept, the easier the experiment will be for performer.

Always see that your hands are in correct condition to get a good contact on handle of broom. They should not be too dry or too moist. Some performers tell us they are greatly aided by using our ANTI SLIP in producing this effect. This mixture primarily is and was intended for manipulation in billiard balls, eggs, etc. to prevent slipping, so it will be readily seen that its aid in this trick is invaluable.

Practice this effect a number of times with some friend until you get the knack of bracing yourself correctly, how to hold your hands on handle, how to bring correct pressure to bear at right time, how to offset and eliminate any unfair methods of assistant, who may attempt to hang his dead weight on in addition to pressure, etc.

#### MADAME NORMAND OUTDONE

(C. J. Maly)

Effect: Several small blank cards and envelopes are passed out to audience, (or sitters if used as an effect in private seance). Spectators are requested to write any proper question they wish medium to answer, place the card with written message in envelope, seal same securely and deposit in glass bowl the performer has provided for this purpose. The bowl with sealed questions may be placed in full view of audience or questions burned. We suggest the latter as being the best course, thereby destroying any possible evidence of method used to produce the effect.

Next the performer takes a deck of cards and proceeds to tell the fortune of several of those present. This is only a preliminary, and leads up to the big effect which we will now fully describe. Performer now asks party who has envelope #1, to step forward and select a card from the deck he has been using to tell fortunes with. Performer studies the selected card a moment and then proceeds to tell the selector some of the regular fortune telling stuff which will be found in many books, but to the surprise of selector and others, actually answers the question written previously on card and placed in envelope that now lies in the glass bowl or was burnt.

This procedure is now repeated with the remaining ones who have written questions and sealed same in envelopes and deposited same in glass bowl. The performer in each instance asks spectator to make free selection of any card in the deck and gives an orthodox card reading and finishes by telling the spectator what they wrote on card, and answers this question in a fitting manner.

Properties: A good book on Fortune Telling with Cards. Several small Drug Envelopes (#1 being about right size). Some blank cards to fit envelopes. Several lead pencils. Deck of playing cards. Several playing cards (with same back) which are made blank by pasting white paper over front of same and trimming it so it conforms with a regular card in shape and size. Rule these cards off into eight or ten spaces and number each one at upper right margin. Numbers to be from one up to as many cards and envelopes as you anticipate using. The envelopes passed out are likewise numbered from one up to whatever number is used in the effect.

Presentation: Pass out the cards and numbered envelopes. While sitters are writing questions, performer gets a similar number of sealed envelopes (better put cards inside at least part of them so they will look like the originals in bulk, etc.) Palm these in right hand. Collect the original sealed envelopes from spectators with left hand, when all collected, the right hand assists left in straightening them up.

What actually takes place is the right hand gets the original envelopes on top of the pile of feke and originals, this being easy for the average magician, for it simply requires use of the old familiar two hand pass, but to those who may not be familiar with this move, we suggest that you switch positions of originals and feke envelopes simply by dropping the fokes from right onto the left hand not occupied with the originals, and immediately pick up originals, and place them on top of pile of feke envelopes, and take them with right hand, all blending into one move and easily concealed as both hands are brought together. Right now appears to place originals in left, really leaving the feke envelopes and palming off the originals. Fokes (believed to be originals) are now put in glass bowl or burned as performer sees fit.

Performer leaves room for moment to get deck of cards to tell fortunes. Leaves originals with assistant. While performer is busy telling fortunes with deck of cards, assistant off stage opens envelopes and writes briefly each question in the numbered space on blank playing card, keeping its number to correspond with the number on envelopes that contained it. Having written briefly all the questions contained on cards in envelopes, assistant takes the blank cards with a real playing card covering same and comes to table where performer is and lays same on table. Performer for moment lays deck down and when picking same up gets the extra cards. Spectator now is allowed to select a card. Performer in meantime fans out deck, gets glimpse of the blank cards, reads the written question, and answers same as he sees fit, repeating this with each spectator. Keep blanks well toward bottom so spectator will not get hold of them. Study card fortune telling so you can put up a good spiel while assistant is preparing the blank cards for you and in fact make study of entire effect so you can put a good punch into the entire effect, for in proper hands it is a wonderful experiment.

## MEPHISTOS PREDICTION

The mystifying effect to be produced is as follows: Several persons are instructed to retain a numerical number you give them; for instance the first person you instruct is #1, next #2, next #3, etc. As many as wish may be identified in this manner, but a group of four or five will be sufficient. The balance acting as spectators will get the full effect even tho not actually participating.

To each person you advise them of their number, and to all you instruct collectively that in the experiment to follow you are going to use some arithmetic and in order to do this everything should be known by number only and to that end, with fact each person is numbered their right hand shall be #1, left hand #2, thumb #1, forefinger #2, next #3, next #4, and little finger #5, also each joint on fingers and thumbs will be numbered, counting from tips as #1, #2 and #3.

Having all this understood, you now state that you will give them a ring, and you will either turn your back or leave room entirely and for any of those present that have been given a number, it making no difference who takes the ring, and slip same on any finger of right or left hand, or if they prefer, the thumb also may be used providing ring will go on same.

Performer now retires and states he will discover the wearer of the ring, which hand it is on, the finger, and also the joint. Having made this statement he proceeds as follows:

One wearing ring to take number given him by performer and secretly to double it, to the product add 5, multiply that product by 5, and to that product add 10. Next add 1, if ring is on right hand; if left hand add 2 in place of 1, multiply product by 10, add to this the numerical number of finger counting thumb #1, etc. multiply again by 10, then add numerical value or number of joint ring is on #1, #2 or #3 and to this add 35 and give you the total.

Strange as may seem that if from this total you secretly deduct the number 3535 you will get a product that gives you the entire solution for the first number indicates the numerical position or number of person with the ring, the second number gives you the clue as to whether right or left, as it will be either #1 or #2, the third numeral will give you the number of the finger the ring is on and the fourth numeral indicates the joint the ring is on.

To make it all more clear to those that may not exactly grasp the full meaning of this explanation we will give an example, taking in this instance the supposition that person #3, has ring on left hand (#2) on thumb (#1) and it is on joint #2, which of course will be at base of thumb. To determine the location of all this without looking or being told we proceed as follows:

Persons number-----	3	You will note we have the number 3212.
Multiplied by 2 equals-----	6	This is correct for it will be remember-
Add 5-----	11	ed it was the 3rd person who was wear-
Multiply by 5-----	55	ing the ring (indicated by #3, the
Add 10-----	65	1st numeral), the ring was on the
Add number of left hand 2-----	67	left hand which is indicated by #2

Multiply by 10-----670 (the 2nd numeral), ring was on the  
Add number of thumb (1)-----671 thumb or #1 (as indicated by third  
Multiply by 10-----6710 numeral) and on 2nd joint (as indicat-  
Add number of joint (2)-----6712 ed by the last numeral) which is #2.  
Add 35-----6747 Thus it will be seen that the total  
Deduct secretly 3535-----3212 finally arrived at will immediately  
give you the complete answer to solution.

You might arrange with a confederate to suggest some one try and trip you up by placing the ring on the wrist, calling it the fourth joint and place it or presume it is back of any of the fingers or thumbs so it could be given position as fourth joint on #1, #2 etc. With ring in this position you proceed as usual and the moment #4 is found as last figure in final product you know some one has it laying on top of their wrist and specify this when giving answer.

#### MIND OVER MATTER

Performer states he is a student of Psychic Forces and has found out many unusual powers are within the scope of anyone that makes a study of some of Nature's marvelous secrets relative to Gravity, Electricity, and some of the many other comparatively unknown powers and forces, other than in a general way such as accepted by the modern layman. To prove that such is the case, you will give an Occular Demonstration in which such aforesaid strange forces are brought into uses that will defy any solution of same except by those who, like yourself, have delved into them in a serious way, and acquired this knowledge only by long and tedious hours of study and application and experimentation.

Performer now gazes intently at the person who is to assist him and requests him to enter into the experiment in all seriousness. Next he gives assistant a cane to hold, first having same freely examined. If possible use some cane borrowed in audience, but to prevent delay, have one of your own. In case you are unable to secure one in this manner. Performer now holds the cane in his open hand, palm uppermost and requests spectator to hold the other end and keep cane in a horizontal position for time being.

Performer now intently gazes at cane for a moment, then lifting eyes he remarks, "Conditions are now in full accord, and by exercising my Mind Power over this Cane and controlling it, I decree that it is too heavy for any mortal to lift it!" Then turning to assistant he remarks, "To prove what I say is true, will you please try and lift the cane from my open palm, getting a firm hold on your end as you do this." The spectator may try as he will, but the Cane will remain immoveable on performer's open hand. After vain attempts by spectator to lift the cane, the performer takes cane from him and easily lifts it from his open hand and passes it for examination.

The only apparatus required is a long piece of Strong Black silk line or thread (silk Fish Line is excellent). This should be of sufficient length so the two free ends may be tied together and make one long continuous loop like the letter "O". Now arrange this cord so that when one end is firmly

~~attached to suspender button or belt directly under right arm, the other~~ end of loop may be carried up under vest, and out of armhole of vest, and then down the right coat sleeve so it extends just far enough so it may be gotten with little finger at proper time a moment later.

Performer in a casual way shows both hands unprepared without stressing on it, and either borrows or furnishes an ordinary cane to be used in experiment to follow. Cane is received in the left hand, and held by its extreme end by the left hand, During this, the right hand drops to side in a natural manner so as not to create any suspicion. Right's little finger curls inward and upward and slips its end thru the loop of cord projecting from coat sleeve. At this, right hand is immediately brought up and grasps free end of cane, this free end should be the lower end, having spectator holding cane by its handle and as right grasps the lower end of cane, the loop of cord is slipped over its end, and remove little finger from loop as it is slipped on end.

Cane is now held by both hands, backs uppermost, each hand supporting one end of cane, and the thread or cord loop encircling the lower end of cane, and being completely concealed owing to position of cane and hands. Right hand now releases one end of cane for brief moment, left still holding other end. Right now turns over so palm is uppermost, and turned partly toward the audience. This brings cord against back of right hand. Right is now slipped under cane, and cord allowed to pass from its position encircling cane, on through crotch formed by 2nd and 3rd finger, passing up back of hand leading up right sleeve, and terminating at belt line under right arm as previously mentioned at the beginning.

You are now ready to carry out your defiance of powers, for with the cane held by loop of cord in this position, and other end extended toward assistant, with him attempting to lift his end, the leverage is so great in your favor that with a minimum of exertion on your part, it will counter act a lifting power of such enormous volume at the spectator's end that to lift the cane will be found simply impossible. Having demonstrated that you have apparently solved the secret of Power of Mind over matter, bend right arm a little; this will give slack in cord; slip cane out of loop and pass same for final examination. This is a very clever effect that will baffle any audience if presented in a showmanship-like manner.

#### MIGRATING MUSIC OF THE SPOOKS

Effect: The performer shows an unprepared violin, places same on a chair in center of the room, lights are lowered, he and the balance of spectators now retire to another room. Presently strange sounds are heard to emanate from the violin in the other room. Spectators now enter the room, violin is again examined, but no trace is evident of how the sounds were produced.

Preparation: You need a small sewing machine bobbin. On this is wound a long length of black thread. The free end of thread has a good sized black pin attached to it, and is treated thoroughly with resin, performer using his discretion as to just how much is to be resined. The violin, this being unprepared and a chair, the most suitable kind being one that has openings in the

back well down toward the seat (for instance an ordinary kitchen chair); and it is also necessary that the seat of chair be suitable to hold violin firmly in flat position.

Previous to presentation of the effect the performer takes the free end of the black silk thread that he has wound on the bobbin and winds sufficient length of this resined thread around pin and sticks this on the lower edge of his vest where it may be gotten at readily when wanted.

Presentation: Performer allows violin to be examined, also chair and exits. The examination of exits or doors is very important, for it must be impressed on those present that in no way is it possible for any outsider to gain entrance into room during the seance, except thru the one door which is used by performer and viewers to leave and enter the room.

The violin, chair and exits being all examined, and if advisable, looking around to convince everyone that no person is in hiding in room, the lights are dimmed or turned out. Spectators are requested to leave room, and as lights are lowered and spectators leave the room, the performer secretly secures the pin with the thread wound around same, and interweaves the pin back and forth thru the violin strings until he has sufficient amount of the resined thread interwoven to produce the result he contemplates.

There should be considerable portion of the free end of the resined thread left after this to permit it to hang down on the further side of the violin, so when the performer later manipulates the thread, the spook music from the violin will be of long enough duration to become effective and prolonged so all who are listening will get the full impact of it and be thoroughly convinced that the sounds actually do emanate from the violin and are not some stray noises, or are the result of ventriloquism or other sources foreign to that which the performer is endeavoring to impress upon them; namely, that the sounds are coming from the violin, in an empty and examined room, from an unprepared violin, and produced by some uncanny power of which he (supposedly) does not know the origin, nor is able to offer any specific information as to the actual cause of same.

If a chair has been obtained that has opening in the back, this will help in effect, for the pin and thread bobbin is pushed thru the back of chair, and with violin resting with its edge against the back, strings of course parallel with the back, it will be obvious that much more of the thread can be interwoven in this way and give maximum of effect without the thread pulling the violin off the seat of chair when thread is pulled later.

Performer having threaded the pin back and forth thru strings, this operation will show the thread interlaced over and under the strings, the resined end hanging on other side of violin in such manner that it won't tangle; and with bobbin passed thru back of chair, the performer carefully unreels sufficient thread to allow him to walk to the door and thru it and join spectators in next room.

The door is left open sufficiently so the sounds may be plainly heard and now the performer by pulling the thread, using long and short pulls, the resined thread if same has been properly interwoven, will be drawn across the violin strings and very weird sounds will be heard by those in next room. At the finish, thread is pulled free and quickly gathered up and placed in pocket as all enter room to discover if possible just how it all came about.

Allow free examination of everything both before and after the seance.

In conclusion we wish to add that this effect, to be spectacular, must be dressed up by patter of some sort relative to a great musician who has gone to the Great Beyond, but his spirit still haunts this violin and at such an hour each day or night, as case may be to suit occasion, he returns and with his spirit fingers and bow he brings forth strange sounds from his beloved violin. It might be advisable to lay the bow along side of violin to carry out this idea if the performer uses this sort of patter.

#### MIND READING PAR EXCELLENCE

It is not the intent or purpose in this manuscript to offer a voluminous or much padded affair to create size and mislead patrons. We will give full data, methods, etc. in brief but understandable manner, leaving irrelevant matter out entirely, as there are many books already published that border in many instances on this great fault.

Mind Reading, Crystal Gazing, etc. has become one of the most fascinating arts of recent years to mystify and amuse audiences of a mixed nature. Those who are skeptical as well as those who have true belief both find it has compelling interest. The following treatise will tell you in a concise manner just how you may prepare a nice act in mind-reading that will reach both the believer and the skeptic, and all without a great outlay of time, money or preparation.

We enclose sketches, etc. with numbers, letters, etc. which will be referred to during description of the fact. The diagram of stage shows plainly just the arrangement that should be adhered to as correctly as possible under the varying circumstances that you will meet from time to time while presenting act under various conditions.

Equipment necessary outside of any extra effect you wish to introduce of your own origin, should consist of:

1 Small Table; 1 chair; 3 small blackboards (large silicate flaps will serve purpose nicely). The size of these should be about 18 x 24" and can be made by coating large sheets of cardboard with silicate paint.

In addition to above a Brazier or Burner of some sort should be provided. Brass is preferable and any sort of jardiniere of oriental design will answer nicely. This is to be used to burn up questions given to attendants by audience and which later are to be answered by Seer. A Crystal Gazing Globe also should be included in equipment, a suitable size for stage purposes being the 4" ones. Larger ones will be found a little too heavy, and smaller ones not big enough to cause good flash, nor be seen plainly.

There is also a further preparation that should be carried out in the most careful manner possible as it is one of the most essential things introduced to make the act a success. This is the arrangement of a number of envelopes and cards after following manner:



A good quantity of envelopes and cards are numbered, using as few or many as you deem necessary, this being governed by size of audience you are presenting act to.

A duplicate set exactly like original set is also made up, and in original set, all even numbers are placed in one pile, and odd in another, with envelopes numbered from 1 up to number used as finish. You also divide duplicate set up in even packets, but no heed need be taken of odd or even as these are simply for switch. The original two packets however must be kept in rotation, lowest to highest number; also all even numbers in one packet and odd in other.

With two visible attendants on right and left, performer enters at Right or Left upper entry, as curtain rises on full stage, lights at low amber, same being raised to full height as performer advances to center down stage where, after making bow, he proceeds to offer a discourse on experiments of the nature he is about to present, stating that in no way is the use of wires, wireless, etc., used in presenting this miracle in seership.

Finishing his speech with the remark that in this enlightened twentieth century there is too general a knowledge on occult manifestations, and mental science for him to offer an explanation and he will leave it to those present to determine just what forces, mysterious or otherwise are brought into action and made use of during the experiments that are to follow.

Performer now explains the attendants will pass out cards and envelopes to those present, but owing to limited time allotted to act, but a limited number can be given cards and envelopes; state that any sensible question may be written on card, name signed in full; address and phone number may be added if desired. The questions are to be placed in envelopes and securely sealed and given back to attendant when ready.

Attendants now take the two packets of envelopes with cards inside of same, one with even numbers passing up right aisle, one with odd numbers passing up left. With packets arranged as previously explained, #1 on top for odd, and #2 for even, and so on, it will be plainly seen that if attendant passes these envelopes out in rotation to various ones as he works to rear of house, the very fact that later on when collected, the low numbers will indicate location of questioner to be in front of the house, medium numbers in middle of house, and large ones at rear, likewise odd will indicate left hand side, even the right hand side, etc.

During the passing out of envelopes and cards, the time taken up in the writing of questions by audience, the seer or lecturer should arrange a spirited talk on Mental Telepathy, Crystal Gazing, Mind Reading, Thought Transference, etc. letting it be of sufficient scientific nature to not permit the audience to treat the matter too lightly, yet not of such a deep nature as to bore the usual mixed audiences that you find you will have to work and endeavor to entertain and mystify.

Before assistants pass among audience he should conceal the duplicate packet in an easily accessible pocket, so a switch may be made quickly and without detection. This is effected at rear of house in following manner. As they pass each other, right attendant slips his questions to left attendant taking switch packet from pocket and passes down the left aisle up on stage and deposits his packet in full view on table or retains same in hand temporary.

~~Left attendant secretly secures his switch packet and deposits his questions~~ as well as those given him by ~~Right Attendant~~ in pocket as he passes from rear down right aisle up to stage, the switch packet being kept well in view as he passes down aisle. He also steps upon stage and his packet as well as that of ~~Right Attendant~~ are now visibly placed in brass urn or Brazier and set fire to, allowing all to be burnt to ashes.

While questions are being burnt, Left Attendant walks off stage into wings and passes all questions to Back Worker, who as diagram will show, is seated at table as per position in sketch, blackboards read, also some sticks of very soft chalk, who proceeds to open the envelopes quickly and get ready to convey by blackboard writing, all information to performer later on.

Performer having directed the burning of questions, now turns toward exit where Left Assistant stepped off and with a gesture indicates to Left Attendant he is ready, who now brings on Crystal Gazing Ball, same being wrapped in piece of colored silk or similar material.

Performer now takes position down stage as far as possible just so he is in position to see Back Worker and messages written on blackboard. It will be found surprising what a latitude the performer will find where he will have clear vision of the Back Worker and he should take full advantage of this, as it will do much to dispell the idea that but certain places on stage are available, owing to there being metal contact for telephone, etc. which is bound to be entertained secretly by audience as one of the many plausible solutions of your secret method.

The performer in order to allow Back Worker ample time to get out the various questions and write information needed, proceeds as follows:

"The first impression I get seems to be number 15 (this is low number also odd and naturally indicates left side, near front of house) and it appears to come from a person on the left over here, well down in front. Yes I am quite right, etc." By this time back worker has gotten out the question from envelope #15 and written down name and address as well as abbreviated substance of question asked, and turned blackboard facing the performer, who with crystal in hand and while intently gazing into same, is really looking at blackboard and making mental note of the name, question, etc. written there.

While performer is developing this question, gradually disclosing the nature of question, name of person, etc. Back Worker has opened another question, or rather taken same out and copied name, question, number, etc. on another blackboard, and placed same in line of performer's vision, same being ready for performer when he has disposed of #15.

Where performer has good memory, and questions asked are brief, two or three may be written at one time on the small blackboard, and performer may memorize same and walk down among audience, give number, (approximate location indicated in this way) and then calling person's name, and if performer is good showman, can quickly discover the person in question walking up to them, tells them question asked and offers an answer such as he thinks suitable for same.

Repeat this with another, then the third and the effect will be found wonderful and impressive, but as stated it will require good showmanship, which means many things including good memory, quickness of sight, fluent tongue, adaptability to varying conditions, and many hours of hard and tedious practice.

An angle that may act as a diversion is for Back Worker to flash to Performer a number and name while performer is working on another question. Performer hesitates, wipes off crystal, walks down to side of stage that number indicates, (odd left, even right) and says for instance "Mrs. Williams, I realize you are very anxious to have your question answered and if you will bear with me just a moment, I will take care of you just as soon as I have finished with----- (one he was working on when the apparent interruption took place)." Performer now resumes with former question and in meantime Back Worker has written question of Mrs. Williams on board, or may do it at time he flashes her name and number and performer takes up her question now and elaborates on same as much as possible to continue dramatic effect started by the preceding interruption.

In the above manner the various questions are answered, all being done without aid of elaborate preparation, and the effect produced is simply wonderful. There should be no difficulty whatsoever in putting over this act just as we have described it, but it must be borne in mind that success will only come to those that realize that the essential things in an act of this kind embody Alertness of Mind, Speech and Body, a good well modulated speaking voice, quick wit, ability to create dramatic situations and climaxes, well trained memory, ability to gracefully pass over mistakes when unavoidably made by self or assistants, training of attendants perfectly, and the creation of an atmosphere of Mysticism by your own actions as well as that of assistants, coupled with proper stage environment, costumes, burning of incense, etc.

In conclusion we wish to offer a very exceptional and ingenious switch that we trust will be kept sacred as it makes it possible for Left Assistant, who has the hardest task, to make switch that simply cannot be discovered even by those who are familiar with the various methods and are looking for same. This is the method used.

Seated in aisle seat is a lady assistant, who to all appearances is an ordinary spectator. She is viewing the passing up and down of attendants with but ordinary interest, handbag in lap, with catch on same loosened. Attendant pays no attention to her, and tries to omit taking some question in her immediate vicinity until he has a good stack in his hand. He now approaches place where some one has question to be passed to him, reaches over to secure same, drops a number of the original questions in her handbag which is opened at proper moment to receive same.

After a brief period, this lady as tho an ordinary spectator, quietly passes out and secretly gets to rear of house or slips envelopes to a waiting attendant who sees they are eventually placed in possession of back worker who proceeds as previously mentioned in writing same on blackboard for performer to note and answer. It will be quickly seen this method of a switch may be used as a foundation for getting possession of questions under the sharp eyes of any audience, and can never be detected if ordinary care is used.

## MYSTERIES OF THE ZODIAC

The experiment that I am about to explain depends upon a mathematical principle but is so cleverly arranged that the conjurer who adds the feat to his repertory of Parlor tricks need not have the slightest fear of the modus operandi being discovered. For sake of clearness we will suppose that one spectator, that we will call A, takes the most active part, although in actual practice it will be found much more mysterious and effective, if all, or at least the majority of spectators participate.

Commence by explaining that this mystery is purely astrological one and for this reason it will be necessary to know the spectators (A) birthday, by aid of which after a moment's calculation he tells A the name of the playing card, which dominates A's career or to use the proper astrological term, tells the person's birth card, requesting him to bear it in mind, as it will play an important part in the experiment to follow. Performer next proceeds to either exhibit or by using a piece of chalk, draws the Zodiac (as will be described later) on the table top. To increase the Mystery he may as indicated, place opposite each division of the Zodiac, the name of the sign it represents.

Introduce a pack of 52 cards. Have spectator give the deck a single cut as many times as he may desire. Previous to having the spectator cut the cards, the performer appears to have given the deck a thorough shuffle; however such is not the case as the cards are prearranged and this shuffle is a false one. Next the spectator is handed an ordinary die, with the request to throw it. Suppose the five comes uppermost; he takes the prearranged pack and removes four cards from the top of the pack without disturbing their order and lays them down in the fifth position of the Zodiac.

Continuing the next four cards are placed on the sixth sign of the Zodiac, the next four on the seventh, and on to sign twelve, on which four cards are laid. The next four cards are placed in thirteen, the Sun, which is in the center of the Zodiac. The next in number 1, and the remaining twelve cards are evenly distributed in heaps of four in the second, third and fourth divisions of the Zodiac. This having been done, the Conjurer produces a sheet of paper with the following table which we will call number one (1).

### TABLE ONE

Diamond Suit, #1 is Ace; #2 is Two of Diamonds, etc. finishing with #13 which is the King of Diamonds.

Club Suit, #14 is the Ace of Clubs; #15 is the Two of Clubs, etc. finishing with #26, which is the King of Clubs.

Spade Suit, #27 is the Ace of Spades; #28 is the Two of Spades, etc. finishing with the King of Spades which is #39.

Heart Suit, #40 is the Ace of Hearts; #41 is the Two of Hearts, etc. finishing with #52 which is the King of Hearts.

Performer explains this simple order of cards, by relating that when cards were first invented the four suits represented the four seasons of the year. Diamonds (Rose) being Spring, Clubs (Trefoil) the Summer, Spades (Acorn) the Fall, and Hearts (Cup) the Winter. (This is true in fact, as in Spain this nomenclature still is used). Spectator A, is invited to take sheet of paper (table 1)

while performer retires to further end of the room. From this point he dictates to A, who is provided with paper and pencil what he desires him to do.

He requests A to think of a card and then find it in table #1 in his possession. The number preceding the card is to be put down and multiplied by 33. To this he is told to add the number of the month in which he was born. To this add 7 x 7, or as the performer states the 7 days to the week are influenced by 7 principle planets. These two numbers multiplied make 49 which kindly add to the sum already obtained.

Next borrowing someone's watch, he tells A to add to the total, the number of minutes or seconds indicated by the watch, and having owner of watch verify same. To the result thus obtained is added A's birthday, that is the day of the month, the number of the month of which he was born, and finally the number of his birth card, which has been told before the experiment. For this purpose A is told to look for his birth card in the Table #1 and put down the tabulated number.

This having been done, A is requested to divide the total by 52, (the number of weeks in the year). The quotient obtained is to be disregarded, only the remainder to be kept and marked R, so that when Performer has occasion to refer to R later on, the spectator will know what is meant. To R, the gentleman is told to add the Hundreds of the year, which for a few years to come will be 19. The result obtained is to be divided by 4 (Four seasons of the year). To the quotient thereby obtained R is to be added. The result of this addition is to be divided by 5 (the number of one's senses).

This will result in a quotient which say is 8 and a remainder, which we suppose is 3. A is requested to take the third card in sign 8 of the Zodiac, and to his utmost astonishment, the spectator finds it to be the very card of which he thought. If a number of persons say 12, each have a different birthday, birth-month, birth-card and thought-card, participate in the experiment and at the end of it, each person finds his card at the place, where the final quotient and remainder indicates, the result will be dumbfounding, especially if they are people above so called ordinary intelligence.

As previously mentioned the pack of cards used is pre-arranged and false shuffled and the single cuts have in no way interfered with the pre-arrangement of the deck as shown in Table 2, which Table now follows:

TABLE TWO.

The Nine of Clubs (face downwards) is the top card of the pack.

9-C--2	9-S--41	9-H--28	9-D--15
J-D--1	J-C--40	J-S--27	J-H--14
K-H--52(Star)	K-D--39	K-C--26	K-S--13
2-H--51	2-D--38	2-C--25	2-S--12
4-S--50	4-H--37	4-D--24	4-C--11
6-C--49	6-S--36	6-H--23	6-D--10
8-D--48	8-C--35	8-S--22	8-H--9
10-H--47	10-D--34	10-C--21	10-S--8
Q-S--46	Q-H--33	Q-D--20	Q-C--7
A-S--45	A-H--32	A-D--19	A-C--6
3-C--44	3-S--31	3-H--18	3-D--5
5-D--43	5-C--30	5-S--17	5-H--4
7-H--42	7-D--29	7-C--16	7-S--3

~~Although arranged as above, none of the spectators will have the slightest idea~~ the cards are being laid in any certain order. Another point in this deception is the Performer in distributing the cards in heaps of fours, in the Zodiac, begins in the sign decided by a throw of the ~~die~~, which is really an unprepared one. The ~~die~~ may be dispensed with however, for its use is for effect only, the idea is to create the impression of chance combined with Astrology as being the basis of the mystery. It is for this reason I have ~~indicated in Parenthesis, behind each numerical dictation a plausible reason~~ for the addition, division, etc. and cannot too strongly urge my readers to resort to these expedients, thus misleading the company as much as possible from the true secret of the experiment.

Probably you are asking "How about the number of minutes or seconds shown by the watch, that you stated to me, when you performed this experiment for my benefit?" There is the rub, for when I distributed the cards in the Zodiac I secretly looked at the bottom card of division #13, technically known as the Sun-Card and then referred to Table #2 (without being observed).

I secretly noted for instance the Sun Card was the 10 of Clubs, and looking quickly at Table #2 I find the number immediately following this card (10-C) is #21, kept this in mind and indicated it to you a moment later as the number of seconds. This Table #2 should be written on a small card and kept concealed and palmed by performer for quick reference, and disposed of secretly when its use is no longer needed.

To make it more plain about the watch feature, let us explain as the watch is borrowed, the performer notes if the number of minutes or hours agree with the number on the Sun Card. Sometimes both will correspond, sometimes the watch lacks a minute or two, in which case the conjurer occupies the required amount of time by dictating all the other numbers first, or in some other way fills in time until the minutes on watch will correspond with the Sun Card. In case neither Minute nor Hour hand of watch will furnish the desired excuse for the dictation of the number of the Sun Card, the performer waits until the second hand approaches the right number.

At the proper moment the performer shows watch to party who loaned it to him and exclaims "~~The seconds are just twenty-one, are they not?~~" and by that time the second hand having arrived at twenty-one, the gentleman corroborates the performer's statement and this number 21 (or whatever number you happen to need to coincide with the one you are making use of) and use of this number is carried out as previously directed.

The only thing to be explained is the Birth Card. You will find this is very easily accomplished, for all that is required is to double the number of the month in which the person was born, then add to this the day of birth and subtract the total from 55. Example follows;

Birth Card for the 5th of April (this is the 4th month)  
 Double the number of the month-----2 times 4-----Equal 8  
 Add the day of month-----8 plus 5 " 13  
 Subtract the total from 55-----55 minus 13 " 42

Now 42 according to Table #1 is a Three of Hearts which is the Birth Card. Another example. Birth card for December 10th (the 12th month).

12 times 2 equals -----24  
 24 plus 10 " -----34  
 55 minus 34 " -----21 (Eight of Clubs)

Now follows several examples of the entire process of figuring, knowing that they will materially assist in learning the proper procedure to pursue while presenting the experiment:

Example: Date of person's birth Feb. 9th; (this makes birth card Three of Hearts) its number in Table #1 is 42, the Thought Card 27, the Ace of Spades and the Sun Card, Six of Spades (36 minutes).

Multiply Thought Card (27) by 33-----27 times 33 Equals-----	891
Add month of birth (Feb. is second month)	Add 2
Add Days of week (planets) Seven times seven	" 49
Add minutes as indicated by watch	" 36
Add Birth Card (Three of Hearts, number 42)	" 42
Add Birth Day (9th of Feb.)	" 9
Add Month of Birth (Feb. 2nd month)	" 2
	<u>1031</u>

Divide 1031 by 52 (number weeks in year). This gives 19 with remainder of 43-R. This is the "R" remainder previously mentioned to be marked "R"----- 43

Now add the Year (this is 1930 and so indicates 19th Hundred) Add----- 19

Divide by the Four Seasons. 62 divided by 4 equals -15 Total- 62

To 15 add the R number indicating "R"-43. 15 plus 43----- 58

Divide this result (58) by the Five senses. 58 divided by 5 equals 11

Number 11 is Sign of Zodiac. The remainder of 3 is the number of Card in Sign.

Second Example:

Date of Birth July 15th; Thought Card 49; (ten of Hearts), Sun Card, Five of Hearts (4 minutes on watch).

Thought Card - 49 multiplied by 33 Equals-----	1617
Add Birth Month (July is 7th month)	7
Add 7 times 7 (planets)	49
Add Minutes as indicated by watch	4
Add number of Birth card	26
Add Birth Day (15th of July)	15
Add Birth Month	7
Divide by 52 weeks	52) <u>1725</u> ( 33
	156
	<u>165</u>
	156
	<u>9</u> -"R"
Add Hundreds of Year	19
Divide by four seasons	4) <u>28</u> ( 7
Add remainder "R"	9
Divide by the five senses	5) <u>16</u> (3-Sign
	15
Remainder	<u>1</u> -----Card

## How To Make a Zodiac

To form a Zodiac make a Small Circle about 1" in diameter. Mark this Sun and give it the number 13. Now draw two more circles around this inner circle, these two circles being say about 10" for the inner circle and 11" for the outer circle. This will leave a space of about 1" between the two outer circles and a space of about 9" between the large inner circle and the small circle in center marked Sun (#13).

Now divide the space inside the larger circles by drawing lines like the spokes of a wheel, using the Sun or center for the Hub and the two outer circles for the rim of wheel. Draw in a vertical line from top of the outer circle to the lower part of same. Now at its right angle, draw a horizontal line from extreme right to extreme left. Next divide these four spaces so that between each of the quarter sections there will be spaced at equal distance two extra lines drawn thru each of these four quarters which give you a total of eight more lines to be drawn, and finally showing the circle equally divided into twelve spaces uniformly spaced and of equal size.

Around the margin, between the inner and outer larger circle, you mark the signs of the Zodiac as follows:

#1-Aquarius	#2-Pisces	#3-Aries	#4-Taurus
#5-Gemini	#6-Cancer	#7-Leo	#8-Virgo
#9-Libra	#10-Scorpio	#11-Sagittarius	#12-Capricornus

and as mentioned #13 - The Sun.

## MYSTERIOUS APPLE, EGG AND ORANGE

Effect: Performer introduces a tray containing an Apple, Egg and Orange also 24 counters of some sort. We suggest the following outfit for this effect. A Red Ball for Apple, White Ball for Egg and orange ball for Orange. For counters use an inexpensive paper or composition poker chip. Performer takes one counter from tray and gives it to someone present, mentally calling this person #1. To another he gives two counters, mentally calling him #2 and to still another he gives three counters, calling him #3.

He now instructs these three persons, who, unknown to them are to you, #1, #2 and #3, to each pick from the tray, one of the three items, namely, Apple, Egg and Orange, and secret same on their person so it cannot be seen. With this, the performer either turns his back or retires to another room, so he will not have any chance to note the various selections.

There will be eighteen counters on tray that are left over after you have taken the six you originally gave to #1, #2 and #3. You give instructions further as follows:

Holder of APPLE to take again as many as he now has. If he happened to be holding one counter, he takes another, making two; if he holds two originally,



then he should take two, totalling four; if holding three, take three, making six he would have altogether.

Holder of EGG to take twice as many as he is holding. If you originally gave him one, he should take two more, making three. If he has two, then he should take four, making six; if holding three he should take six, making total of nine he would have.

Holder of Orange to take four times as many as he now has. If holding one, take four, making five; if holding two, take eight, making ten; if holding three, take 12, making total of fourteen he would hold.

After these instructions have been carried out correctly, you turn around or come back into room and with quick glance you note how many counters are left on the tray. The number remaining will give you the clue to who has possession of the various three items. To discover this, a very ingenious method is brought into play. The following, however, will make all clear and will be found easily learned and committed to memory.

First let it be known there will always be at least one counter left, and never more than seven, but at no time will there be four. By using certain words that contain the three vowels A (for Apple) E (for Egg) and O (for Orange) and associating these three vowels in various combinations, they give you the exact location of items hidden as we will explain.

Word #1	AttEntO	or hAtE	#1 (Attento or Hate )
#2	bEAtO	or hEAT	#2 (Beato or Heat )
#3	cAntOrEs	or hAlO	#3 (Cantores or Halo )
#5	ErOcAt	or hErO	#5 (Erocat or Hero )
#6	fOrtAssE	or hOArY	#6 (Fortasse or Hoary )
#7	gLossEmA	or HOE	#7 (Glossema or Hoe )

The vowels as they appear in word, give you location of hidden articles. If one counter is left on tray, you mentally recall word number one which is either the Latin word Attento or word Hate. In the former you will note it gives A--E--O leaving out consonants, which gives you the clue that #1 has the Apple, #2 has the Egg and #3 the Orange. In our abbreviated word you will note word Hate. This gives us -A-E which means #1 has Apple, #2 the Egg, and knowing location of the former two, the third item naturally is easily named.

If five counters are left, we mentally recall Erocat or Hero. Omitting consonants we derive E-O-A- which tells you that #1 has Egg, #2 has Orange and #3 has Apple. Same applies to abbreviated word E-O. #1 has Egg, #2 has Orange and naturally the remaining item, Apple is in possession of #3. This should now be clear to anyone who wishes to present the effect. Abbreviated words are easiest remembered. Think of Hate, Heat, Halo. Visualize A ring of fire around head that's unpleasant, Hero, hoary, hoe. Picture frost covered hoe, and some noted hero holding it, visualize Hero using Hoary (frosty) Hoe.

## THE MYSTERIOUS PAINTINGS

Effect: Performer shows a plain sheet of white cardboard, places same on his easel or in a position so he is able to 'paint' a picture on it. He now takes several small cups of metal or china, each (if desired) marked 'Red', 'Green', 'White', 'Blue', etc. and with several brushes, he dips the brushes into the various cups of different color and in a very short period has completed a most beautiful picture of many colors.

Prepare by having several cheap brushes, likewise some small cups for your colors, an Easel or some arrangement to set the painting on, and a larger cup marked 'Varnish'. In addition to this, you should prepare beforehand what is to be your Mysterious Painting. To do this you mix up a quantity of Whiting, adding a little binder such as glue (very little) and having secured a good colored chrome or lithograph, you mount this on a heavy piece of cardboard and let it dry thoroughly. If you contemplate making this act a regular feature it is advisable to do this with several different ones.

You should next coat these lithographs or chromos with a clear varnish that will give them a good waterproof surface. In absence of varnish Shellac will answer, dries quickly, but will not give lasting service like a good clear varnish such as used on linoleum will. With these subjects well dried after varnishing, you proceed to coat them over with your Whiting with the small amount of glue added and of course all thinned down with water. Make it thin enough to spread on smooth, yet thick enough so when dry all evidence of the colored picture is lost.

In this condition you may now show these sheets of cardboard as ordinary blanks, and setting one into position, you rapidly dip your brushes into the various cups of colors (?) and in a marvelous short period you step aside and show a complete picture of many hues. It is advisable to work exactly as an artist would; that is, work from the side and momentarily step back as tho to view your work from a better position, and then step up to picture and continue until completed, and finish by taking the large brush, dipping it in the "Varnish" and passing it over the picture, but not until you have allowed full view of completed picture.

Using the big brush will clear away any of the Whiting that you may not have gotten rid of with smaller brushes. In making the "Painting" use care to not get your brushes too wet with the water in the 'color cups' for if you do the water will run down and make your painting a sorry looking affair, and incidentally the streaks will offer a clue as to how you are able to do such a wonderful effect so quickly and with such marvelous skill.

Having completed your picture, you will find that its effect as seen by the audience will really make a very perplexing hit with them and give them something to figure out. We suggest you use bold subjects with plenty of contrast and not too much small detail, for if you resort to pictures of a design composed of too much minute detail, your finished product will not be grasped very readily and its effectiveness lost.

It will be readily seen that this effect may be elaborated on in many ways, even to having several subjects on hand, and stating you will paint any

one of these the audience suggests. You may force your choice by having a changing bag or basket, or in any other way you see fit, and having this particular cardboard marked, it naturally follows that at the finish, it will be the selected one. Where you are doing this same stunt and are liable to have many in the audience who may see your act twice, it will be quite evident, our suggestion to have several subjects prepared will work out very nicely.

#### NEW BOOK TEST

Effect: The Medium is introduced and seated upon the stage with her back to the audience. Her assistant brings forward a number of books and has all of them carefully examined to prove they are not prepared. Now anyone who chooses may select any one of these examined books to be used in the experiment to follow. Having selected one of the books, this person is requested to open the book at any page he sees fit.

Spectator is now instructed to run his finger down this page, stop at any paragraph, read it over mentally (to himself silently) close book and hand same to assistant, who proceeds to stage with book, hands same to Medium who at once names the correct page number, opens book and proceeds to read the identical paragraph that was read mentally by spectator. Very startling effect and no code or signals used as in older methods.

Method: In right hand trouser pocket of assistant who brings books into the audience, is concealed a small calling card, and a short stubby pencil. Card should be about 1" by 2" in size. While spectator is opening book, looking for page they are to select, assistant stands idly by, but close enough so he can readily note the number of the page, and as tho unconcerned, has one or both hands in trouser pocket, and with right hand gets stubby pencil and writes on card while both are hidden in pocket, the number of the page; instructing spectator to run finger down margin to the paragraph that is to be selected and read mentally, he notes where finger of spectator stops and counting from top makes notation on card which paragraph is being read.

Using the short pencil and card in pocket it will be found a very easy matter with a little practice to write the numbers required very quickly and plainly showing page and paragraph number. In counting down for paragraphs, be sure and count any unfinished paragraph at the top as 1 and so on down to the paragraph selected by spectator. As soon as spectator has finished reading paragraph, book is closed, and handed to assistant, who receives same in his left hand, right hand in meantime having palmed the card with page and paragraph numbers on it, and brings same forth concealed, and left immediately passes book to right hand, which will conceal card, which is now under book and is so given to medium on stage.

The moment Medium on stage receives book and the card, the latter is secretly removed from under book, page and paragraph number noted, and immediately the page number is given out and following this the book is opened and medium quickly counts down to the paragraph selected as noted on small card received with book and reads this paragraph aloud, and has all verified by the spectator who has participated in same. The fact medium has back to audience makes all this very easy and possible, yet very mystifying.

In order to create the proper atmosphere for such a wonderful effect as this, the assistant should prepare a lecture suitable for the presentation of effect, stressing the fact that at no time does he speak to the medium, nor are there any signals, secret signs, etc. used at any time which in itself surely must proclaim the experiment purely a Mental Telepathy Test between the Medium and the spectator who has of his own free will made the selection of the book, the page number and the paragraph without any influence whatsoever from anyone.

#### NEW SEALED ENVELOPE FORCE (Thayer Product)

Effect: We will suppose the performer is using the Spirit Paintings in which a certain subject is to be forced on audience in an unsuspecting manner, or perhaps a Spirit Name or Sum of Numbers is to be discovered on a Slate later during the performance. In either of these instances, or any variation, and there are possibilities of many, the procedure is the same.

Preparation: Take a number of opaque envelopes all of the same size, and one half of these you carefully trim off the folded edge all around so the envelope is separated in two parts. One will have the plain front with the Gummed Flap attached, and the other the rear of envelope that is folded and glued. The latter you discard as they are not to be used.

Take the front part and gummed flap, and insert in one of the unprepared envelopes, doing this with the balance. It is best to make up a quantity of these at one time, but if your force is a single one, that is but one name, sum of figures, or something of a like nature, a dozen will be all that is really necessary, but if you wish to make a double force and have two of a certain group of names, sums of figures, etc. then use about twenty of these faked envelopes.

Now we will assume in a single force you are prepared to materialize,

the portrait of McKinley. Write this name a dozen times on a small sheet of paper and insert one in each of the dozen envelopes, placing this in the compartment formed by the front of unprepared envelope and the insert. You will now find it very easy to neatly seal the two gummed flaps together, leaving the exposed flap in condition to be sealed later, all appearing to be an ordinary envelope.

A duplicate lot of these sheets of paper, some being blank, are also required and supplied in this manner. Performer steps into audience and passes out the slips of paper and requests that the various ones write on the sheet of paper, the name of a noted person, president, etc. Seal same in one of the envelopes you supply them with. You should also provide pencils for those who may not happen to have them.

The various spectators having written their selection on slip of paper and sealed same in envelope, these may, if desired to be collected by a disinterested person, who in turn, may spread them out and allow still another person to select one of the envelopes. This selected envelope is given to the performer, as well as the balance of the envelopes. Stating that a selection having been made, the remaining eleven being of no further use, they will be discarded; so performer deliberately tears them in two and tosses them aside retaining the selected one, and tearing or cutting off one end, the fingers are inserted and from the secret compartment the 'forced' slip with your own selection written thereon, is withdrawn and envelope torn and put aside.

The selection (your forced one) is now shown and read aloud, and performer apparently having in his possession the free selection of some one in the audience, proceeds with the balance of effect planned on, and produces the Spirit Picture of Notable as designated by the written selection, or such other effect he has planned on and made a force in keeping with results so planned out previously.

Now where a double force is to be used, that is where performer is to produce say two Spirit Pictures, one which may be a Noted Person, and the other perhaps a Famous Painting, etc. procedure varies a little. In this instance it is advisable to use about twenty envelopes, but in two groups. In ten you place your written force selection of one kind, and in the other ten you put your duplicates of a second force. For instance, in Spirit Paintings we might use "Napoleon" and "Landing of Columbus", etc.

Keeping these groups separate with finger, pass out one group on one side of aisle, and other group on other side. Have audience write selections as before and seal up. Let selection be made, keeping two groups separate unknown to audience, discard balance as before, stating time limit will not permit the use of but two at this time, and finish as in single force by producing the selected pictures ala Spirit Paintings, or if numbers, etc. resort to Spirit Slates in the orthodox manner, having shown same clean at beginning.

## NEW SPIRIT READING

**Effect:** A message written by one of the audience (more than one may also participate if desired) and after message is written, same is placed in envelope by spectator, sealed and held in their possession. A few moments later the performer tells what message was written, and furnishes an answer that is suitable for same.

**Preparation:** Take a small bunch of ordinary envelopes. Cut a plain piece of paper to a suitable size, so it will go in one of the envelopes, and if you anticipate more than one spectator entering into experiment, then prepare enough so you will have sufficient for all. Next cut some very thin black carbon paper the same size as the sheet of paper, and insert this into the envelope so its shiny or carbon surface rests against the sheet of paper and then turn the bundle over so the carbon side of paper is downward. Be sure all are placed this way, carbon side down, and with a few unprepared envelopes on bottom you are ready.

**Presentation:** It is best to perform the effect where there is no convenient place to do any writing, as we shall shortly explain. Take the bunch of envelopes down (or among) audience, and ask one or more to write some message, asking them to use their own paper, (and if some should have none, furnish them with same) allowing them plenty of opportunity however to furnish their own if they see fit.

Appearing to notice there is no place to do writing, you offer your pile of envelopes for them to use as a sort of firm place to place paper while writing their message. Now ask that the message be folded up to convenient size and placed in an envelope.

If you have done your part correctly, you should have a good carbon copy of the spectator's message transcribed on the sheet of paper in the top envelope and of course you want to preserve this; so while message is being folded, to apparently aid in making it convenient, you take pack of envelopes from spectator, and, unseen, slip the top envelope to bottom, and substitute one of the ordinary ones; this latter one you offer to have message placed in and sealed. If more than one message is to be read, manipulate pile of envelopes so another ordinary one will be convenient for the next switch.

Having secretly secured carbon copies of the written messages, your next move is to contrive to read them unseen, which you do by proceeding after this manner. Walking back to your table, remove the carbon copy duplicates from the envelopes, and have them facing uppermost. Lay them on table starting to place them down on a box, or back of some object, but quickly correcting yourself, you place them in view; but during this previous move, allow messages to drop back of box or object, where you may read them quickly and commit to memory the substance of each, and name of writer.

If working too close to permit this, secretly slip the envelopes with messages into your pocket or under vest, and placing what appears to be the entire pack of envelopes on table, you excuse yourself, stating you neglected to get the piece of magic wire necessary to be used in the effect to be presented.

~~Step back of screen, or in other room, quickly draw out messages and read,~~ and appear with a long piece of wire in hand. You now ask writer to place one end in his hand, you placing the other end against your forehead. Asking the writer to concentrate on the message he wrote, you stall a little as tho you were having trouble getting the message, then proceed to state the question that was written, and answer it. Finish by asking person to take envelope from pocket and see for certain that they still have it in their possession.

You will find this a very fine effect in so-called mental telepathy, well worth your time to practice, and you will work out a number of methods in which to secure the written message in duplicate as well as improving the methods mentioned here for making note of what was written from those you have in your possession.

#### NITRAM ARO MIND READING ACT

(Lieut. Ora A. Martin)

We take much pleasure in offering to the progressive magician and those who specialize in Mind Reading Acts, a very wonderful and what we believe to be, a never thought of idea in Mind Reading that once its truly marvelous value is comprehended, and its positively unfathomable and ingenious method is given proper thought and study, will place in the hands of the performer, something that will revolutionize the present day methods of public as well as private Mental Telepathists in the presentation of this very interesting and entertaining as well as mystifying branch of the Magic Art.

First, let us say, we have evolved the idea; now you must do your part and give it the amount of serious thought and faithful study, the method warrants and if you do this, you will have something worth while, and a baffler for not only ordinary members of the audience but likewise will prove an enigma to those who are more or less familiar with magic and its many uses in mental acts, mind reading effects, etc.

The main idea in this novel method is the use of the Morse Telegraphic Code, but not as applied in the ordinary way with electrical devices, but letting the various letters, numbers, etc. of the Morse Code become represented by colored beads so arranged on strings that thru their arrangement, they immediately become a perfectly legible series of letters, words and sentences as the case may be, thru this special arrangement.

Before going more seriously into the Morse Code, let it be understood that the colored beads need to be of only three colors, say Red, Black, and White. These beads may originally be all White, and colored with a quick drying Red or Black paint made by mixing the Dry Red and Dry Black Color, with a liquid composed of part water and part alcohol, the latter to make it quick drying, with a small portion of gum arabic mixed to keep the color from rubbing off the beads which are to be painted with these colors.

It might be mentioned that these colors may be varied to suit performer

as well as the mixture, for some may prefer a mixture involving gasoline, ether, banana oil, etc. to permit almost instant drying of colors after applied, which as we have mentioned are to be used on white or transparent beads as we shall now describe.

Before the beads are to be painted the performer or assistant should string a number of strings of the white or transparent beads (use a reasonably small bead so they won't be too heavy, nor require a lot of painting) and have same ready for the applying of Red or Black Colors as case may be. The idea of the three color scheme with the beads, now will have to be more clearly outlined as it is to be used in conjunction with the Morse Code Alphabet.

The general idea is to let the Black Beads represent the Dashes in the Code, the Red beads to represent the Dots, and the White ones to divide the Bead Message, by using one White bead between each letter, and Two White Beads between each sentence, and occasionally say three beads for some special purpose as performer deems advisable.

Now let's get straight to it and make up a message with our beads and quick drying paint and see how it works out. Assuming you have strung a number of white or transparent beads on a strong thread, leaving the needle on same, and fasten the thread to needle so it won't slip out, you are ready for the message to be transcribed by the aid of the paint, beads and, as mentioned, thorough familiarity with the Morse Code Alphabet, knowing as you should what various dots and dashes and their combinations represent as letter A,B,C, etc. as well as the numerals and wherever possible, abbreviations of well known words, and even sentences that are sure to come into use at practically every performance. The Morse Code will be found elsewhere in this manuscript.

Let us assume that "May Brown wants to know if she will have success in her new position as Musical Director in Orchestra". You better not try abbreviating proper names too much, except like Jas. for James and others of similar nature, but use care so you will always get the name correct. So we will take a string of beads, lay them down where they will lay out fairly straight and with the two colors mixed up and in flat dishes, you take two brushes, one dipped in Red, other in Black and, to avoid picking up first one then other, use both hands, (this should not be difficult) and start at end of beads; first leave white bead, then for 'M' paint \_\_\_\_ (two dashes) giving two beads a dab of black paint.

Now skip a white bead, for space as you will remember and for 'A'. \_\_\_\_ (dot and dash) paint first bead Red and next Black, leave white bead for spacer; for 'Y' \_\_\_\_ (Dash, dot, dash, dash) painting bead Black. Next Red, next Black and next Black. Now you have the word 'MAY' represented by BLACK\_\_BLACK; White; RED.BLACK\_\_ ; White; BLACK\_\_RED.BLACK\_\_BLACK\_\_ ; White; White; Now we can go right on with rest of name, spelling the word Brown in same manner as we have spelled MAY. Let's do this. We believe it is quite a wise idea to use a double bead at end of some words that might run into the next, and possibly use say three beads to terminate sentence, performer using his best judgment.

In this case we have signified two White Beads to separate May from Brown which will be optional with performer as he gets into the method more deeply and knows for a certainty if his assistant is cooperating with him in a manner that will make the messages perfectly understandable to each one after they have been completed by the bead method thru use of the characters as



represented in coordination between the Beads and the Dot and Dashes of the Morse Code. Now to continue sentence.

We left off with two White Beads, so continue for 'B' \_\_\_\_ . . . (Dash, dot, dot, dot) or BLACK\_\_ RED. RED. RED.; White; 'R' \_\_\_\_ . (Dot, dash, dot) or RED. BLACK\_\_ RED.; White; 'O' \_\_\_\_ (Dash, dash, dash) or BLACK\_\_ BLACK\_\_ BLACK\_\_ ; White; 'W' . \_\_\_\_ (Dot dash, dash) or RED. BLACK\_\_ BLACK\_\_ ; White; 'N' \_\_\_\_ . or BLACK\_\_ RED.; White, White, White, and we have MAY BROWN. This you will begin to see, is going to be a very simple and fascinating way to transcribe your questions to be answered later right in audience, for having completed the entire sentence, abbreviating some words, leaving out others not essential, you have simply a string of pretty beads, and with the needle left on its one end, other end having a bead tied so they won't slip off, you could parade with this string anywhere; no one would ever dream it meant May Brown's question staring you in the face, ready for you to read.

It will be evident that the string of painted beads will all be quite dry almost as soon as they are finished, so all that remains is to plan so they may be worn in some suitable place where you may glance at them when you are before your audience. As you will have a number of strings of this same nature, they will all make a wonderful decorative feature if used with an appropriate costume, so we most insistently urge the costume of a Hindu or Indian which instantly is associated with beads and all such items or decorations and the wearing of beads will be well in keeping with nature of the costume.

To permit the performer to get these silent decorative messages, it should be arranged so there will be a series of thimbles with a cork inside sewed or otherwise attached to some sort of a collar, cape or mantle so the assistant may bring this on, and in placing same on performer, do it in such a way as to convey idea this extra piece of the costume, owing to its weird and beautiful array of beads, is to carry some unseen power in aiding the mentalist in his work. As you know, it does this with a vengeance, but from audience's point of view, it should appear as simply a sort of impressive part of act, in nature, or perhaps an Oriental Custom or whim carried out to create the proper atmosphere.

These beads formed as mentioned are very easily arranged into various sorts of ornamental garb, by pushing a cork firmly inside of the sets of thimbles, you have a firm yet penetrative foundation to insert the needles into and in this way you have the beads strung in a jiffy and later you can remove same easily and be ready for next performance, for not only are string of beads easily detached by pulling the needles from the cork filled thimbles, but thimbles are in position for fastening next set of bead messages; and incidentally, the corks may be removed easily when they become too porous to hold firmly.

The beads when removed being, as you remember, all white or transparent but painted here and there with water colors, you simply take a clean damp cloth and wipe off the paint, using the cloth sufficiently so beads are all clean, and you are all set for repainting new messages without having to bother with restringing, etc. which would be necessary if one should attempt to use permanently colored beads in place of the white ones painted.

We might mention here that while the assistant has been opening the questions from those in audience and painting and arranging the beads in the manner just mentioned, the performer should as is usually the case, give a

~~lecture on mental telepathy, mind reading, etc. and make this as interesting as possible, and so arrange it, that he can continue, or quit as case may be,~~ to allow assistant ample time to get bead messages ready and arrange same and bring on, the latter being done by some silent signal, which will allow the performer to dispense or close his discourse, then beckon the assistant to come on, who does so, and to place the bead mantle, necklace, head gear or whatever arrangement is decided on, on him and assistant to retire.

Performer may now read the questions to be answered as he sees fit, and may or may not use a clear glass crystal in conjunction with it, this being optional with performer, and should be decided after taking into consideration the nature of work being presented, the audience, place of presentation and considering just what the performer said in his lecture regarding the marvels of mental work and how he was about to accomplish. If he mentions the Mystic Wonders of the Crystal by all means use a crystal; otherwise it may be omitted as performer sees fit.

In presenting this novel angle in mindreading, we have assumed and we hope have done so correctly, that the performer is perfectly familiar with all the regular phases in the so-called mind reading acts such as how to make a proper and interesting speech or lecture, how to arrange for switch of dummy questions for those written by audience, and such other elementary matters necessary to enable act to be presented properly; for the purpose and intent of this treatise is simply to put forth in as plain and understandable manner as is possible, how to use strings of colored beads in conjunction with the Morse Code as a new method to give performer his cues in answering the questions asked by audience.

There is but little more to add, for once the main idea is grasped, which would not represent anything very Herculean, and the Code well mastered by performer and assistant, (the latter tho may resort to a printed or written chart handy to aid in case there should arise any condition that might hinder assistants thoroughly learning code, either thru not having had ample time, or other reasons so the chart at hand would always be easily arranged, but performer should be letter perfect in his part before making any attempt to present his act with this method).

Miscellaneous Hints and suggestions: In mixing paints for beads, gum arabic is only soluble in water; so it cannot be used as an adhesive for paint except in water mixture. For the part alcoholic mixture use a tiny bit of shellac and for ether use a bit of plain liquid collodion. As water makes all of these curdle more or less, with exception of the gum arabic, use water very sparingly; just enough to get water colors (dry colors) a bit moist; or if you wish, get the regular moist black and red colors of Art Supply House as these come in various ways and are quite adaptable, very rich in color, soluble in water, and have sufficient adhesive ground in to keep color from brushing off beads when handling them.

Beads quite suitable for stringing may be bought for a small price at most notion stores, fancy goods department in large stores and in fact many of the so-called 5 and 10 cent stores carry an extensive line that will be found exactly just what you want for this work. Likewise you will find thimbles, thread, needles, etc. all right in same department, and many times will be able to locate the moist colors in the art supply department of the larger stores.

We believe now that you have a quite-comprehensive and-clear idea of

what we have undertaken to convey to you in the arrangement and putting into practical use, this very different and unique method of reading the various questions of those in the audience, and while right in their midst; so we will now pass on to the most vital and important element of the entire method -- The Morse Code.

### M O R S E C O D E

A	.-	N	- .	1	. - - - -
B	- . . .	O	- - -	2	. . - - -
C	- . - .	P	. - - .	3	. . . . - -
D	- . .	Q	- - . -	4	. . . . -
E	.	R	. - .	5	. . . . .
F	. . - .	S	. . .	6	- . . . .
G	- - .	T	-	7	- - . . .
H	. . . .	U	. . -	8	- - - . .
I	. .	V	. . -	9	- - - - .
J	. - - -	W	. - -	0	- - - - -
K	- . -	X	- . . -		
L	. - . .	Y	- . - -		
M	- -	Z	- - . .		

In conclusion let it be urged upon the performer to make a special effort in committing the Morse Code to memory, to do so in a whole hearted manner; it, while not especially easy, is not a hard task. Almost every boy of the present day, who has a wireless or radio outfit, knows the Morse Code front and backwards, and it seems to have been no great chore for these countless youthful enthusiasts to master it; so surely it cannot be an unsurmountable task for you, of the more mature mind, should find it, by far, much easier than the immature youth who as a rule, finds concentration a hard task in most instances.

This method of mind reading was successfully presented by the Originator Lieut. Ora A. Martin, U.S. Navy (Retired) under many varying conditions from on board the various Battle Ships, and other floating crafts, as well as in many port and inland towns all over the globe. With the assistance of some members of the crew, he used colored beads, these being strung by these assistants, who being quite familiar with the Morse Code, were able to do this very rapidly, stringing the colored beads on in proper sequence, to be read later by the originator in his role of Mental Telepathist before audiences of many varieties.

Through the courtesy of Lieut. Martin, I have been given the sole right to offer this remarkable code method to the magic fraternity, and trust that in so doing, both Lieut. Martin as well as the publisher have in a way really given to the art a new idea that fairly bristles with possibilities to those who want something that will completely camouflage the method of actually being able to read duplicates of the questions propounded, and all this right under their very eyes.

## ORIENTAL PROPHECY

**Effect:** Performer passes out a small blank card and envelope that card fits into. Both are examined and found unprepared. Performer now offers to give a true demonstration in Hindoo Prophecy, and suiting his words takes the blank card from spectator, writes something on same, folds it in half, allows spectator to place in envelope and seal same. Spectator is requested to hold same up in full view all during the experiment to follow.

A school slate and chalk is now handed to some spectator. The spectator is now requested to write the following on this unprepared slate. The year he was born. The year some very important event happened during his life such as wedding, divorce (for comedy effect if desired) death, etc. His age, counting the birthday of the current year, (that is if birthday has passed, or is yet to come, to count it just the same) and finally, how many years since the important event previously mentioned occurred.

All this is written on slate by spectator and not seen by performer. Next the spectator is asked to draw a line under his figures and total the amount. As soon as this is done, the spectator holding sealed envelope is asked to open same, take out card and read the Prophecy written on same. Imagine the surprise to all when spectator reads "The total to the four important events you have written down is -----" which will be found a CORRECT TOTAL.

**Method:** A very ingenious effect in Mathematical Magic is responsible for the baffling effect, making it possible for performer to know for a certainty beforehand just what the total will be. Here is the key to it all. We will suppose all this happens in the year 1927.

Spectator was born-----	1900	NOTE: If	1926	total will be	3852
Important event, Marriage, etc	1923		1927	" "	3854
Years since born (his age)---	27		1928	" "	3856
Years since important event--	4		1929	" "	3858
(include present year)			1930	" "	3860
	<u>3854</u>				

You will probably note the total is just double what the current year is. For instance, 1926 we find by multiplying by two we get 3852, etc. This will be found to work out absolutely correct in every detail. Naturally you must not work this twice before same audience unless you resort to something further to camouflage the total. Along this line you may have to add into the total some important date such as Discovery of America, date of Civil War, or something similar to change the total. You of course make your total to conform with this when you write prophecy on card at beginning.

**Patter:** Ladies and gentlemen it is my pleasure to give you a true experiment in the Wonders of Oriental Psychology. In this presentation I do not claim the aid of those who have passed on, or any communications with spirits whatsoever, but will leave it for you to decide as to just what forces are brought into use, making this marvelous prophecy possible.

First will someone please examine this blank card and envelope. Please mark them both for future identification. Thanks. You have found both unprepared, have you not? Thanks. I now place my mind in a passive state and write on the small card the first thought that enters my mind----a mental prophecy. Next I fold the card. Will this person now place the card in envelope and seal same securely? Thank you. Now please hold same so same may be seen all during what is to follow.

Next I ask this person to take this slate, pass it to someone in the audience, so that there is no chance of it being held by anyone that is in the know. Thanks. Will you please write on the slate the date of your birth (the year), the year of some important event that happened in your life, your age counting the current year, and the number of years since that important event happened. Now draw a line and total the four numbers you have written down. Now will the party holding the envelope please open it and read aloud the total that had been previously written and sealed in the envelope.

Both totals are identical, thus proving that the Oriental Prophecy has come true. Thank you.

## PERFECTION MIRACLE SLATE

(ACCESSORY TO SINGLE PERSON MIND READING ACT)

Effect: Briefly is as follows: Performer asks four persons in audience to assist him. Get these all in one aisle and near front. Ask each to mentally select a sum of four digits and remember same. Performer takes a large slate and appears to mentally add what these four sums are, and states that he has done this and will place total on the large slate. He turns the large slate with back to audience, puts on seat of chair, and picks up small slate and steps down into audience and going to the four who have mentally selected a sum of four numbers, asks first one to please put his initials on the back of slate, turning it over so he can do so. This is for later identification.

After having done this he goes to each of the four, asks them to write down their mental sum on the slate, each one placing his figures between the lines on slate, and keeping them under each other so they may add up conveniently. Going to a fifth person, well away from the other four, this person is asked to add up the four sums. The total is read aloud. Performer now passes among the four and asks each to identify his figures as written, from which the total was secured. Also shows identification mark on back, proving there has been no exchange in slate. Performer now returns to stage, turns over large slate and reveals that the sum he arrived at in his "Mental Calculation" previously, coincides with the total on the small slate. A great effect, you will agree.

Properties: A large slate or piece of blackboard of suitable size so that your Mental Calculation may be written bold enough to be seen by everyone, no matter how large the audience. A small slate about 5" x 7" and a flap that covers only a part of the slate surface, as we shall explain. The slate is divided into four parts crosswise. Across these divided markings, a white line about  $\frac{3}{16}$ " thick is placed. A splendid way is to cut gummed paper and paste these on. It does away with the tedious job of painting, altho many may prefer the latter.

The flap is also marked with the same white lines, planning these lines so when flap is up flush against the top of slate frame, these lines will be directly over the lines on slate underneath. Finish by putting a white line on lower edge of flap, and have it just long enough, so that the lower end covers the white line on the slate proper, and this white line on flap, and edge of flap at bottom hides all trace of the lower line on slate. Both sides of flap are treated in this same manner.

On one side of flap and between the white lines you write four sums, making them appear different by changing your handwriting enough so they all look as tho different persons had written them. Add these up, retain total, either mentally, write it on your thumb nail, or on side of stick of chalk you will use to make your mental calculation later. The idea is you should be able

to immediately call to mind the total you wish to write on the big slate at commencement of the effect.

When four spectators are selected, have them remain standing and insist on this, for it adds much to the final effect of the test. Having written the total on large slate, doing this with some hesitation as tho you were having difficulty getting the four mental impressions, place large slate on chair seat and with the previously written numbers that give you the total you have already written (on large slate), you keep these numbers on flap turned down against the slate, as you pick up Miracle Slate and step down and to first party that is to write his sum.

To assist him and the others (apparently) you hold the slate by corner. This insures the flap being held down firm and in place and a discovery that a flap is used, is avoided, which of course would be fatal to effect. With the four numbers written down, performer steps farther back into theater or hall and asks a fifth person to add the four sums. The fact this person should and is farther away, is for two purposes. First to prevent his comparing notes and to give performer a chance to execute the following move.

As performer walks briskly down the aisle, under cover of body, flap is turned over and the performer's set of figures is brought uppermost. These you will remember add up to a sum that is duplicated already on big slate now resting on chair seat on stage. This conceals the set as written by spectators. Still holding slate, the performer allows fifth person to add the sums up, write it down, and this sum total of course is written on slate itself directly below where the flap ends.

As soon as this is done, performer starts back to the original writers and in making a quick about face in aisle, again under cover of body, turns the flap back to original position with writers' figures uppermost. Going to each one, he points with chalk to set of figures and asks if these are the ones they wrote. When he receives reply in the affirmative, he says "Right" and draws line thru the figures. This is repeated until all four have verified their writing. The one who initialled slate also verifies this when the slate is turned over. Pointing to one set of figures as mentioned, prevents spectator from glancing too long at any particular one except his own, and gives him no chance to calculate if total sum is at a variance with what the four sums should be.

Performer now steps up on stage, takes large slate, turns it over and shows that his previous Mental Calculation is identical with sum as added by the fifth person and incidentally appears that performer has really concluded a very convincing proof that he is capable of actually performing a Scientific Mind Reading Test. The results are really astounding to the average audience and we earnestly urge the performer to give the experiment a lot of serious thought and practice to make it perfect, for if this is done you have something that will always prove a knockout.

To those who have more than average skill, a pocket of suitable size with strip of featherbone or whalebone inserted at edge to keep it open, this being sewed under the left arm, the arm conceals the opening and with flap in pocket, you allow the spectators to write on slate itself, and as you walk to fifth person, slate under arm for moment, you pull out the flap as your right fingers take slate from under left arm. See that flap is adjusted properly, have fifth add up and state total aloud, replace slate under arm, slipping

flap pocket and now you have original slate and it may be shown quite freely. Some performers even rotate flap in trip to fifth person, and reverse it when walking back to other group. This is difficult and should only be tried under very favorable circumstances.

A newer model of the Miracle Slate has a hinged flap that swings back and forth, first covering the upper half of slate, and later swings (under cover of body), and covers lower half of slate with exception of the last space which as in the other model is left uncovered. This slate and flap has the white lines on slate and flap and performer's numbers are under the flap when swung up against top and spectators write on flap for first two numbers, and slate proper for the other two. While lines prevent the edge of flap showing, as in the loose flap method. Swinging down flap brings into view the performer's numbers to be added by fifth person, and swings back again when having the four spectators verify their figures. Trick is brought to a close and in fact entire effect is exactly the same with exception that the mechanical slate is operated differently as mentioned.

No drawing of slate is really necessary. Visualize a small slate with a surface of (say for an example as illustration) 6" high and proportionate width. Divide the 6" into five imaginary spaces of equal distance apart. In this instance it would be about 1-5/16" Make mark on frame of the dividing lines that go to make up these spaces. You will have four. A white line goes across so with four lines you have five spaces divided equally. Now make your flap long enough so it goes just below the lower white line. This flap as previously mentioned, is also lined in similar manner, except you use a white line on extreme lower edge to camouflage where its edge comes on the slate proper.

That is all there is to it. A small slate with four white lines equally placed to give five open spaces to write in, and a flap with ruling on both sides to use as directed, lower edge of flap on both sides having white line at bottom and plain black edge at top. When in place, to all appearances it is a part of small slate proper and will arouse no suspicion. Do not forget to hold slate yourself when writing is taking place.

#### PULSE TEST EXTRAORDINARY

Effect: Medium states he has absolute control over his pulse and may cause it to stop and start while his wrist is securely held by a disinterested spectator, to prove he is actually complying with his assertion. Having made this bold statement he asks a spectator to volunteer to act as a judge and placing the spectator's hands on his wrist so he may feel the pulsation, he in a most remarkable manner actually does make his pulse stop or start functioning as he sees fit. A problem that will bewilder physicians as well as the ordinary audience.

Method: Procure at a Novelty Store (most of the so-called Five and Ten Cent Stores will answer nicely) a small solid rubber ball that is correct in size so it will fit snugly up under the arm in the arm pit. If correct in size it will stay there and not cause any inconvenience, nor be uncomfortable. This is of course done previously to showing experiment. It should be placed under the left arm for best results.



As an additional suggestion we might state that a golf ball will answer very nicely in many instances and if you contemplate using this where it will mean the presentation is to be delayed for various reasons, and to avoid the necessity of care to retain it, a hole through the ball with a loop of string to hang on shoulder will be found very handy. If golf ball is used, don't forget the interior of golf balls as a rule have a liquid inside the core of an acid nature; so if putting hole in a ball of this nature, use care to avoid any possible accident from this concealed liquid.

Probably the best way to put a hole thru a solid rubber ball would be to heat a large needle, hat pin or wire and force it thru the ball at stages by pressing the hot point against the solid surface until the hole is burnt thru to accommodate the string loop to be used.

Assuming you have the ball secreted under the arm in manner already suggested, you are ready for demonstration. When spectator feels wrist and notes pulsation, ask him to state if he feels same. His reply being in the affirmative, you secretly bring pressure to bear against the concealed ball by a muscular movement so ball presses against the under arm at arm pit. This will stop the flow of blood and consequently the pulse will cease to function. Ask him if he feels the pulse and is it still active. He naturally will have to reply it has stopped. After a few demonstrations with him and others, if interested, you may continue farther in the following manner.

As pulse stops, appear to go into a trance, and under the atmosphere created by fact the pulse has ceased action, be prepared to answer some question that has been asked or written at an earlier stage that you have for some unknown reason left without giving the sitter or spectator an answer or reading as you were supposed to do. This suggestion used in connection with many so-called seances will add greatly to the profoundness of the whole affair.

#### SATANIC BOOK TEST

Effect: An unprepared book is shown by performer. A spectator is requested to insert a playing card at random anywhere in the book. When this has been done, the playing card is used as a lever, and just previous to opening the place in book where card is, the performer states what page numbers are on right and left side where card is, tells what top sentence is on either or both pages, and in other ways reveals that he has correctly divined in every way possible, just what position the card has been placed in the book, and the contents at this particular place.

Secret: Have some book that you have had a moment to look over. Where ever you open the book, quickly commit to memory, the page numbers, top sentence on page or pages, and anything else that you think might help add to the mystery, for the more data you are able to offer, the better the effect.

This is of course all done secretly as well as the inserting of a playing card between these two pages, allowing the card to go to bottom of the pages and project about half an inch from lower edge of book. Holding the book in

left hand, back or binding edge resting on left palm, open edge of book uppermost, that is mouth of book, the book itself really being held closed for time being. This position of book brings the projecting card toward body and is out of view of audience.

A duplicate card, both suit and value of card already in book, is given to a spectator, and a request made that this card be inserted in the book about half way. When this has been done, performer now states he can correctly divine the position of the card just inserted, and to prove this, he recites the page numbers on each side of the playing card, tells top sentence on each page, and in other ways he conveys the information that he knows exactly where the card has been inserted.

At the conclusion, or just about as he is to conclude, he grasps the card inserted by spectator, slides it down the book and in close proximity to where the one is that he has placed there previously, and with one move, the spectator's playing card is pushed into book so it is flush with edges of the pages of book, and the other card previously placed in book is slipped upward and used as a marker or lever to open the book.

To spectators, if the moves have been carried out properly, the performer has simply slid the card down to facilitate opening the book using card as a lever in opening book at place where the card was inserted, and when book has been opened, the pages are noted to have been correctly divined; also as to what the top sentences were, number of page on right and left, and such other data as performer was able to commit to memory in the short time required when he secretly inserted his own playing card before presentation of the effect.

With some practice and providing the spectator's card has been inserted correctly, the performer may bring spectator's card down directly over the one he inserted, and with one move, slide the two cards upward, open book and pull out the two cards as one, this added effect allowing the book to be thoroughly examined after the experiment.

Many performers need only an idea to work up some really wonderful effects and in this instance it is quite possible for the progressive performer to elaborate on this ingenious idea, and using its basic feature, develop some truly marvelous effects in various ways.

#### SATANIC PROPHECY

Effect: Performer takes part of deck of cards, gives one card to Spectator No. 1, two cards to No. 2, and three cards to No.3. He makes mental note of who is No. 1, No. 2, and No.3, but does not mention this to audience. Next he calls attention to remaining cards among which he separates three cards. For instance, Ace, Five Spot and a Court Card. Leaving room or turning back he asks the three to each take one of these three cards and place in pocket. Next he asks holder of Ace to take a few cards from balance on table, same instructions to holder of Five Spot, and likewise the one holding Court Card. Immediately after returning to room, or turning around he points out the holder of

Five Spot and Court Card, altho he has not seen any of the transaction, nor uses an assistant in any way. Best card effect you ever ran up against.

Method: We send with this effect directions for a very excellent one known as the Mysterious Apple, Egg and Orange. You will note that in this puzzling experiment the entire success lies in the fact of remembering a few simple words that contain the vowels A, E and O; its working is simplicity itself and cannot fail.

Read over these directions carefully so you get the general idea of it; then you are ready to present Satanic Prophecy and show your friends a most unbelievable effect with cards that will prove a joy to your audience as well as yourself, for it really is a marvel of ingenuity and should always create a decided sensation.

Let a deck of cards represent your apparatus. Plan beforehand to mark the center of the deck so you can cut off 27 cards for the experiment and have an Ace, an Eight Spot and a Court Card among these to use, and where you can get them easily and appear to simply have taken them at random, or simply count off 27 cards and proceed in that way.

Lay the Ace, Eight and Court Card on table for time being and with the 24 cards in your hand, pass them out in same manner as described to do with counters in the Apple, Egg and Orange Trick. Now you lay balance on table, turn your back or leave room and ask that three persons each take one of the other three cards, that is the Ace, Eight and Court Card and place them in their pocket so you can't see them at any time. With each holding one of these cards, ask them to take the number of cards exactly the same as described in the Apple, Egg and Orange effect.

To do this, all you have to do is remember A stands for Ace and same number of cards are to be taken by that person as tho they were holding the Apple. Note Ace and Apple both begin with A. Next person with Eight you note begins with E same as Egg. Let same rule apply again and the party takes same number of cards for Eight as he would if it were Egg. Third party with court card takes same number of cards as would apply to Orange.

With Ace and Apple beginning with A and Eight and Egg beginning with E, it will be easy enough to remember that the court card is the third one and represented by the Orange in the trick and he takes four times as many cards as you originally gave him at the start. The entire trick is worked exactly as Apple, Egg and Orange is, except you make a card trick of it and use cards for counters. Try it and I am sure you will like the effect in this new dress.

#### SECOND SIGHT DICE TRICK

This most excellent and bewildering experiment with dice is one of the many clever effects we are putting out from time to time for the performer to entertain his audiences in an impromptu manner when called upon at a moment's notice to do a trick of some kind.

The properties necessary are a pair of ordinary dice. Performer states he will retire to an adjoining room, or turn his back, and at no time will he

see what is going on, nor will any of those present have any opportunity to communicate with him in any way, the entire experiment apparently resolving itself into a mind reading or second sight problem.

Performer now gives instructions to his audience as to what part they are to take in the experiment. A pair of dice are handed some one and a request made to follow closely all instructions given by performer when he retires from room.

Having placed himself so that he is completely out of view of all proceedings, performer requests that the pair of dice be thrown, and either one of the numbers on dice be chosen, audience having free choice in the matter. Whichever number, represented by spots on one of the dice is selected, that number is to be multiplied by 2, and to this audience is requested to add 5. Now the product of this is to be multiplied by 5, and finally the number of spots on remaining dice, those facing up on dice being those used in both instances, are added to this and the final sum or product is asked by performer.

Upon receiving this information the performer immediately tells those in audience the number of spots on the upper side of the two dice, and if he wishes, may also tell the spots on the bottom also, which is an improvement suggested to further add to the effect. This is how it is done.

After all the various multiplying, adding, etc. have been done and you are given the final product, you simply deduct from it the sum of 25, this of course being done mentally, and the remainder will represent the numbers as displayed by the two dice, that is the ones uppermost. To arrive at the solution of spots on dice that are undermost, you need only to know that in all dice correctly made, there are a total of 7 spots on any two opposite faces of the dice.

To further explain this we will make it more clear by stating that if a six spot is on one side, the opposite side will contain an ace or 1 spot, a 5 will have a 2 spot opposite, a 4 spot will have a 3, etc. so all you have to do is reckon that the number you learn is on the top must be, after subtracting it from seven, your key to divining the spots opposite it on bottom.

To further illustrate we give herewith an example of its working: Suppose the two dice thrown were a six (6) and a three (3). The selection is the 6 spot. Multiplied by 2 would give a product of 12. Adding 5 we have 17. Multiplied by 5 we have 85. We now add three (3) the spots on the other die and derive a total of 88.

Now if performer will subtract from this total, the number 25, he will have a remainder of 63, which as you will note, represents the number of the two dice as first shown when dice were thrown, namely a 6 and a 3. If audience selects three instead of six, the result is the same, which can be proven by following instructions as has been done with the number six.

To tell spots on bottom all we have to do is to remember that we have a six and a three uppermost. Now we knowing a total of seven spots are on the two opposite sides, makes it necessary that there must be a four spot opposite the visible three, and an ace or one spot opposite the six, which can be verified by trying the experiment, using any number that happens to be thrown. A very pleasing experiment, well worth presenting, and equally well worth dressing up with nice appropriate line of patter and discourse on mental thought, transference, etc.

## SINGLE PARTY SLATE WRITING

Effect: The medium hands to the sitter an ordinary school slate and it is seen to be perfectly blank and unprepared. A second slate is likewise examined by the sitter, and this also is found ordinary. The two slates are now tied together with the use of a rubber band. Placing them upon the table for a few minutes, the slates are opened, but no message is found much to the regret of the medium.

Again the slates are bound together, and placed upon the table. After a few minutes during which the medium discusses spiritualism, but during which time the slates do not leave the sitter's sight, the medium states that he believes there is a message. Opening the slates the sitter finds thereon a lengthy message from a spirit friend.

Method: Among the older methods, which have stood the test, this slate mystery with due reason has been handed down from time to time. The slates used are ordinary school slates and unprepared.

Previous to the seance, the medium writes upon one side of one slate, in ordinary chalk, the message he later wishes to spring on the sitter. The other slate is blank with nothing written on it. The two slates are now laid on the table, the message slate under the unprepared one, writing side downward.

Asking the sitter to be seated, the medium picks up both slates in his left hand, being careful that the writing on the message slate is away from the sitter. The sitter is seated slightly to the right hand side of the medium.

The medium now without comment, hands the first slate, unprepared one, to the sitter, who examines it and finds it free from any writing. Now the medium with the right hand takes this slate back.

Here is where a little misdirection plays an important part. The medium as soon as he receives the slate back looks around and his eyes light on a chair to his left and slightly behind him. "We will place the slate here", he says, at the same moment suiting action to his words, he slightly turns and lays the slate on the chair. No, he does not place the slate just examined on the chair, because in the act of slightly turning, he switches slates, so he places the written prepared message slate on the chair, writing face down. This may sound to the reader, difficult, but it is simplicity itself, for the talk of the medium draws attention from the hands and slates at the proper moment. Placing this slate on the chair the sitter, of course, is handed the same slate he just examined, but unknown to him.

Receive this slate back with the right hand and place this onto the ~~one~~ already on the chair. The message is now downside on the bottom side. A rubber band is slipped around the slates, care being taken not to expose the written slate side.

Placing the slates on the table, and after a few minutes by-play, the medium slips off the rubber band, lifts the top slate, but there is no message.

This is because the message is next to the table. Now when the slates are placed together for the second time, the prepared message slate is placed on top of the other slate.

This time when the slates are opened a message is found, for in the act of placing the rubber band around the two slates, the medium placed the slates edgewise on the table, and when the band was properly adjusted, he let the slates down, but this time the bottom slate is reversed, the writing being face upwards. A few trials will prove to the reader the simplicity and cleverness of the moves. This slate test has been known to fool magicians and if presented properly it is for close work, indetectability and such, hard to beat.

#### SINGLE PERSON MIND READING ACT.

The Effect: Performer passes blank slips to members of the audience asking them to write short questions --- names or initials, telephone number, Age---dates---words---anything in fact that can be written briefly and quickly. Later they are folded, and sealed in regulation envelopes, which they place on the floor, and keep under their feet. Performer then seats himself on the stage, picks up a large portfolio and pencil---opens the portfolio, and first writes, then answers questions --- gives telephone numbers, dates, etc. Special stress is laid on the fact that nothing is picked up or collected, and in the hands of a real showman, this act is hard to equal.

The Secret: This wonderful act is very simple, depending on clever misdirection, and the bold stealing of some of the original messages, so that in this matter at least, matters are not as the performer represents them to be, nor what the spectators think they see. A large number of small slips, about 2 inches square are passed out, but only 12 or 15 of these are answered. This does not matter as the performer can conclude the demonstration at any time on the plea of nervous strain, lack of time, etc. The success of the act depends upon your showmanship, and one simple steal. The slips as stated measure about 2 x 2 inches, in addition to which you have a stack of envelopes, letter size, two of which have no glue on the flaps. One of these contains a lot of questions saved from previous performances. You must also have a good line of patter about telepathy and psychic phenomena.

The steal will prove easy after you have done it a few times, while the glimpsing of the stolen questions depends upon misdirection, and a cute application of a portfolio writing tablet -- or for club work, an ordinary tablet prepared as per illustrations. In fact, the reading of the stolen questions is so cleverly arranged, that you read and dispose of them right before the eyes of the spectators, without detection, and when you have answered 4 or 5 of them you can step into the audience and answer the balance there. No memory, no mechanical appliances -- nothing but a tablet and pencil, some slips and envelopes. Examine this carefully, and practice the following moves, and the entire matter will be easily understood, and easy to perform. With a little experience you can go anywhere and do this act, and you can draw mental pictures as an extra feature to strengthen the impression on the audience.

Your right hand trouser pocket should be large and roomy, so that it will easily accommodate an ordinary business envelope (envelope lying at full length within). The prepared writing tablet and pencil lie on your table with one corner protruding over the table edge, and chairs should be placed so that no one is behind you.

Now then, start out with a handful of slips, passing some out to row #1, right and left, to row #2, etc. all the time keeping up a running fire of comment, until quite a few have been distributed. As you pass them out, just request various people in an undertone, to write their name---another their telephone number, and still another to draw a mental picture, etc. Remember those to whom these requests are made during the process of sealing the slips in the envelopes. Now if you proceed as above, the people in rows 1 and 2 will be nearly thru writing as they are the first to get the slips and when this state of affairs has been reached, you take the bundle of envelopes from under your arm, and start handing them out, one here---two there, etc.

Now when you get ready to steal, hand out the envelope without glue on the flap, and see to it that those to whom you have made a special suggestion place their slips within. Hand out enough envelopes in the neighborhood where the steal is to be made to keep everyone in that vicinity busy. Now, as you do not give an envelope to every writer, but have several slips placed in each envelope, matters are simplified for the steal, as everyone is accustomed to see several slips placed within each envelope, which is held before various persons by the performer.

Watch your feked envelope, and when it is near you again, take it from the holder, and stepping over to some one near where you are to steal, ask them to put their slip within, without folding it. To make this more plain, suppose that you have decided to steal in row 5. In that case you hand the person at the end of row #4 an envelope, and then ask him to place his message within without folding it, and pass it on to his neighbor, etc. Now suppose that 5 of them have messages to place within this envelope as it is passed along; you are busy talking and you take an envelope from some other spectator's hand, and holding it to your lips, seal it, and return it at once to some spectator, asking him to place it on the floor and put his foot upon it. Do this several times so that the audience becomes accustomed to your sealing and returning the envelopes. Now when the time comes to steal you still have a bunch of envelopes in your hands and the one containing the duplicate slips is on the top of these. You are walking about, but keeping a sharp look out on row #4, and as the envelope gets to the end of row #4 have it passed over to row #5, AS YOU DID NOT GIVE ANY ENVELOPE TO ROW 5, causing the writers in that row to also put their slips in THIS ENVELOPE.

As it is well on its way to the center aisle, other rows are busy passing their slips along, thus keeping their eyes and minds occupied. You take an envelope when filled, right out of the spectator's hand, wet it with your lips, and hand right back --- (watch the 5th row) and as the last man puts his slip in (this is the unglued envelope), take it from him, wet it, say something witty about a girl or love, and MAKE THE TOP CHANGE so that HIS envelope goes to the bottom of the pile, and you hand him the one containing the duplicate or old questions.

This all happens early in the test, as these rows are the first to get slips, and the steal is made while you still have envelopes to pass out. In this way you get 10 or 15 questions in one envelope all unknown to audience.

Now, after the steal has been made, and while passing out other empty envelopes, secretly fold the bottom envelope, (which contains the stolen questions) in half, then fold it again, and while talking about some famous person whose mind you have read, palm this folded envelope and place it in your right trouser pocket, and while still talking, straighten out the envelope in your pocket, open the flap so as to have all in readiness for your next move. All the envelopes are now passed out, and you are impressing on their minds that you collect or pick up nothing, which is true from that time on.

Walking back to the stage, place your right hand in your pocket, meanwhile starting a well worded talk about your work, and at the same time crowd the slips into one corner of the envelope and while doing so making the usual gestures with the free left hand. Remove the slips from the envelope, and fold them in half; then palm them all, and casually remove the hand from pocket, and pick up the tablet from the table WITH THE SAME HAND, so that everything is covered and masked by the tablet in that hand. The hardest part of the work is now over. You seat yourself and under cover of the pad place one end of the bunch of slips into the slit in the tablet, and BEND THEM OVER so they will not slip down inside of the same. You now start answering questions, and the first one may be a fake answer, but it is surprising how many will acknowledge it as theirs, -- if not, just look around the room as if someone has acknowledged it.

"I get the impression of a piece of jewelry," you say, pencil in your right hand, and looking around the theater. "I think it is a ring," and so saying you appear to jot down the impression received, BUT IN REALITY YOU SEPARATE OR OPEN THE FIRST SLIP WITH THE POINT OF THE PENCIL, mentally read it and memorize it. You will be able to read them sideways and even upside down with a little practice. Suppose the message read, "Will I recover the lost money, John Smith," While you are talking about the ring, you actually write on the pad "Lost Money". And with the point of the pencil push the spectator's question into the slit so it will fall inside the tablet and into the envelope waiting to receive it.

#### Single Person Mind Reading Act

You now hold the next question flat for reading, and memorizing; we will suppose that this reads "Will I hear from my Son?" You hesitate a moment and say "You will not recover the ring, it is lost," and at the same time write the word, "Son" on the tablet. It may seem strange but because of the law of associated ideas, it is only necessary for you to see the main word of any question in order to recall the WHOLE question, and even name the writer with a little practice. Now you proceed in this way, so that by the time you have answered a few questions, all of the slips will be out of sight, inside the tablet, while you have the KEY WORD to ALL of the questions. Now if you wish you can step right into the aisle, and as you do so, cover the slit in the tablet with your thumb, which will effectually conceal it, and then, noting your key words, answer those that are left.

Should you desire to return the questions to the sitters, it can be done in this way. Pretend to be having difficulty in getting a name, and stepping into the audience, you take a couple of sealed envelopes, hold to your head, and spell out the "difficult" name, and while the person is acknowledging this to be right, you can easily switch the faked envelope for the original, which is then returned to the one who previously held the dummy slips, and all is set now for examination, providing this is desired or suggested.



EXTRA FEATURES: When you are passing out the slips, and down in row #4 if you have decided to steal there, say quietly to one of the writers, "Don't write---just draw a picture, a circle, a square box, or anything you can sketch with ease," and the chances are ten to one that he will draw something that you suggest. Now later on, when opening your slips we will suppose that you find a rough sketch of a 3 legged cow. REMEMBER THIS, and when you have answered your questions, announce that some one in the audience has a picture in his mind (don't say drew; "in his mind")-----look toward the person whom you suggested the drawing to, take a slate or sheet of paper and in loud tones ask him to draw the picture he had in his mind and NOT CHANGE---he thinks of course that you mean the first one he drew (no one else knows that he drew a picture), and while he is redrawing the same picture, you sit on the stage and draw the picture of a cow with three legs and when the drawings are compared they are similar. This may seem complicated, but with a good command of language, and an impressive delivery, you will put it over strong.

Or, you may suggest to some young man or young lady, not to write a question but just their phone number or a straight number of no more than 6 or 7 figures (or as many as you can memorize). Be sure that this slip is placed in the envelope you are going to STEAL, and when you come to such a number MEMORIZE IT until after your demonstration in answering impressions. Then say that you get the impression of a number, and look at the young lady or young man to whom you quietly suggested that they write such a number. Step into the audience and ask the person to step into the aisle, and then hand that person a blackboard and ask them to write the number they had in mind and NOT CHANGE IT, and when you say "begin". Now step back to the stage and ask a young lady to rise from one of the boxes as you are going to transmit thoughts to her. Take one of her hands in one of yours, and then ask the young man to write the numbers he FIRST THOUGHT OF.

After he has done so, tell the young lady to close her eyes, and as you recite the numerals one at a time, to speak out the one that impresses her most. Now, call off the numerals from one to ten, and when you come to the first number of the sum the young man wrote, press her fingers slightly then ask her to state the one that impressed her most. Naturally, she will name the one at which she felt your pressure. Repeat this process until all the numbers have been named by her; then show the audience the blackboard, for verification, and thank the young lady "receiver" as well as the "writer" of the numbers for their assistance. This may sound impossible but those who have tried it, know that it IS possible, and that it makes a deep impression, simple tho it be.

#### Single Person Mind Reading Act

The tablet used by some performers in vaudeville, is an extra large affair, with folding sides and end, so that when these were opened, people in the boxes and wings could not see the stolen slips as he unfolded and read them.

This is NOT necessary for ordinary performance, and any tablet, prepared as per illustrations, will be found far more suitable, as it does not look special or prepared, as did the large tablet, with portfolio attachment performers use in playing the large theatres.

This act is a little hard to explain on paper, but a little careful study and practice on your part will make everything clear, and IF you are a showman,

~~you will find this one of the simplest, and yet most impressive acts of Mind~~  
Reading possible as a one man feature, with special stress on the fact that  
NOTHING IS PICKED UP, ETC. ETC.

NOTE: You can use one of two methods to gimmick a regulation 8" x 10" writing tablet to gather the billets: (1) Simply attach an envelope at its top corners to the top sheet of the tablet with wax or rubber cement; (2) Glue the two top sheets together at the side edges only to form a bottomless pocket. Cut a horizontal slit in the top sheet and slip an open envelope between the sheets so that when a billet is pushed into the slit, it goes into the envelope. This envelope can be withdrawn from between the sheets to make the exchange of billets.

### SPIRIT CARD READING

Effect: Medium passes ordinary deck of cards for examination and allows it to be thoroughly shuffled and then passed back to the Medium who cuts the deck, after which all lights in room are turned out, leaving all in total darkness. The deck is now passed to several spectators (three will be found about the right number to participate) who are allowed to again shuffle deck, and freely select any card he or she sees fit from the deck, these selected cards being retained by spectators.

In the meantime the medium walks around the dark room, pausing now and then. During these stops he stands in front of a spectator who has shuffled deck and selected a card in the dark. Simply by touching the card, the performer tells spectator what his card is. This is repeated with the other selectors of the cards during the Dark Seance, the Medium offering as an explanation that he has developed a sixth sense, sometimes called Mental Visualization, etc. to such a high degree that by a mere touch of the fingers he is able to divine the card, its color, suit and valuation. When lights are turned on, the holders of cards are asked to note and verify if he has not correctly told them the card they selected and have held during the seance. This they do for no failure is possible.

Method: Provide yourself with three forcing decks with 52 cards all alike. Also one ordinary deck that the backs match the Forcing Decks. The unprepared deck may be lying on the table, but the Forcing decks are concealed on the person so the Medium knows their position, and just what suit and value the deck contains and can get it readily in the dark and remember what the cards were. To better illustrate, let us suppose he has concealed a Forcing Deck of 52, Ace of Spades, Five of Diamonds, and a Ten of Hearts; each of these decks you understand has 52 cards alike of the denomination mentioned.

If a Seance is given where a search is asked, the cards may be suspended between the legs with strong clips and attached to cords that are fastened to waist band of trousers, or similar place so that by drawing in abdomen, the decks as wanted may be lifted from their hiding place. If no search is suggested or used, place decks in various pockets. The regular deck should have the Ace of Spades, Five of Diamonds, and Ten of Hearts removed. We might add that perhaps a more unobtrusive card than Ace Spades be used, as this one might be more readily noticed as missing; but by way of illustration, we will continue by mentioning Ace of Spades.

In the darkness, medium while walking around room, gives some suitable lecture and in meantime, puts regular deck in pocket, gets forcing deck and pauses before one spectator, has deck shuffled, card selected (Ace of Spades), takes back deck, puts in pocket, and gets out another forcing deck and has another make a selection after shuffling deck; this, of course, will be Five of Diamonds and putting this deck in another pocket, the third selection is made from the Ten of Hearts forcing deck. All three forcing decks are now placed in pockets and the regular pack is gotten into hands and lights turned on.

Medium remembering this routine of cards selected, steps to first spectator and asks him if the Ace of Spades he just named in dark was not correct. Card is shown to those present and proves correct. He also has another two holders verify his selection in the dark, and passes out deck he holds which is found to have these three selected cards missing from it. A very clever effect, well worth the time and practice of any up-to-date performer.

#### SPIRIT READING EXTRAORDINARY

Effect: The performer passes out a number of blank slips of paper and asks those participating to write a Secret Message in the form of some question on the slip of paper, fold same up and don't let anyone see it, or tell what you have written until after the experiment is over. This you state is to preclude any possible chance of a confederate among those assembled, being able in any way to help you in the effect to follow. When all have written a question on their slip and same are folded, you may now offer a little line of patter on the wonderful psychic effect about to take place, and any such remarks that in your judgment may enhance the effect.

You now gather up all the folded slips in a hat, basket or some similar article and taking one of the slips from the hat or basket, same is pressed to your forehead, and you start to get an impression of what is written on the paper, gradually visualizing the exact wording of same, and if you have names signed to questions, mention the party; but we suggest you do not make special mention of having same signed as we will explain later. As you hold folded slip to forehead, you state "somebody asks me"---(here you quote their question as written) and follow it up by giving some plausible answer that will be in keeping with the information wanted, yet in such a manner that you do not actually give anything definite enough that later, or at the time, might be proven to be wrong, or influence the hearer to do something on your advice that might not be a wise procedure.

As each slip is taken from the hat and pressed to forehead the questions are read by the performer, answered, and then slip of paper is opened to verify the genuineness of the question on slip, etc. All questions in the hat are answered in this manner and anyone wishing their original back may have it, which will prove there has been no substitution, making a very neat impromptu effect of a spiritualistic nature and usually will please any audience.

HOW IT IS DONE: Prepare beforehand a slip of paper exactly like those you are to pass out. On this slip performer writes a question that will be of a similar nature to those he anticipates receiving from the audience. You

will find from experience these seldom vary from the questions about money, marriage, health, lost articles, new situations, etc. So your question may be any of these and will fit nicely with the others you are to receive.

With this slip folded apparently like the others that you will eventually collect, you really have it folded in some peculiar manner so you will know it when you see, or even feel it. This slip is put in the hat after the others have been collected, and placing same in secretly, of course its presence is unknown to anyone else. You now request all present to be as silent as possible so you can concentrate on your work. In reality it is for the purpose of allowing you to do some clever memorizing as we shall mention presently.

Standing with hat in left hand, and facing audience, you reach in hat, and take out one of the slips at random. Placing it to forehead you appear to read its contents, but what you actually do is repeat what you wrote on your slip which is still in hat. You now open the slip, and remarking, "Yes quite right," you commit to memory the question written on same by its owner. You now pick up another slip, after a brief moment and pretend to read it, but repeat what was on slip you just opened, and had committed to memory.

Opening this you read it, commit to memory (at least the sum and substance of it, not necessary the exact wording) and again repeat as before until all questions have been taken from hat and answered, removing your own at the very last, and then passing out some of them for verification as you may see fit, for the fact many will acknowledge you have repeated their question in itself will prove quite a mystery and really will be accepted as quite sufficient evidence that you have done what you claimed you would.

#### THIRTY DOLLAR SEALED LETTER TEST

Effect: Three sitters write their questions on a small sheet of paper, seal same in unprepared envelopes, and retain same, The medium while having in no way seen the writing, gives a Trance or Automatic writing, and answers the various questions written on the sheets of paper, sealed in envelopes and never leaving the possession of the writers.

Method: For Stage effect you require one assistant. Prepare three envelopes as follows: Cut all around the two sides and bottom edge of the envelopes. Discard the part with the folded part that is pasted (the back of envelope). The other which consists of front and the attached flap, insert in three envelopes that are unprepared, but same size and color as the fakes. Next insert three sheets of carbon paper (one in each) placing them between the two walls to the front. Now neatly seal the two flaps together, leaving the gum on the flap to be sealed later as viewed by the sitter. You now have carbon paper in secret compartment, and the two flaps sealed hides all.

Now insert in the envelopes slips of paper; in two you place a single sheet but in the third put two sheets. With four or five unprepared envelopes, and the three faked ones on top, one with two sheets of paper being second from top. Now first take fake envelope, remove sheet of paper, place envelope

on his open palm, paper on top, give him a hard pencil and tell him to write his question on paper. He will appreciate the use of envelope to facilitate doing this and not be suspicious.

He next takes the second envelope (with two slips), he removes one, places it on envelope, and on palm of sitter, gives him hard pencil and instructs him same as he did number one. Passing to the third he does the same with him. Try and have sitter #1 and #2 a few seats apart as will be explained shortly. Medium now tells sitters when they have finished to turn their paper over with writing downward. He does this so they will not attempt to seal in envelopes they have.

Soon as Medium sees #1 and #2 have finished, he goes to them, remarks "I have an extra slip of paper in one of these envelopes so as to show you how to fold the slip properly", looks into #1 quickly and passes to #2 and takes his, also saying, "Oh here it is." Taking out the extra slip, he places the two feke envelopes on top of pile he has, and places all under arm for moment as he illustrates method of folding paper. When pile is taken out from under arm, they are reversed, so feked ones are at bottom. Taking two from top (unprepared), he gives one to each, requesting they seal their message in it and place same in their pocket.

With #3 Medium pretends he has not folded his right and asks him to fold it a different way; taking his envelope for time being, places it on top with the feked ones (they are now uppermost again) and drops hand to side a moment as he instructs proper way to fold, turns pile over while attention is on sitter folding slip, brings up pile, gives him unprepared envelope, allows him to insert and seal his writing and keep same.

Going on stage, Medium gives lecture. Assistant takes up pile of envelopes the Medium has laid on table. Goes off stage, opens, and reads carbon copy and copies same on a slate. Has a silicate slate flap that he places over the writing and takes out and places on table. Medium finishes lecture, takes up slate, washes or cleans with cloth the Flap Side first (facing flap side to audience as he does this), turns slate and in act of cleaning it, rests lower edge on table as he cleans other side. Lets flap drop unseen on table. Writing is now visible to Medium but not audience.

Medium now seats himself and with piece of chalk appears to do a writing trance, really not writing, but appearing to. At finish he reads the question of 1st sitter that is on slate, thanks to assistant. Has it verified, does the same with #2 and #3. Finish after #3 question is read by erasing all writing from slate; pass for examination; slate is now blank, and no trace is left of how it was all done. Properly presented, this is a most wonderful effect as you will find out when you show same to your audience for the first time.

#### TWO PERSON SEANCE ACT

The method employed is simplicity itself with only a little practice by the performer and medium being necessary. Performer needs one small basket, lined with some soft black cloth. Basket is rather deep and the lining

~~does not go all the way to the bottom of same.~~ On one side of basket near bottom is a small pocket just large enough to hold a thumb tip such as used in the chink paper tearing trick. This comes to the first joint of thumb.

Hand out slips. Basket is on table with thumb tip in pocket, the mouth of same being upward. After slips are folded twice medium asks sitters to drop same in basket. After one or two are dropped in, the performer who acts as assistant, says, "drop them in so," and suiting action to his words he takes a slip right out of a sitters hand and places it, not in the basket as it appears to go, but right into the thumb tip in pocket, and his thumb goes right in with it, coming immediately out and carrying the tip on the thumb unnoticed. Now he goes right on having them collected as the one in thumb tip is all that is necessary for the experiment.

He now places a chair on the stage and medium is seated, with her back to the audience. As he seats her he leaves in her lap the thumb tip and while he is preparing to blindfold her she reads the message. She then refolds same, places back in thumb tip and as he is placing blindfold around her eyes he gets it back on his thumb. Although she is now blindfolded she can of course read anything in her lap by looking down alongside her nose as in the old blindfold gag.

Remember medium now knows the first slip, and performer's hands are apparently empty now. Thumb tip is invisible on the thumb. Going over to the basket he reaches into basket, pushes thumb into pocket, which will draw thumb and slip from it. Leaving the fake empty he drops slip alongside of pocket, while he picks up another slip, and places it in thumb tip and shoves his thumb into fake. He now picks up slip already read, bringing out hand holding slip. It looks just as if he reached in and took out a slip.

He now has second slip in fake thumb and the already known one is held between first finger and thumb. This he hands to someone to hold. Taking an examined slate and walking over to the medium, medium holds one hand above her head and takes the slate. But in holding slate up to medium, his thumb is away from audience and medium in taking slate places her thumb right on top of fake. Performer draws away his hand and medium has thumb tip behind slate. Medium already knows first message and second one is thus left ~~with her~~ without a false move.

Performer now asks spectator holding first slip to open same and read it. (Mentally of course.) Medium now starts to write on slate, and as soon as she has finished writing answer to first message she opens second slip and reads same, after which she refolds and replaces in thumb tip. She now holds slate up over her head, writing facing away from audience, and as performer reaches for slate, his thumb on the off side from audience, it goes right into the tip again which was held by the medium's fingers on the back side of slate. Now the performer asks spectator to read the slip or question out loud. Say, for instance, he reads, "Will I hear from my wife?" As he reads this the performer slowly turns the slate around so writing is seen and the written answer on same, is, "Yes, in the very near future."

The performer hands out the slate to be cleaned and then reaches into the basket for another slip, going thru the above same moves and question number two is read the same way. Continue thus with all. A medium we know of uses a thumb tip made of wax and detection with ~~this is impossible~~. Even an ordinary thumb tip is perfectly satisfactory if of the proper size and color of skin.

## WONDERFUL SPIRIT SLATE SECRET

Effect: Performer shown two ordinary slates, allowing both to be examined freely to prove there is no preparation, no secret mechanism, extra flaps etc. Having convinced audience that slates are absolutely fair in every way, he goes even farther to be convincing and washes the slate on all sides and places them together and allows same to be tied and held by anyone in audience. At no time does he approach a table, chair, etc. except to get sponge, chalk, string, etc. But during this interval he may allow slates to be held to preclude any chance to either add to or get rid of anything connected with the slates.

Having washed slates off and had same tied and held by audience he may now cause any message he wishes to appear. It may be the name of a selected card, name a well known person, give date of a coin, or it may be in the form of an answer to a question asked by someone in audience.

To perform this apparent miracle, procure from any first class drugstore what is known as a caustic pencil. By this we mean a Lunar Caustic stick which is largely composed of nitrate of silver. This should not be handled in a careless manner as it is primarily intended to burn off warts, etc. and is very corrosive when it comes in contact with the skin and will cause severe burns if handled without some caution. No danger however need be attached to its use if ordinary care is used. Never put it in the mouth or in contact with tender surfaces on the body.

You, previous to showing experiment, take an ordinary slate and with this Lunar Caustic Stick or pencil, write the message you are to produce later on the slate. Having written that which you are to appear later you have a rare treat in store for your own edification, for you will find that by breathing on your written message it will vanish like magic, leaving the surface of slate absolutely blank.

You now prepare further by having a sponge which you have well dampened (but not to an extreme) with a solution of salt and water, making this strong as possible. Experimenting will quickly show how much salt to use and just how moist to have sponge.

It will be found now that when presenting trick, after allowing slates to be examined, that if you wash off the slates with the sponge saturated with salt water and place slates together and arranging patten of suitable nature and length to allow the water to dry on slates sufficiently, the action of the salt water will cause the previously invisible writing to appear and stand out in bold white letters that will startle the performer equally as much as his audience.

We might add that by experimenting a little farther the performer, if he is not capable of finding suitable material for patten that will extend over a fair interval to allow the moisture to dry on slates, may resort to adding a little alcohol to the salt water mixture which will aid evaporation and allow for quicker action in bringing out the spirit message on slate.

We believe we have given sufficient ground work and information so that

~~any performer who wishes to further add to effect or improve methods in presenting this mystifying experiment will be fully capable to do so by a careful study of the essentials that enter into the experiment.~~

### WORLD'S GREATEST SPIRITUALISTIC MASTERPIECE

Effect: Performer requests someone in audience who is well known and who positively cannot be a confederate to assist him in the experiment. The performer then takes a plain blank card from the table and writes something thereon. This he states is to be a prophecy of what his selected assistant is going to say. This card he places in an envelope which is first sealed and then marked for future identification so that no possible change of envelopes could take place.

Performer now states that he will demonstrate the theory of thought projection and his development of the so called 'mental influence' has become such a state of perfection that when so desired, concentrating on a certain person, you may will him or her to actually do or say a certain thing 99 times out of a possible 100, and have them actually follow out your exact wishes.

You may now ask your assistant who has been selected by your audience to mention a number between 1 and 1000, name some prominent person, a day in the week, a certain color, and such other questions as you see fit. Ask him if there has been any particular reason in the selection of his answers. The reply naturally will be in the negative. Let us suppose your assistant has called the following items. Number 75, Woodrow Wilson, Sunday, and Red.

The performer now states, "I have previously written a prediction on a card placed it in an envelope, had envelope sealed and marked for future identification, and this envelope has not left your sight for a single instant. What I have written on the card could not have been known beforehand by Mr. ----- and it is certain that I could not have known what items were going to be selected by your Mr. ----- that is helping me."

The performer now opens the envelope, has someone remove the card on which the performer has previously written his deductions and which upon examination proves to be exactly the same as those called out by your selected assistant. The effect that you have just produced may be brought about by very simple means, but should be presented in ~~as dramatic a~~ manner as possible, so its marvelous influence will create the general idea that you are possessed of some power beyond their comprehension.

Method #1. Read over very carefully, and by all means ~~rehearse~~ several times so you will become familiar with the easy use of the Metal Thumb Feke ~~or Thumb Stylus~~; with proper practice you should be able to write quite plainly with it after giving it the proper amount of study and practice. The envelopes are prepared by inserting a small sheet of carbon paper that is very rich in black color and thin enough so no extreme pressure is required with the thumb feke to get a good impression thru the thickness of the envelope on the card enclosed in same. You will find the carbon paper is purposely cut short so it does not extend the full length of the envelope, and a touch of glue or paste is given it so it will adhere firmly in same and prevent its premature appearance when the card is withdrawn later.



In preparing the envelopes, use Tagger #1 Red Carbon Paper, manufactured by Mittag and Volger, Partridge, N.J. With this you should use Dixon Red Pencil called Lake Red #321-1/2. If you wish to have your work in black, use the Mitvol Black #175 carbon paper, made by same people, and a good black pencil such as a #2 Bank Pencil or a good black carbon pencil with the small lead that may be had in almost any first class stationery stores.

Now just a little more attention to the Thumb Feke or Stylus. You will note there is a smooth metal point that projects on the outer side. The curved ears are made to encircle the thumb at the rear and hold it firmly so you may write with it when required. If the metal clips or ears don't conform to the shape of your thumb, bend them so they will, the idea being to get the feke so the point or stylus will be well up on the point of the ball of thumb to facilitate writing easily and without detection; the time for this we shall go into more fully. Keep this feke in the right hand trouser pocket, the card and prepared envelope in the inside coat pocket, and the stub pencil in the vest pocket. You are now ready for the presentation of what should be one of your most wonderful effects and if it does not prove to be this, you will find you are lacking either in practice or how to visualize the proper dramatic atmosphere you should create.

Presentation: Performer allows his line of patter to run along something after this sort: "I have been told that I seem to possess an exceptional power and exert a peculiar influence over some of my friends. I have myself observed this to be exceptionally pronounced at times. When I so desire or when I concentrate strongly upon a certain person and wish him or her to do a certain thing, 99 times out of 100 they will comply exactly with my wishes. This does not simply occur with a few friends but may be accomplished with strangers as well.

"I will now try and demonstrate this point to you, that it is really impossible for me to make any human being think anything that I desire" (now take the envelope, card and pencil from your pockets). "Will someone kindly place their initials on the corner of this card, which you will observe is entirely free from preparation" (Show both sides of card). "Also, please place a mark of identification on the envelope." (See that the envelope is closed so that you don't expose the carbon paper inside.) "Now will someone give me the name of some one in the audience that is well known and who has your confidence. I will shortly prove that I will cause this selected person to think exactly as I desire."

Someone names Mr.-----"Now before I speak a word to Mr.-----I will proceed to write something on this card, the one that has just been marked for future identification, and then place the card in the envelope that has also been marked and examined" (You now write on the card. Mr.-----will think as I desire, which is -----". Do this in a scrawly hand so that it will compare favorably with the scrawly writing you are to do later with the thumb feke, which will make the carbon impression on the card in the envelope). "I will allow anyone to place a seal on this envelope if they so desire." (Be sure the card in the envelope is so placed that the writing is next to the carbon paper, and what you have written is where the carbon paper has been cut

short. ~~The clear blank space of the card is under the carbon and ready for~~ the impression writing you are to make with the thumb feke thru the envelope. The blank space should be on the lower part of the envelope, farthest away from where you seal it.)

Performer now remarks, "You all realize that it is practically impossible for Mr.-----to know what I have written upon the card which is now in the sealed envelope. This also applies to all of you. Now Mr.-----when I say the word READY, I desire you to speak out loud so that the entire audience will be able to hear you, any number from 1 to 1,000. This will give you plenty of time to miss if you can, which I doubt you will be able to." (The envelope is held in the tips of the left fingers. You now casually place your right hand in your trouser pocket, slip the feke on tip of thumb, bring out right hand and grasp the envelope with tips of right fingers as well as the left ones, holding same away from your body and toward audience.)

For misdirection so audience won't follow you too closely, divert their attention toward Mr.-----by some remark such as, "not getting tired are you, etc.:" You now give the word READY and whatever number is spoken you secretly write on the envelope with the thumb feke, this in turn making the carbon impression on the card in envelope, but just below what you have written as we have mentioned. If so desired, he may mention two or three numbers, next giving name of some prominent person, a color, day of the week, and even mention the names of some different objects. All these you write immediately on envelope with the thumb feke.

If you will carry on your work in a casual way, and divert as much attention toward Mr.-----by various remarks, you will have no difficulty in writing all this unseen, and as the envelope is in full view of audience, and sealed, there should be nothing of a suspicious nature to divert the full effect being produced on your audience. Having completed writing you again casually place hand in pocket, get rid of feke, but be sure that envelope is in full view at all times, being held well away from body with your left hand.

You now remark, "A moment ago I wrote something on an unprepared card and placed it in an unprepared envelope, which was then sealed and has never left your sight even for an instant. You also had your free choice of the person who assisted me in this experiment. This person, Mr.-----has had his free choice of a number or numbers, name of a prominent person, a day in the week, a color, and such other things as he sees fit to mention. If these things are found written upon the card in this envelope, you must surely give me credit for the projection of thought anywhere that I desire.

"Thought is an universal thing and will go where it is directed. Let us see if we have been successful." (You now tear open the envelope on the opposite end from the carbon paper, holding envelope downward so audience cannot see inside of envelope. Now request someone to remove the card from the envelope and to read aloud exactly just what is written on the card. At same time crumple up envelope and dispose of it immediately and place it in your pocket so no one can get hold of it later if curious. A little practice and you will be able to match the pencil writing with the thumb feke.)

Method #2. Small Drug Envelope #2. Inside small carbon paper pasted. Carbon paper 1/4" shorter than envelope so later you can tear this and open and not expose carbon. Used Red Carbon to match Red Crayon Pencil as previously

explained. On side table are several envelopes and several pieces of paper. Arrange as follows. Bottom envelope has piece of cardboard inside for good writing base and is sealed; next plain blank envelope; next envelope with red carbon paper, this being sealed. Next duplicate of paper on which you are to write; on top of this, narrow piece of paper (light weight) two or three times longer than envelope. Next plain unsealed envelope on which rests duplicate piece of paper. Alongside envelopes or in pocket have a black and also a red pencil.

Pick up stack of envelopes, show blank paper, stating with red pencil you will write thereon a number, name of a person, day in week, and a color. Go thru motions of doing this, allowing paper to rest on stack of envelopes so writing will appear natural. Put away Red Pencil, take paper that you have apparently written on and insert in top envelope, which is unprepared, and give to someone to hold. Now proceed as explained in securing an assistant selected by audience, and have them mention a number, name of person, day of week etc. Now secure black pencil and have in readiness with paper in position so you can write on top of it and so that it will be near the top of carbon.

Explain you have written on paper inside envelope, being held by someone, a number between 1 and 1000, etc. Now ask that Mr.----concentrate and when you say READY, to mention a number between 1 and 1000. Whatever number is called say, "Correct. Exactly the number I have written on paper in envelope being held." As matter of verification I will write this number with this black pencil on this slip for verification later. Boldly do this, taking care to write so impression will come in proper place in side envelope that you remember has the red carbon and sheet of paper. Proceed as in first method until you have finished with the various items called.

When finished, put away black pencil, hand verification slip to another member in audience well away from party holding envelope. Return and ask for the envelope, taking it by tips of fingers and as you make half turn, make the top or bottom switch as used in card tricks. As soon as this has been accomplished, keep hands moving and well apart, holding the faked envelope with the carbon paper and message in plain sight, and dispose of the balance of envelopes, etc. as soon as possible without creating suspicion. Now tear envelope at end where the carbon paper is short, remove the paper with the carbon message and pass it for verification to party who has the slip written with black pencil for verifying the correctness of the names, etc. being correct. Boldly and properly presented this makes a very fine effect and does away with the thumb feke.

A startling effect may be produced by using an assistant. He or she should be someone that will not divulge your secret later to any who may be curious. This assistant is provided with a duplicate blank card, identical with one you are to use, also a short stubby pencil. She is now seated and asked to write whatever she happens to be thinking of. Passing her a card visibly she complies with request that she write whatever she is thinking of. Puts in envelope and seals. Same is placed in plain view. While audience is making choice as in previous methods, performer writes same on black board or slate, so all can see what is taking place. Use good white chalk.

In reality ~~this is to give assistant an opportunity to secretly write on the sealed card~~ the various choices of audience that is being written on black-board or slate. This secret writing being done in a similar manner to that provided by performer in Method #2 just described. The Envelope #1 with the original prediction has a tiny dab of wax on its reverse side. Performer now states he will have it initialed by someone to prevent any deception or substitution.

The original prediction envelope #1 is picked up and handed to assistant who palms second secret envelope onto Envelope #1, where it sticks due to the dab of wax. The two envelopes can then be handled naturally as one and a spectator is asked to initial the envelope(s). The initials are put on the second envelope. On the way back to the stage, the original envelope (#1) is secretly disengaged from the second and either palmed away or dropped behind something as Envelope #2 is set on table in plain view. After a little build up, the envelope is opened and the medium proven correct.

#### YOGI EYES

Following a few convincing words on the subject of mental vision or telepathy, the performer requests that his assistant be entrusted to the care of a committee who is to escort her to another room or to some distant place so that ~~she~~ will not know what tests are arranged.

This done, the performer proceeds to borrow an ordinary black derby hat, and a napkin or large handkerchief from some spectator. The performer has previously prepared by placing in his right hand trousers pocket, a short piece of pencil and a blank calling card. During the time of obtaining the handkerchief the performer has ample time to palm the card in his hand, and while placing the handkerchief in position over the mouth of the hat he secretly pushes the card, so that one end is under the hat band which runs outside the derby and it is thus held in place. Care must be taken that the hand covers the card before the handkerchief falls over same.

The handkerchief being thrown over the hat and pushed down into same as described in the catalog description, acts as a logical resting place for articles that are to be collected and also hides what takes place. The outside folds of handkerchief fall down and cover the card and also the hands which grasp the hat, one at each side.

meantime the right hand has obtained from the pocket the short pencil and while collecting the articles, and as each one is held up and shown to the performer before placing in hat or handbag, he has sufficient time to jot down on the card on side of hat, in abbreviated form, such details as are necessary. After a desired number of the articles have been collected in this way, a spectator is requested to step forward and gather up the four corners of the handkerchief and to lift all from the hat.

This done the performer steps back placing the hat on the seat of a chair, at the same time secretly palming the card from the hat. He then lifts the chair in a natural manner and brings it forward for the assistant to sit on when she is brought back. In this move the hand leaves the card attached to the bottom of chair on some wax which is a position previously known to both the performer and assistant. After this casually notice the hat and return to the owner.

Assistant is now brought in and blindfolded or if desired, for effect, she may be blindfolded by the committee before brought back. She is then seated and a large cloth or sheet is thrown over him. As she knows the position of the card under the chair she easily obtains this and gets the desired information.

All performers know the method of seeing down the sides of the nose with a blindfold on, and it is this method the assistant uses to overcome the blindfold. Seated under a light, the cloth will not hinder the assistant from reading the contents of the card. We also suggest that at the finish of the act, the performer and assistant make use of a prearranged list of articles such as pins, rings, watches, etc. With a little care and practice of the moves, this act can be made into a feature attraction for either stage, clubs or parlor.











Printed in Canada

I S B N 0-921298-38-2

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# Foreword

This volume of the Encyclopedic Dictionary of Mentalism follows the format that was laid out by Burling 'Volta' Hull in the first two volumes of this work. It provides the readers with information concerning old and new "secrets" in mentalism. In some cases the readers may have to purchase some paraphernalia in order to be able to present the effect but, by having all the information required, the readers can then decide if the purchase of this paraphernalia is worth considering.

Perhaps the more knowledgeable readers will find some of the descriptions and effects to be "old stuff" but it should be borne in mind that to a great many of the readers these same items will be new information and of great benefit to them. The purpose of this Dictionary is to provide the readers with as large a selection of effects, secrets, and information as we can possibly cram into a work of this size.

If you are a serious student of mentalism and have read the first two volumes of this work then you will notice that volume three contains much more new and contemporary material. Of particular interest is H. Van Der Straeten-Hautman's polaroid effect entitled "Thoughtography SX 70" because it is the type of information that is invaluable to the progressive mentalist. We could point out several other really great items but we will let the readers make their own choices.

We want to thank all the contributors who offered their favorite effects to make volume three another really great work in this series.

Please keep in mind that this is a Dictionary, to be used for reference and definition, and, as such, it can be one of the most important works in your library - if you use it!

THE PUBLISHERS

June 1977





## "MENTAL 13"

by

James Swoger

**EFFECT:** You call attention to a group of cards and point out that one card, and only one card, has an "X" on the back. You tell the spectator that you are going to attempt a feat of mind control. He names any card in the group. This proves to be the only card with an X on the back.

**THE HOW:** Needed are 26 cards prepared as a "rough and smooth" pack. This means that if you fan the cards, or pass them lightly, one at a time from hand to hand, two cards will stick together. The cards are paired A-2, 2-3, 3-4 --- Q-K, K-A. The backing card of each pair is one number higher than the facing card. The facing cards all have an X drawn on their backs.

**TO PREPARE:** Make sure the cards are set-up properly. Turn the pack face-down and lift off the top card only. AN X SHOULD SHOW ON THE NEXT CARD. Place the top card on the bottom.

**TO PERFORM:** With the pack face down in the left hand and the X showing on top; run the cards from hand to hand (left thumb assists). Call attention to the fact that only one card has an X on the back. Now cut the cards placing the top section on the bottom. THIS WILL PUT THE "X" CARD IN ITS ORIGINAL POSITION. Now turn the packet face up and run them from hand to hand. It is a good idea to cut so that the Ace shows. This puts the card in numerical order. As you are running through the face up cards, ask spectator which card he believes to have the X on the back. If, for example, he says the 7, cut the 7 and all cards below it (deck is face up) to the top. Lightly lift off the seven and lay it face up on the table. This exposes the extra 8 and makes every thing appear normal. Starting a few cards below the eight, fan the cards stating that he could have picked any other card. Turn the packet over and slide cards from hand to hand showing that none of the backs have the X. TURN OVER THE TABLED CARD AND SHOW THAT IT IS THE ONLY ONE WITH AN "X". Lay the card, X showing on top of the face down pack and again pass the cards, singularly, from hand to hand to emphasize the point. When finished, cut the X to the bottom and pack is ready to use again.

**PATTER SUGGESTION:** Here is a group of playing cards . . . you will notice that one the back of one of the cards, and only one, I have placed an "X". It is certainly true that I know the name of the card with the X and I am going to try to mentally force the name of that card on you. As I show you the faces of the cards, I want you to name one . . .

the 7? . . . fine . . . would you like to change your mind . . . you may if you wish . . . remember, I am mentally trying to control you. Don't make it too easy for me. You still say seven . . . let's lay it to one side and look at the backs of the cards. You will notice that there is not an X . . . if we turn over the card that you selected, WE SEE THAT MY MIND-CONTROL HAS WORKED . . .IT IS THE ONLY CARD WITH AN X!!!

## M I R A C U L O

by

Magictrix

You need a simple rectangular frame complete with four elastic bands.

**EFFECT:** The performer gives a sealed envelope to a member of the audience to keep. It is never again touched by the performer.

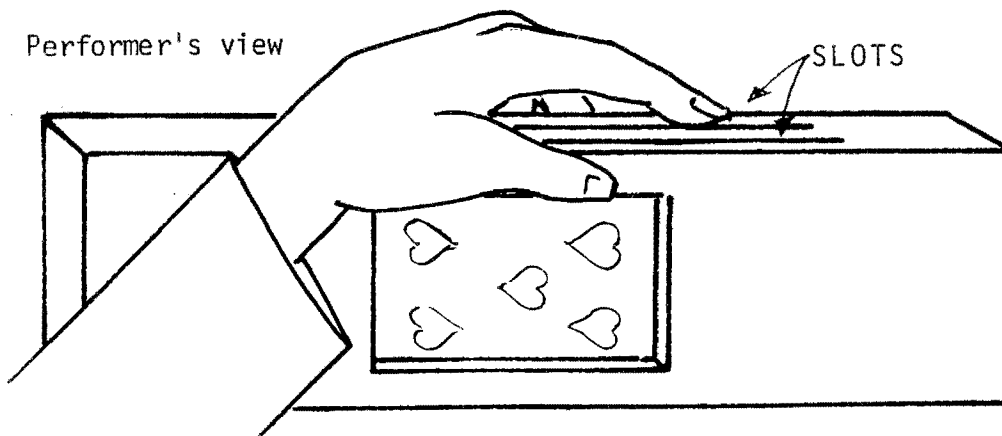
Any pack of cards, a borrowed one can be used, is examined by the audience and shuffled by them — the performer does not touch the cards at this stage.

A member of the audience deals out eight cards from any part of the pack. These cards are placed in pairs under each elastic band. The audience have a perfectly free choice of any pair. When the choice has been made the pair of cards are discarded having first shown them to be different. This discarding process is repeated until only one card remains. All discarded cards are shown to be different. The remaining card is placed, back outwards, in the cutout portion. It is in full view at all times.

The member of the audience opens the sealed envelope and reveals the card which was inside.

The performer turns the frame round to show the card left. It is the same as the one predicted by the performer. This card is removed from the frame and shown to be one card only. It is returned to the pack to complete the fifty-two cards, all different.

**WORKING:** The frame has two secret slides, one to the right and one to the left. Looking at the edge above the cutout you can see two slots. Place a card, (for example we will use the seven of diamonds) the seven of diamonds (7D) into the slot nearest to you. Tilt the frame and it will slide out of sight. Place a 7D from a second pack into a sealed envelope. A written prediction can be used of course. Having had the pack examined, shuffled and eight cards selected from the pack you pick up these cards in pairs and place upright behind the elastic bands. When all cards but one have been eliminated, this card is taken

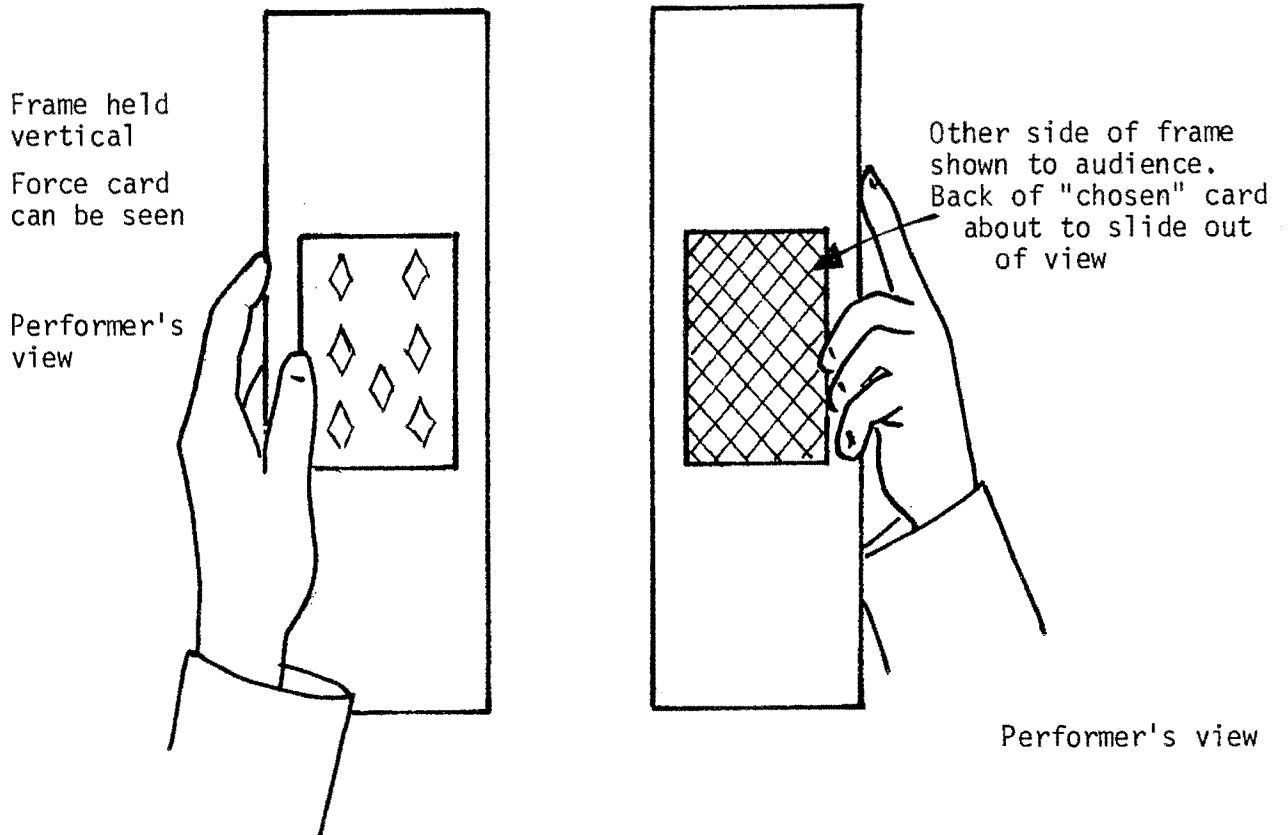


Performer's view

SLOTS

"Chosen" card in slot furthest from performer. Force card appears in slot nearest performer.

Forefinger closes the two slots. Frame is held horizontally.



Frame held vertical  
Force card can be seen

Performer's view

Other side of frame shown to audience. Back of "chosen" card about to slide out of view

Performer's view

from under the band and place back outwards in the other slot, i. e. the slot furthest from you.

N. B. Make sure you don't put it in the same slot as the force card.

Hold the frame horizontal as shown. When the card is being taken from the sealed envelope you very gently place your fingers on the back of the visible card and at the same time place your forefinger along the two slots to prevent any card from escaping. As the frame is raised in an anti-clockwise direction to a vertical position, the hidden force card (7D) slides into view but this cannot be seen by the audience as it is hidden by the other card already in the opening. When the member of the audience reveals the card which was in the sealed envelope you simply swing your left arm to the left thus revealing the face of the forced card and as soon as the card can be seen full view and just before the movement stops you release the gentle pressure of the fingers on the back card when it will slide completely out of view. This movement of course is hidden by the card facing the audience.

You have worked a miracle using any pack of fifty-two ordinary cards.

NOTE: If you borrow a pack then you must remove a card secretly (any card) and place it in the correct slot. Your prediction can be written and sealed in an envelope as previously explained.

## SIMPLICITY MINDREADING ACT

DR. Q

It is a little known fact, but the almost legendary reputation of Dr. Q, as a mindreader was not so much based on trickery as on rather obscure psychological and scientific techniques which the good Doctor utilized with great mastery. Thus, it is with real pleasure that these carefully preserved mental secrets are released to the magical profession. These effects unquestionably come as near to a genuine demonstration in mindreading as any have, as yet, been initiated.

### The Introduction

Dr. Q. would always prelude his exhibition in mindreading with the following direct remarks:

"For a man to claim that mindreading does exist as a fact is to leave himself open to challenge and criticism. So, in showing you these demonstrations, I should prefer to make no comment . . . thus allowing you the opportunity to judge as you may choose.

"However, I do believe I would be safe in saying that these experiments certainly would seem to testify in the direction of

mindreading, and, as such, I ask your cooperation.

"Naturally, for a person to read the mind of another there must be a bond of cooperation between the two parties. In other words, the individual participating in the experiment will have to put forth as much effort in the transmitting of his thought, as the mindreader, in this case myself, will in the receiving of that thought. With this law of mentalism in mind, who is willing to volunteer to experiment with a few examples of mindreading? "

This well thought through, and psychologically acute introduction immediately takes all the challenge away from the spectators, raises your exhibition from trickery to the realm of experiment, and makes it important. Further, it places half of the burden of the demonstration's success upon your subject, and secures a volunteer who is aware of his responsibility, and who will thoroughly cooperate with you.

### The First Test

EFFECT: Dr. Q. while standing facing his volunteer subject would ask the gentleman to extend his hands towards him, whereupon he would immediately grip them — holding the left hand of the subject in his right and the subject's right hand in his left.

He would then ask him to simply THINK of either one of his hands — the right or the left. At once, without a word being spoken, Q would tell him of which hand he was thinking.

Dr. Q would then repeat the test several times, each time seemingly reading the subject's mind, and telling exactly which hand he mentally chose. In every case, the volunteer would testify to the Doctor's correctness. Modus Operandi: To accomplish this remarkable mindreading demonstration exactly as Dr. Q did it, stand facing your volunteer subject and grip his left hand in your right, and his right hand in your left.

Then carefully explain that what you intend to do is to offer him a personal example of mindreading and that for its success he must naturally cooperate by concentrating his thoughts as you direct.

As you talk thus to him, shift your grip on his hands up a bit towards his wrists, so that the forefinger of each of your hands will rest under the thumbs of his hands, directly over his pulses. In other words, your fingers are now in a position to feel the pulse at the wrist of each of his hands.

Now ask him to make his mind as passive as possible, clearing it of any specific thoughts, and to close his eyes. At the same time you close your own eyes, and take tab on his pulse beats. Establishing, as it were, the general feel of their rhythm.

In actual performance all of this pulse checking takes but the work of a moment, and is done entirely unbeknown to your subject or your spectators. To them it appears that you are merely grasping the hands of the person and requesting that he pacify his mind.

Now suddenly request the subject to think of one of his hands — either the right or the left.

Immediately he centers his thoughts in the direction of one of his hands, the rhythm of the pulse beat in that hand changes . . . it will tend to slow down, to skip a beat or two, and then speed up rapidly. While the specific change in pulse behavior will vary with different individuals, it will always furnish ample cue for you to detect a change in its beats.

Lift up this hand (the one with the pulse rhythm change) with the remark, "This is the hand of which you were thinking!" And invariably you will be correct.

If you wish, you may then offer to repeat the experiment several times . . . and each time you will be able to correctly select the hand of which your subject is thinking by secretly noting this change in his pulse beat.

Between each demonstration be sure to ask him to clear his mind, and not to think of either of his hands until you tell him definitely to do so. Keep close check of the rhythm of his pulse, and when they are both beating regularly again — command him suddenly, "Now, think of one of your hands!"

Occasionally, both of his pulses may change in their beat-rhythm. If that happens, it simply indicates that he thought first of one hand, and then changed his mind and thought of the other. When this occurs, tell him so . . . and he'll be positively amazed at the accurate tab you seem to be able to keep on his thoughts.

-----

This demonstration of Dr. Q's perfectly simulates genuine mindreading. Indeed, it comes very close to being just that. Notice how in its execution Q has made use of the little known fact, that the mere act of thinking in the direction of a certain part of the body, increases the flow of blood to that part of the body — in direct response to the direction of the thought.

When this principle is applied to the extremities, such as the hands, it becomes even more marked — particularly in being registered on the wrist pulses which lie so close to the surface skin. Of such is the ingenuity of Dr. Q. which made him the master of his craft.

## The Second Test

EFFECT: Now using the same subject, or if it seemed more propitious calling for a fresh volunteer, Dr. Q would ask the volunteer to remove any five cards from a shuffled deck. These the subject held in a fan with the faces towards himself.

Next, Q would instruct him to select mentally one of the cards in the fan, to concentrate intently upon it, and to grip his right (Q's) wrist.

At once Dr. Q's hand would shoot out along the tops of the five, fanned cards, his fingers would descend, remove one card . . . and it invariably proved to be the card the subject had mentally chosen.

Q would then offer to repeat the test . . . always with an uncanny certainty, the card merely thought of by the volunteer.

Modus Operandi: It was for the successful performance of this mindreading feat that Dr. Q was always so careful in the handling of his introductory speech as we have described. For in this experiment it is essential that your volunteer be earnest and able to concentrate intently . . . and, more important still, be truthful with you and admit that you are right when you are. Dr. Q seldom had any difficulty in this regard, for as he performed it, the subject always regarded himself as an important half to the experiment (which indeed he is).

Having secured your volunteer, ask him to thoroughly shuffle a deck of cards, and to select freely any five of the cards. These you instruct him to hold in a fan in his left hand, with the faces towards himself (be sure he holds them up high, right before his eyes, so you cannot possibly see what the cards are) and to mentally select any one (just one) of these cards to be used for the "test" in the experiment.

Now instruct him to grip your right wrist firmly with his right hand, to hold it tight at all times, no matter how much your hand moves about, and to concentrate intently on his one particular card.

As you give these instructions, raise your right hand up in front of you (your subject's hand follows right along, gripped tightly to your wrist) level with your eyes. Pause for a few moments, and stress the fact that he must think intently of his card.

While he is thus concentrating, suddenly, and unexpectedly, let your hand drop down to the fanned cards, and the first card your fingers come in contact with -- pull that card out of the fan.

If your subject has been concentrating and thinking intently of his mentally selected card, as you have instructed, this card will prove to be the one chosen.

You can repeat the test, using five more freely selected cards . . . and again you locate the mentally selected card in exactly the same manner.

When you lower your fingers to the tops of the five, fanned, cards, you must in no ways attempt to guess at which of the five cards is the one of which he is thinking. Just keep your mind passive, and let your hand descend free, almost as though it were dropping of its own accord. In fact, you may find it advantageous, as your fingers drop, after that moment's pause above the fanned cards, to close your eyes, and let your fingers come down slowly until they rest on one card of the group — every time that will prove to be the one upon which he is concentrating.

This is a very remarkable test, and it is slight wonder that with such material Dr. Q rose to enjoy such an enviable reputation as a mindreader . . . for in the application of these little understood psychological principles lies the true key to great mysteries.

As an example, the experiment under discussion succeeds entirely because of the fact that the spectator (thru the grip of his hand on the performer's wrist) unconsciously guides the performer to the very card of which he is thinking. In this test, the term, unconsciously, is meant literally — the subject being entirely unaware that he is the motivating factor in the locating of his own card.

This principle of "unconscious movement" was theorized, as being based on an underlying cause termed "ideo-motor response" by the distinguished psychologist, William James. Under his premise every idea is cited as tending to realise itself in motor (or muscular) activity. And in direct ratio to the degree of thought upon the idea, and intensity of its center in the field of the mind's attention, is the motor response affected. This is particularly noticeable in relation to ideas of location and motion.

In the present instance, as the principle is applied by Dr. Q when the spectator thinks upon his card in the fan of five, his muscles unconsciously react and lead in the direction of his card. Thus, as the performer remains passive and lowers his fingers above the cards, by following these unconscious impulses he is led directly to the chosen card. It now becomes obvious why he must make himself a passive agent — in order that he may interpret and follow exactly these "impulses" as developed by the subject.

In actual practice, you will find the process largely one of following the route of least resistance. As your fingers hover over the cards; if they descend towards the right one you will meet with no resistance, but if you descend towards the wrong one resistance (very slight, of course, but none-the-less obvious since you are on the alert for it) will be felt. So, as your fingers descend upon the cards, by holding your arm relaxed and passive, it works just as though your fingers were being led by some mysterious force right to the chosen card.



Strange, but the subject will be amazed, indeed, so subtle is the effect, that you, too, may well be astonished by the results.

### The Third Test

**EFFECT:** For this last test in mindreading, Dr. Q would always ask a new spectator to step forward. He would then hand the subject a blank slate and a piece of chalk and instruct him to draw any simple figure or design such as a square, triangle, house, circle, star, etc., or to write a name or number if preferred.

Q then immediately turned his back, and walked to the far wall of the room while the subject was making his drawing.

The drawing completed, Q would request the spectator to concentrate his attention, for a few moments, on what he had drawn in order to clearly get a visual image of it . . . and then to take a damp sponge and erase his drawing completely from the slate.

At this point, Dr. Q would suddenly turn around and, taking the blank slate, request the subject to go to the very opposite end of the room (as far distant as was possible) or side of the stage as the case happens to be, face him, and strive to project the image of the drawing he had made toward him by sheer power of the will.

Then, slowly, line by line, Q would duplicate exactly the drawing of which the subject was so earnestly thinking.

Modus Operandi: Visualize that effect, it was one of the most striking of Dr. Q's program, and he invariably used it to conclude the mental portion of his entertainment.

In order to duplicate the effect, take a piece of chalk and soak it, for ten seconds or so, in Olive Oil. Then allow it to dry thoroughly, and while it will appear ordinary in every way — it is now ready to assist you in the performing of this experiment.

Hand your subject the chalk and blank slate, and instruct him to draw any figure or design he likes, while your back is turned, and you are standing clear at the opposite end of the room.

You then move away, and he makes his drawing upon the slate in secret. Next you request him to center his attention completely on the drawing he has made, to visualize it, to let his eyes follow around the shape of the design, and, in general, to impress it firmly upon his mind. Having done so, he is to take a wet sponge (have this in readiness on your table beside the slate and chalk previous to its use) and wipe his drawing out of existence, off the slate.

Having done so, you return, casually take the slate from him, and place the damp side down, upon the table. You then ask him to go to the other end of the room, and to project mentally his thoughts of the

drawing towards you.

You go on to explain that you will then attempt to receive his thoughts, and will try to reproduce his drawing exactly as he is thinking of it.

Then, you pick up the slate, the damp side facing you. Water on a slate surface evaporates very rapidly, so by this time it will be dry, and you will note that you can see a faint Olive Oil outline of what he drew.

It thus becomes a very easy matter for you to apparently read his mind, and reproduce his drawing line for line.

As you draw, keep the slate's inner surface close to you, so none but yourself can see it, and make your drawing over the Olive Oil outline of his. Hence, you get an exact duplicate of his drawing, which is very impressive from a "telepathic-appearance" standpoint, and further it covers up the modus operandi at the conclusion of the demonstration.

As you make this drawing, keep glancing at your subject, draw slowly and uncertainly, pause often as though striving to catch an "impression." You must make it appear exactly as if you were actually receiving your "cues to the design" from the thoughts of the spectator.

Having completed your drawing, you can now confidently exhibit the evidence of your successful demonstration.

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It is doubtful if any experiment in "drawing-mindreading could be more clean-cut and convincing than this sensational "test" of Dr. Q's. Never has his creative genius been more in evidence than in his clever blending of the scientific principles that water and oil will not mix (and hence the oil outline of the drawing will not be erased by the water when the chalk outline is removed) with the psychological expectancy of mind-reading.

Note the amazingly subtle use of the spectator, himself, innocently performing all of the secret processes necessary to the experimenter's success, in the drawing of the design, and in the erasing the evidence of his work; thereby setting the stage for the mystery, while, at the same time, placing the modus operandi in function — for as long as the slate's surface is moist, the oil outline will not show, and by the time its surface is dry, it is safely out of sight on the table, and is not shown again until it is logically exhibited with the oil lines now again covered by chalk.

Psychologically, this test is perfection. Every phase of its misdirection being perfectly covered by natural moves and presentation. And the whole is so logically consistent, that to the witnesses no explanation can remain — but that they have indeed observed a most outstanding

demonstration in telepathy. Here is an unmistakable miracle, thanks to the ingenuity of Dr. Q.

### The Conclusion

Having completed his demonstration in mindreading, Q would always close with the following unexpected, but mighty thought provoking comments:

"And thus you have seemingly witnessed mindreading. I might even say actually participated in some demonstration in mindreading. However, please don't believe them. Not that I especially wish to arouse question as to the feasibility of mindreading itself as a fact, but merely that I would much prefer to leave you as a group of critical thinkers than as a group of gullible believers."

That speech knocked his audiences cold in such a nice way. It perfectly "covered" the Doctor, and stilled any possible critics. (There weren't many when Dr. Q applied his Mindreading Secrets, but the worthy Doctor never left anything to chance). Apparently he had commanded respect for it. He'd asked his observers to be critical of what they had seen — the net result of which was that another group went on their way singing the praises of the "miracle master," Dr. Q . . . despite the Doctor's sage warning about "GULLIBLE BELIEVERS."

## MENTAL SYSTEM WITH CARDS

by

Jimmie Wilson

EFFECT: The medium is sent out of the room and guarded, searched, or subjected to any other stringency the audience might wish. The performer picks up a borrowed deck of cards, removes them from their case, and has anyone shuffle them thoroughly. The deck is spread face up on the table and any spectator points to any card. The cards are returned to the box and left on the table for all to see. The medium, still in the next room, does not ask any questions, but rather immediately and infallibly reveals the chosen card. THERE HAS BEEN NO TALKING BY ANYONE THROUGHOUT THE ENTIRE PERFORMANCE. All directions were explained to the audience before the cards were removed from their case. There is no guesswork, percentages, ear-phones, wires, mirrors, vibrators, lights, wax, threads, trick decks, switches, palming, or confederates used. You can perform this virtual miracle twenty minutes after reading the lucid instructions. This system is always ready at a moment's notice. No forcing. Use any deck anywhere. Compare this effect with any you now have and you will see its superiority. Compare this method with any you now use and you will again see its superiority. The conditions under which this telepathy is performed could not be more fair. If the audience believes they can

make the conditions fairer you are able to accept their challenge and still have any chosen card revealed. Repeat as often as you like.

**METHOD:** The entire transmission is executed by the sounds the deck makes as it is being picked up, shuffled, and returned to its box. The code is, therefore, auditory though not verbal. Naturally we cannot remember how to pick up and shuffle a deck of cards fifty-two different ways so we shall have to classify our messages. Said classification follows and is as easy to remember as the fact that the word RED begins with the letter R.

The cards are ribbon spread face up on the table. One has just been pointed to by a spectator. If the card pointed to has the numerical value of 6 or below you must tap the deck's edge on the table immediately after scooping them up as if you were squaring up the deck. If it is a 7 or above in value the little squaring tap is omitted. This can best be remembered by use of association. If the card is a Six Spot or BELOW you tap as if trying to penetrate the table thus getting the cards BELOW the table's surface. This routine contains similar mnemonics to help you remember every signal you are to execute.

The next signal will denote the color. If the selected card were red you should riffle shuffle since the word RED and RIFFLE both begin with the letter R. If the card is black the overhand shuffle is used. BLACK . . . OVERHAND . . . simply remember the initials . . . B. O.

Now we shall transmit the precise numerical value. To do this you merely shuffle (riffle or overhand depending on color) once for an Ace, shuffle twice for a Three Spot, and shuffle three times for a Five Spot. The same holds true for the above 6 value cards, i. e. one shuffle for a Seven Spot, two for a Nine Spot, and three for a Jack. Remember to use the shuffle which denotes the color each time. For the numbers between the ones listed above you add a cut before placing the deck back into the box. The cut is made with a slapping motion so the sound will carry to the next room. Example; if a Two Spot is chosen the performer shuffles once, then cuts. If a Four Spot is selected the deck is shuffled twice, which signaled Three Spot, then the cut adds the extra digit and thus declares the card a Four Spot. Before reading the next paragraph read the chart on the next page. It shows the complete classification of cards and their respective shuffles and cuts. Notice the King is the only card which requires TWO cuts.

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Before we discover how the suits are conveyed let us review by way of showing how a definite card is signaled. Let's pretend the TEN OF CLUBS has been selected. As the performer scoops up the cards he does NOT tap their edge on the table. This silence tells the medium the card is over 6 in value. Since the card is a black 10 he will overhand shuffle twice and make one cut. The two overhand shuffles are made by running all the cards off once . . . pausing . . . then running all of them off again. There is NO cut between the shuffles. The cut, if necessary, comes after all the shuffling is done. This is true in all cases.

TAP ON PICKUP	Ace	1 shuffle	Three Spot	2 shuffles	Five Spot	3 shuffles
	Two Spot	Add 1 cut to the number of shuffles above.	Four Spot	Add 1 cut to the number of shuffles above.	Six Spot	Add 1 cut to the number of shuffles above.
DO NOT TAP ON PICK UP	Seven Spot	1 shuffle	Nine Spot	2 shuffles	Jack Queen	3 shuffles Add 1 cut to the number of shuffles above.
	Eight Spot	Add 1 cut to the number of shuffles above.	Ten Spot	Add 1 cut to the number of shuffles above.	King	Add <u>2</u> cuts to the number of shuffles above.

The medium's thoughts were: "No tap on the pickup . . . 7 or over . . . overhand shuffle . . . black . . . check B O . . . there were two shuffles . . . that's a Nine Spot . . . now I hear a cut . . . that makes a Ten . . . a black Ten Spot."

Last, the suits are given after the cards have been returned to their box. Associatively, your heart beats and you beat with a club, therefore, if the chosen card were a club or a heart you return the box to the table with a mild thud. If the selected card were a diamond or spade the box is returned to the table silently . . . no beat.

If the spectator points to the Joker simply leave the cards on the table. This complete silence will tell the medium the Joker has been selected. When that card has been revealed say, "That was too easy. Try another one."

It is imperative that there be no talking while this demonstration is in progress. Your emphasis on that point to your audience will enhance your showmanship.

## THE BALLY PREDICTION

by

Wm. A. Stevenson

**EFFECT:** The mentalist visits the newspaper office and informs the editor that he is going to make a prediction of a future event. Mentalist explains that he is sending a letter through the mail to the editor which will be marked "Prediction". He instructs the editor to place the prediction in his safe until the day of the show. Mentalist explains that the prediction will be a prophecy of a future current event. Editor further seals the postmarked letter prediction between two pieces of cardboard.

On the day of the show the editor brings the sealed postmarked letter to the show and the editor opens the original sealed postmarked letter himself. Before opening it, the editor truthfully states to the audience that it is the original letter mailed to him, that it has been in his possession exclusively for several weeks, and that the mentalist has not touched the letter mailed to him.

Here are the fine points: No confederates, no sleight-of-hand, self-working, and mentalist never touches the original letter at any time after it is mailed to the editor, either before the show, or during the show.

**METHOD:** Mentalist calls up editor over the telephone and informs him that he will receive by mail within the next day or so a letter marked "Prediction", that it is a prophecy of a future news event, and for him to hold it unopened. Mentalist advises him to place the letter in a book or magazine and place it in his safe or some other place where it can remain untouched and undisturbed.

Mentalist mails a dummy prediction in a thin lightweight dime-store envelope, addressed in ink to the editor and with the word, "Prediction", printed across one corner. At the same time, mentalist mails a duplicate letter addressed to himself in pencil. Thus both letters are postmarked exactly alike and with the same date.

When mentalist receives his letter, he erases the penciled address to himself, and writes the address of editor in ink; thus a duplicate is obtained of envelope addressed to the editor. This envelope has been only slightly sealed and contains a filler similar to that sent the editor. The filler is removed.

On the day of the show, the mentalist does the following:

1 -- He gets two large-size legal envelopes and makes a double compartment envelope by trimming the address side with flap off one and inserting it in the other. By spreading the little glue on one end of

the fake piece before it is inserted in the regular envelope, it will be possible for him to later cut off the end of the double envelope, opening to the fake compartment with no fumbling.

2 -- As soon as the local paper is on the street, mentalist gets a flash at the "banner headline" (the one that spreads across the top of the front page) or the headline of the leading news item. This he copies on a sheet of paper. The paper is then inserted in the envelope which had been sent to himself, but which now carries the editor's address -- in other words, the duplicate of the letter actually sent to the editor. The prediction is now ready for the next step.

Mentalist has already prepared the double compartment envelope, so the duplicate envelope with the real prediction inside is placed in the back compartment and the two flaps sealed together. Thus an ordinary-looking legal envelope is obtained -- the prediction inside.

3 -- Mentalist obtains two pieces of cardboard the size of legal-size envelope and some scotch tape.

4 -- Mentalist approaches editor in his office before the show and asks him if he remembers the postmarked date on the letter as he wishes to stress that fact to the audience. Editor will get out letter to check the postmark. Mentalist tells editor that in order to impress on audience that it has been sealed and also that he will not be able to tamper with it at the show, to seal it in a larger envelope and between two pieces of cardboard with tape which the mentalist furnishes. Mentalist holds large fake envelope open and requests editor to drop letter inside and stresses the fact that he never at any time touches the prediction. Mentalist seals and places faked envelope on table, then asks editor to write his name across flap. Mentalist places the large signed fake envelope between the pieces of cardboard and as an afterthought hands to the editor with the statement that perhaps it would be better for the editor to seal it as he does not wish to touch anything. Mentalist states that it will make a better impression on audience to prove to them that he has not tampered nor cannot tamper with prediction at any time.

The cardboard is used as the weight of the faked envelope will not be noticeable. Mentalist, by having the original letter placed in a magazine or book has thus insured that letter will not get wrinkled or soiled.

Editor brings prediction to the show and at the proper time is asked to bring it up to the stage. Mentalist lets editor hold cardboard sealed letter while mentalist opens one end and takes out the faked legal-size envelope. Mentalist tears or cuts off end of faked envelope and dumps the original (?) letter into the hand of the editor, stating that he does not wish to touch it.

Performer then may build it up by asking editor to verify that the letter has been in his possession exclusively at all times, and that it is the original postmarked letter addressed to him. Editor is completely fooled and so is the audience. Under the circumstances,

the mentalist can truthfully state and demonstrate that he has never touched the original prediction.

VARIATION: At the time that the mentalist calls the editor and informs him about the letter coming through the mail, he tells the editor to seal it up in a large legal-size envelope as an added precaution. This will keep his letter from getting soiled. Later, when mentalist approaches the editor in his office to check date on letter, the editor will have to open the legal-size envelope to check the postmark on the original letter. Mentalist now furnishes the faked envelope to reseal.

Mentalist also uses this method when he won't be able to contact the holder of the prediction until it is actually brought to the show. Thus, the original letter is sealed up in the legal-size envelope and it will not get soiled in the holder's pocket. It will take the mentalist only a few minutes before the show to call aside the person who has the prediction and reseal in the fake envelope as outlined above.

### DREAM EFFECT

The magician takes a wallet from his pocket and lays it on the table.

A spectator is given an ordinary deck of cards which he may examine. He is asked to shuffle the cards and spread them face down on the table. With one finger he pushes forward a card. The Magician picks-up that card, opens the wallet and takes out a small envelope. Inside is a matching prediction card.

SECRET: Obtain a small Plastic wallet and cut a slit opening on one side of it, the wallet has a small compartment with a snap button, inside is a small envelope with a card, you can put inside the wallet — money, pictures, other papers, to make it look like an ordinary wallet.

We give you some effects which are not difficult and are easy to perform.

1. Have the wallet in your pocket, reach in the pocket with fingers covering the cut and thumbs on the other side of the wallet, while you talk let a spectator take a glimpse on both sides of the wallet, then you throw the wallet on the table with slit side down.

You can if you like (which is not necessary) open the wallet, open the small compartment and pull out the small envelope, have it initialled by the spectator or have a transparent envelope and have a sticker with the spectator's initials glued on the envelope.

2. Introduce a deck of cards and let spectator if he likes examine it and he shuffles the cards, take the cards from the spectator and spread



the cards on the table. Also lay the wallet on the table with the slit side down. Let the spectator push one card with his forefinger forward, ask him if he wishes to change his mind and select another instead, but this is not necessary.

Take the selected card with the right hand, take the card with the THUMB AND FOREFINGER and place the card face down.

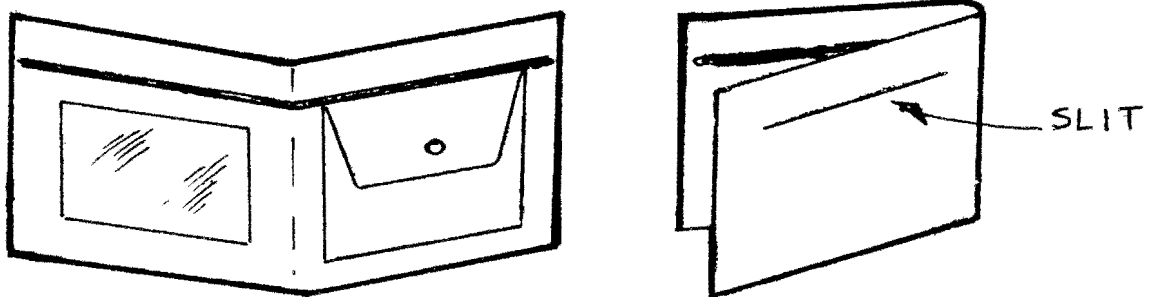
3. Take the wallet in the left hand, slit side down, open the wallet with the left FOREFINGER (this is a natural move) as you are holding the selected card with your right hand, now comes the important move.

The right hand approaches the wallet, the slit is face down, open the little pocket with the snap, while the right hand travels to the wallet with card. Card is transferred from THUMB AND FOREFINGER to FOREFINGER AND MIDDLE FINGER, this is a natural move as you open the little pocket.

While you open the pocket with your thumb the FOREFINGER AND MIDDLE FINGER release the card, introduce them in the cut, to get hold of the duplicate card, while this is being done the left fingers beneath the wallet get hold of the card. The right fingers pull out the card from the slit with MIDDLE AND FOURTH FINGERS while the THUMB AND FOREFINGER pull out the envelope. The magician now throws the WALLET WITH THE FIRST SELECTED CARD ON THE TABLE, opens the envelope and shows that the card MATCHES.

The whole thing of transferring the selected card from right hand to the left fingers underneath the wallet takes a few seconds only, and the spectator does not suspect that you are holding now another card after pulling it out from the wallet.

ANOTHER way to present the effect is as follows: Put in the wallet, money, visiting cards, pictures, etc. Let the spectator shuffle a deck of cards. Take the deck from the spectator and tell him that you are going to drop one card at a time onto the table until he says stop. When he does you drop the remaining cards of the deck on the table and follow as in No. 1.



## THOUGHT PICTURES

by

Robert Nelson

The ability to transmit mental sketches or pictures from the mind of one performer to the mind of another, is indeed, a remarkable demonstration. Furthermore, this type of entertainment has proven an absolute source of mystery to the scientist as well as the brother telepathist. The difficulty to detect the modus operandi has been quite natural, in view of the extremely clever method of coding, which under most severe tests are practically fool proof. Furthermore, it has been a source of wonderment, how any simple geometric drawing could be reproduced under the circumstances, in view of the supposedly hundreds of various figures, the student has endeavoured to investigate along these lines, and consequently, his efforts have been in vain.

Thought pictures are accomplished by most simple means. Why code this line and that line, this angle and that angle, this curve and that curve to reproduce the picture? It has been along this line of reasoning that makes the experiment so brilliantly clever to the spectator. He does not stop to think that there are only about forty simple geometric drawings and that by affixing a corresponding number, and coding the number, the operation is quite simple. For illustration: Assume that a spectator in the audience has drawn a cube, a square, triangle, sphere, cylinder, a convex polygon, a diamond, a broken line, a pyramid or any other of the few simple figures. Each figure has a corresponding number which coded instead of the figure simplifies the action, as the combination of two digits means different figures, while the combinations of two sets of digits means the combination of two sets of figures. The coding of the square and sphere would give the figure (sphere) contained within the square.

Examination of the geometric figures and other simple sketches, contained on the drawings, will give a ready and clear understanding of the drawings and their corresponding numbers as they are to be coded. The principle of coding will be considered later.

The lecture included should be rearranged to suit the performer. You will note lecturer places stress on simple geometric figures, likewise, simple drawings as the assistant passes into the audience and with the slate or pad and pencil, it is well to caution the audience if they are skeptical that they use their own pencil and paper. By carrying several slates or pads, several can be drawing at the same time which keeps the act moving and keeps people from losing interest. The first few minutes a large number of sketches will be handed up, assistant sorting them during the course of the demonstration, and when the opportune moment arrives, gestures to a spectator who submitted the drawing to stand and request medium to reproduce his mental picture. Needless to say many of the sketches will be too difficult and intricate or unintelligible and these are merely passed by and forgotten. The performer taking the more simple and those easier coded. The time is limited and it is a

physical impossibility to cover the entire audience, and the old alibi can be fallen back upon in case of mistakes that the minds are not accurately attuned due to unnecessary noises. We will not take up the matter of the transmission of simple drawings again we refer you to the introductory lecture. Wherein the spectator is requested to draw only very simple objects as horse, man, boat, woman, tree, flag, star, etc. These pictures are mentally impressed upon their minds, being forced there.

To prove this statement, assume for illustration, you are a spectator in the audience and you are suddenly requested to draw some simple picture quick — what will it be? Other than the above sketches, what can you think of on the spur of the moment? Stop — take five minutes of your time now and make a list of drawings. First considered, that you must have the ability to draw the sketch in such a manner that it can easily be recognized by assistant and audience. When serious thought is given the experiment, one will readily note the spectator is handicapped. The psychology of the demonstration is par excellent from the medium's standpoint. Stop and consider just what small percentage of people possess any real ability to draw. It is a simple matter to draw such sketches as are expressed in the lecture, being unable to draw intelligibly and still wishing to present a drawing, the spectator will resort to geometric figures, which are so simple anyone can reproduce if they can draw a straight line.

No doubt the reader has seen the piano act presented by Mercedes and Mille Stantone, and a few other performers of lesser rank. When the performer asked of you what selection you wished Madame to play, in a way you found yourself somewhat dumbfounded and noticed a lapse of memory. Naturally being interested you wished to ask a selection and for the life of you, you could only recall a very few of the most common and popular pieces. The same is evident when at the performance of a Crystal Gazer, seer or such. When they ask a question it is a simple fool thing that enters their head, and after retiring from the theatre they feel like kicking themselves for not asking such and such a question as it was very important.

Again we call your attention to the simplicity of Thought Pictures but only from the operators standpoint. It is the duty of the lecturer to impress upon the audience how difficult a demonstration is to be attempted, and as said before, make it seem difficult, as it seemed to you before the study of this manuscript. The demonstration fills the requirements — offering good sound interesting entertainment. Even though the simplicity of the drawings are figured out by a few spectators, what matters this? You can fool part of the audience all of the time, but not all of the audience all of the time. But yet, they have the most difficult part of the program yet to ascertain — the transmission of the pictures from the performer to medium. This alone will baffle the most intelligent. If the medium is blindfolded this offers an excellent excuse why the exact reproduction is not made. Furthermore it is not intended, the purpose of the demonstration is to demonstrate the possibilities of genuine mental telepathy, the thought picture being transmitted to the medium's mind,

and not the actual drawing. The purpose of the spectators drawing is to offer absolute proof of the success or failure of that particular attempt. Also aids in concentration, these two points should be heavily stressed upon in lecture. The medium may possess no unusual ability as a sketch artist than the person who submits the picture, if a blindfold is used it should be faked slightly, so as to allow faint vision at least of blackboard. Personally the writer does not recommend a blindfold, it does not increase the effect unless previous mention has been made. Not being suggested the audience will naturally not conceive the idea to illustrate, what we don't know hurts no one. The question of coding does not occur to ninety percent of the audience, while the rest may from hear say or past actual experience think some form of signals are employed. After act is in operation, their opinion must change or at least be shaken.

### The Code System

Needless to say, there are many ways of coding, and the fact that there is always the best in everything is to be taken into consideration. It is our opinion, taken from actual experience, that the method herein explained is the best — without question. That this method requires more practice in learning, more concentrated effort is not questioned, the result is the thing. The keynote of success in this system is harmony, the principle of this code is the ability of the medium and assistant to count mentally and together. It is a known fact that the beats for common time are always the same in music, therefore with a little practice it is easy for two persons starting at a given signal to count at an even rate, and when given another signal to stop, and of course both medium and assistant have arrived at the same number. They must continually practice together until sure they can count mentally and in exactly the same time, then the most difficult part of the system has been learned. This is illustrated by two piano players playing a duet, both having to start at a given signal and keep exact time together throughout the piece, both ending at the same time also. A speed of from 60 to 75 counts per minute should be adhered to and a metronome would come in valuable here.

### The Signals

These are the most natural type of signals obtainable, they do not indicate any particular cue, what is done or said, does not influence the various cues but when this action takes place indicates the code number, the code number is designated by the number of counts that takes place between the start and stop signal. The signals used in this system make Thought Pictures a thing undetectable, to the casual observer nothing unusual is noticeable as nothing out of the ordinary takes place. All movements are natural and absolute necessary to carry on the demonstration. Furthermore, it is not necessary for the assistant to employ the same signal, this is a tremendous advantage with this system. Such signals as are made by motions and positions of hands and body are seen by those anxious to detect while with practice this way is absolutely foolproof. Before the demonstration can be started,

a picture must first be transmitted to assistant. Consequently he always knows one or two in advance that he is planning on coding. The medium faces the audience with fake blindfold made of thin material, or not blindfolded, placing the back of her hand against her eyes, and in such a position that she can peek through her fingers and ascertain the assistant's movements in audience. When the medium places her hand over eyes that is the signal for both to start counting. The assistant knowing the number of course to be reached. Assuming the number to be 14 as the medium started to count, the assistant lets same run until fourteen has been reached, and then stops the count. This is accomplished in any number of ways. While the counting is in progress, assistant should not move, to stop count, he merely turns slightly, walks away, hand drawing back, turn slightly, motion spectator to be seated, or have spectator repeat request, and the natural movement is sufficient to denote stop counting.

Having received the correct number, the medium does not move immediately unless the count was a long one consuming considerable time. Then it should be hurried. Slowly she withdraws hand and in a vague way starts to draw the figure, first hesitating, then with rapid strokes, all of this for effect. This is showmanship, something that must be acquired from actual experience and observation. Having drawn the correct figure the spectator should be asked to acknowledge the correctness of same, the assistant may remark CORRECT. Now with this remark, the count may be started and stopped by assistant motioning to next spectator to stand and repeat request for next drawing. If the figures corresponding number is not a straight count, say 65 and of two digits, the first digit is coded in this manner and the last word of the spectator's speech acting as the start signal for the second digit of that number. When it is stopped by assistant walking away from immediate scene, or any natural movement. For instance, assume a star has been drawn by a person, medium raises hand to forehead and starts to count 1-2-3-4-5-6-7 and on last count assistant motions to person to stand and make a request. Now with the last word (picture) the count is automatically started 1-2-3-4-5-6-7-8- and at the last count the assistant turns, walks away and motions for person to be seated. Any natural movement. To those who wish to carry the drawing arrangement out to more complicated drawings, the numbers may run to 999 the coding arrangement being the same, only three figures are coded, the first 18 should be straight count. Otherwise the rest is the same. Thus far the author has taken up stage performing and while on the subject would suggest a direct contact one way telephone set. Receiver being concealed in the medium's hair and the microphone backstage. Operated by third party who with powerful field glasses to aid him, and a peep hole, reads the signals and phones the number to medium. For club work, private affairs, performer must work in same manner. There are hundreds of various signals and moves that may be used for starting and stopping the counting and these will suggest themselves to you as time goes along.

Properly presented, detection is impossible and plants are very useful. At every public performance, at least one plant should be used to get sensational results. The party of course submitting a very

complicated yet simple drawing and medium knows whether picture shall be presented fourth, fifth, etc., and after bawling out plant for trying to stump you, medium remarks upon hardness to get concentrated right, she draws the picture. Properly handled, an applause is certain, for additional effect, the medium should draw a figure other than coded, and just before finished, shake her head, erase it and draw correct figure.

### Geometric Figures

Careful analysis will reveal only forty working designs, any two can be combined to produce the more complicated drawing which will faithfully cover all designs presented, if a square is drawn within a circle, the larger or outside figure is drawn first and the figure inside last, if a circle is drawn inside a square the order is vice versa. When a bisected triangle is drawn, the triangle is first drawn then the bisecting line is coded, likewise with parallel and perpendicular lines. It will be noticed the most important geometric drawings and simple sketches will have low corresponding numbers, as they are the ones that will be most and more often under observation. A straight line is assumed to run parallel with the floor, likewise on the blackboard, if spectator places line parallel on slate and line is drawn perpendicular on board, spectator says it is not right, medium turns board in vertical position. There may be other simple figures not contained in the list that performer may wish to add, and remember to have the sketches of articles made as plain and simple as possible to illustrate only the Thought Picture and not the object.

### Comment

Repetition will be found in several places in this manuscript, but with a purpose of making the methods easier to understand, this system at first reading may seem complicated and difficult, this is not the case. A telegraph operator does not have to figure out the words by letters as he hears them tick off but reads them by ear as if he were in actual conversation, and that is the way the assistant and medium should receive and send signals. When it is noted it takes the average student six months to learn shorthand, and all the code method can be learned in less than one tenth of that time and the remuneration for an act of this kind is ten times that of the shorthand writer it should naturally interest the reader enough for them to concentrate their efforts in continual practice.

Remember, practice makes perfect.

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|---------------------------|---|------------------------|
| 1. perpendicular          | 4. a bisecting line from lower left corner to right | 6. line closing object |
| 2. parallel lines         |   |                        |
| 3. bisect at right angles | 5. bisecting line from lower right corner to left   | 7. straight line       |
|                           |   | 8. isocles triangle    |
|                           |   | 9. square              |

- |               |           |                 |
|---------------|-----------|-----------------|
| 10. Square    | 15. boat  | 20. woman       |
| 11. rectangle | 16. vase  | 21. animal      |
| 12. circle    | 17. house | 22. cross       |
| 13. cone      | 18. tree  | 23. right angle |
| 14. diamond   | 19. man   |                 |

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- |                          |                 |                 |
|--------------------------|-----------------|-----------------|
| 24. acute angle          | 32. prism       | 41. broken line |
| 25. obtuse angle         | 33. box         | 42. wave line   |
| 26. scalene triangle     | 34. cylinder    | 43. heart       |
| 27. equilateral triangle | 35. ball        | 44. flag        |
| 28. dotted line          | 36. semi-circle | 45. auto        |
| 29. pentagon             | 37. trapezoid   | 46. engine      |
| 30. hexagon              | 38. chevron     | 47. hat         |
| 31. convex polygon       | 39. pyramid     | 48. book        |
|                          |                 | 49. cup         |

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- |                    |                |                |
|--------------------|----------------|----------------|
| 50. ladder         | 60. chain      | 70. tent       |
| 51. wheel          | 61. apple      | 71. basket     |
| 52. building       | 62. pear       | 72. match      |
| 53. eye            | 63. dish       | 73. brick wall |
| 54. airplane       | 64. barrel     | 74. key        |
| 55. balloon        | 65. bicycle    | 75. suit case  |
| 56. telephone pole | 66. table      | 76. bottle     |
| 57. fence          | 67. lake scene | 77. saw        |
| 58. flag           | 68. star       | 78. hammer     |
| 59. ring           | 69. moon       | 79. window     |
|                    | 80. umbrella   | 81. flower     |

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- |             |                        |                  |
|-------------|------------------------|------------------|
| 82. chair   | 86. trapezium          | 90. point        |
| 83. volcano | 87. arrow              | 91. double cross |
| 84. spade   | 88. bisected parallels | 92. egg          |
| 85. club    | 89. dollar sign        | 93. fork         |

## SUGGESTED LECTURE FOR THOUGHT PICTURES

by

Robert Nelson and Wm. Larsen

Friends, I come before you this evening in the role of a scientist rather than in the role of a magician, ten years ago people would have laughed at me had I told them what I propose to tell you now. You yourself will be skeptical but after a practical demonstration, you will not only see but you will be convinced that I have delved further into the lines of mental phenomena than hitherto been thought of.

My purpose is to prove beyond all question of doubt the true existence of the phenomena known as Mental Telepathy, and to entertain you. The operation is very simple, which you will note, and greatly resembles the modern radio. Mental Telepathy is merely an improvement.

To make the test as interesting as possible and to avoid scientific discourse it is my pleasure to introduce Madame . . . my co-partner, I will pass among you in the audience, and all who are interested in testing Madame . . . and my powers are requested to draw any geometric or simple drawing on the back of their program, envelope, card or such, for your convenience I will also carry a few writing pads and pencils. Draw such simple figures as a tree, house, boat, star, pan, circle, cube, triangle, etc. Madame will draw a likeness of your sketch upon the blackboard. In order that the demonstration will move along rapidly, draw your figures in the simplest form only. Madame will reproduce the thought picture, rather than the drawing line for line, such minute details would occupy too much time.

When you have prepared drawings and wish to submit them to test Madame's ability, merely show me the drawing and I will indicate the opportune time to present the same. Then kindly stand and repeat "Please reproduce my mental picture."

The purpose of the drawing of the picture is to promptly ascertain her success or failure of that particular drawing. This also aids in the concentration, focusing the picture on the mind itself. Do not make it necessary for me to revert to verbal speech with the medium as such might suggest trickery of some kind. Our sole object is to convince each of you that you have witnessed a demonstration of genuine mental telepathy — a new scientific fact that soon supplants the modern telephone communication — the radio of tomorrow.

Your drawing please? etc.

N. B. The purpose of this lecture is to set only a guide and offer suggestions to performer, a distinctly individual lecture should be built around the ideas incorporated in the above lines.



## NUMERIC O

by

Clettis V. Musson

Someone is requested to sit at a table with his back toward the group. On the table is a paper and pencil. The performer, turning to another spectator, requests him to write a three digit number on a slip of paper. This number is rewritten in large figures, by the performer, on another large sheet of paper or a slate, and held up where everyone except the person sitting at the table may see it. Now, the spectator at the table is requested to do some calculations involving addition, subtraction, multiplication and division. At no time does the performer see or know what figures are being used. After the calculations, the spectator is requested to call out his answer. It is the same as the one written by the second spectator on the paper which has been held up by the performer in full view since its inscription.

**METHOD:** This startling, impromptu effect is merely an extension of a little known trick, yet the mere elongation has built it into a baffling masterpiece. So baffling, in fact, that some magicians after having seen it performed have asked where it could be purchased, others have said it seems impossible.

To perform, you should have a table in front of the group with a chair. The back of the chair must be toward your audience. On the table have some paper and a pencil. If you are performing the trick where no table is available, then a scratch pad may be used. This provides a writing surface. The spectator who is to do the calculating must sit at the table with his back to the audience, or if a scratch pad is used, and no table, he must stand with his back to the audience.

Request the second spectator to write down a three digit number. Let us assume he writes 698. You write this on a large piece of paper (8 1/2" x 11" OR LARGER) in large figures, and hold it up so everyone but the person sitting at the table may see it. Now ask the person at the table to write down a number, preferably a small one. Tell him to multiply by 2, add 10, divide by 2 and to subtract the number he wrote down the first time from this answer. At this point you know the answer which is 5. If you follow the procedure given, it will always be 5. If you desire to make it different then change the number to be added, which is 10, to some other number. The final answer is always one-half of the number added at this particular step. Thus, if 14 were added, the answer would be 7. If 6 were added instead of 10, the answer would be 3.

Once you know this answer you have your spectator add, multiply, subtract and divide until the specified answer is reached. You, of course, do the calculation mentally and silently in your mind until the end of the calculating. This is much easier to do than you will perhaps realize at

first. Let's take the 5 and build it up to the 698. You can drag it out indefinitely or do it quickly. First, we'll do it quickly as follows:

Tell the spectator to take twenty times the answer he now has.  $20 \times 5$  equals 100. Now tell him to take seven times that.  $7 \times 100$  equals 700. Instruct him to subtract 2, and call out his answer. It is, of course, the desired answer; namely, 698.

Let's try it by a quick method again only in a more effective way. Have the 5 multiplied by 5. This gives 25. Tell him to add 25 which makes 50. Instruct him to multiply this by 10 making 500, and to add 200 which gives a total of 700. Next, have 2 subtracted. Once again we have arrived at 698.

You will notice in this method we deal mostly in figures that are multiples of 5's and 10's. This is the secret of making the mental calculations easy. In this last example, when we arrive at 700, you could have said subtract 100 giving 600, then request that 98 be added, again arriving at 698. The following example is an effective way to perform this trick because it covers multiplication, addition, division and subtraction.

First have the spectator put down any number he desires. Let's assume he writes down 12. You do not have to know what this number is because when he arrives at 5 you carry on from there.

	12
Multiply by	<u>2</u>
	24
Add	<u>10</u>
Divide by	2) <u>34</u>
	17
Subtract first number	<u>12</u>
Begin your mental calculations here )-	5
	<u>10</u>
Multiply by	50
Subtract	<u>15</u>
	35
Add	<u>5</u>
	40
Multiply by	<u>2</u>
Divide by	8) <u>80</u>
	10
Add	<u>15</u>
	25
Multiply by	<u>6</u>
	150
Subtract	<u>50</u>
	100
Multiply by	<u>7</u>
	700
Subtract	<u>2</u>
Desired answer	698

---- at this point there is no further set routine. You secretly know the number is 5 so continue your calculations as you see fit.

The above is merely an example. There is no set procedure once you arrive at 5. Just keep the calculations going as you deem fit until you arrive at the correct answer. With practice you will soon be able to mentally arrive at answers with four digits, such as 5,942. To arrive at such an answer, you could first arrive at 500, then have that figure multiplied by 12 which gives 6000. Have 58 subtracted and you get the answer 5,942. At a glance you should know that to subtract 50 from 6,000 would leave 5,950, then in your mind you visualize that 8 from 50, which forms the last two digits of the 5,950, would give 42 or the required, 5,942. This is merely a quick example of how you will think once you have had some experience with this effect. Most of the time, I personally use six digit figures for this trick, such as 98,471.

**STAGE PRESENTATION AND PATTERN:** On a table that is sitting in the middle of the stage have a large school slate, a piece of chalk, some paper and a pencil. A large blackboard, downstage and to one side, may be used in place of the school slate, if desired. Also a chair should be sitting at the table with its back toward the audience.

"Ladies and gentlemen: It is my privilege this evening to present for your consideration one of the most profound mysteries ever conceived by the human mind, NUMERICO, a test in applied psychology. This test has baffled scientists and thinkers throughout the world. Tonight, with your cooperation, I shall attempt to present this positive demonstration of mind over mind.

"Will someone be kind enough to come up here and assist me, preferably someone who likes figures? There will be some easy addition, multiplication, subtraction and division to do. Ah! Here comes a brave young man. Would you, sir, just be seated on this chair with your back to the audience. The purpose of having your back to the audience is so that you cannot see what is soon to be taking place behind your back. Later, I shall tell you what to do. (Pick up the slate and chalk and face your audience).

"Ladies and gentlemen, I am going to ask four different people in the audience to indicate with their fingers digits from one to nine. This will be done silently so that the young man sitting at the table here will not know what is going on. For instance, if you wish to signify two, hold up two fingers like this (demonstrate). If you wish me to write down the digit six, then hold up all fingers on one hand and one on the other (demonstrate again). To exclude the possibility of the use of confederates, I shall write down digits as signified by four different people. Would you, sir, indicate the first digit you would like to have me write on the slate? (Look at someone and when he holds up his fingers, write down the number indicated.) Thank you. And you, madam, the second one (write it down). Is that correct? Thank you. What shall the third digit be sir? (Write down whatever is signified). And what would you like for the last one to be? (Write it down.) Thank you. (Hold the slate up toward the audience where all can see the four digit number at all times.)

"Now, sir, you who are sitting at the table, would you just do a little figuring for me. Take your time and be careful to make your calculations correctly. Are you ready? Put down any number you like, preferably a small one so that the calculating will be easy. Have you written your number down? (He says, yes.) Multiply the number by two. (You pause for a few seconds.) Add ten to it. (Pause.) Divide by two. (Pause.) Subtract the number you put down the first time from what you have now. (Here he has arrived at five, so continue the calculations as you see fit until the answer on the slate is arrived at, as per the previous instructions. Address the audience, again.)

"Ladies and gentlemen, the young man seated at the table has just performed a series of calculations. At no time have I seen or been able to know any of the figures he has written. Even if by some subtle method I had been fortunate enough to have seen one of the figures, it would still have been impossible for me to have carried on such calculations in my head, unless, of course, I were a mathematical genius, which I am not. Now, if his calculations have been correct, and if our minds have been properly attuned so as to have harmonized with each others, then you shall have witnessed one of the most remarkable feats ever created by the human mind, the psychological control of human actions by mind over mind. His total (point to the person at the table helping you) should be the same as that specified on the slate IN ADVANCE by four members of the audience. (Address the person who did the figuring. At the same time look at the answer on the slate, the slate still being held so everyone can see it.) Sir, will you please tell us what your final result is? Speak it loud and clear so everyone in the audience can hear you. (He reads off the same answer you have on the slate. As soon as he has finished, hold the slate in both hands about chest high. Push it at arms length in front of you toward the audience as you finish your patter with dramatic emphasis.) And here you are, ladies and gentlemen. In some strange, incomprehensible manner, the seemingly impossible has been accomplished."

Bow slightly for applause, thank the young man for assisting you, and dismiss him.

## POST HYPNOTIC SUGGESTION EXPERIMENT

by  
Nelson

Include this fine hypnotic test in the course of your program, or use it singly as a perfect demonstration of 'post hypnotic suggestion.'

Select a subject who is desirous of 'breaking the cigarette habit', and explain thru post hypnotic suggestions, the smoking of cigarettes will no longer prove a pleasure — in fact, become distasteful and consequently, the habit can be broken.

Subject is seated on chair - told to completely relax. Go thru the regular procedure of putting the subject to sleep, but whether or not real hypnotism occurs, you can still perform this feat - and with equal success.

Once the subject's eyes are closed and they appear in a passive state (though not necessarily hypnotized), patter along these lines. "Sleep - sleep - fast asleep. Deeper and deeper in sleep. You hear my voice only. Sleep and fast asleep." Now turn to the spectators and explain - "The subject is now in a very light hypnotic sleep - can hear my voice and understand my requests. It is frequent for the subject to THINK they are not hypnotized - when all the time they are in a light hypnotic trance. This subject is now susceptible to my suggestions and I wish to demonstrate the phenomena of 'post hypnotic suggestion'. Please observe closely."

To the subject - "On the count of three and the snap of my fingers, you will awaken and feel quite refreshed. However, on awakening, I want you to ask me for a cigarette. You will feel the urge to smoke. Light your cigarette, but it will afford you little pleasure. The cigarette will taste harsh and BITTER. And each time you smoke, you will note this bitterness until you no longer wish to smoke. And you will of your own volition, put out the cigarette. This will reoccur whenever you smoke. And now, one-two-three - AWAKEN!"

Subject opens eyes - requests cigarette (or you give them one if there is any lengthy delay. Subject lights same - experiences a disagreeable taste and bitterness and discards cigarette - proof positive of the power of the post hypnotic suggestion.

Hypnotist can say that it undoubtedly would be necessary to repeat the experiment several times to completely break the cigarette habit.

Here's the HYPNO-TRIX! A cheat but a subtle one. Performer places a little preparation known as 'Bitter-Cig' on end of cigarette, replaces in package and offers this to subject. When smoked, causes a bitter taste and harmless unpleasant sensation. Even though the subject wasn't actually hypnotized, they believe they were under hypnosis, and though you 'cheated' you accomplished the same successful result.

## FURTHER USE OF THE CLIP BOARDS

by

Nelson

The Ultra Perfect Clip Board is an indispensable device with the modern mentalist. Its uses are multiple and versatile. Only a few of its more sensational uses will be mentioned, as it may only be adapted to most any circumstance.

NELSONISM: This is a title given the application of the clip boards in conjunction with mindreading codes. The code is presented in the usual way, but the use of the boards make possible sensational effects in the presentation.

Just prior to the presentation of the act, an assistant approaches a few spectators as they enter the theatre, as in the Master System, or spectators around the night club tables. Only four or five good questions are necessary, but should be garnered in different locations.

During the presentation, it is necessary for the various spectators to whisper their questions, etc., to the audience assistant, who in turn secretly codes them to the stage performer. The climax is reached when the stage performer interrupts any actions of her partner in the audience exclaiming - "just a minute, I get a very strong vibration from a gentleman in the rear of the theatre. I get the name very distinctly - John C. Wilson - Mr. Wilson, please raise your hand. I have a very important message for you."

NOTE: At this point, the audience assistant is a considerable distance from the 'Mr. Wilson', who responds and is correctly told his full name, birthdate, and a detailed answer to his mental question.

To those in the audience who assume the modus operandi of the act is the careful phrasing of the assistant's speech to the stage medium, they are immediately taken back by this spontaneous outburst of 'psychic power' on behalf of the medium. The effect is that the medium merely grasped the mental vibration directly from the mind of one of the audience. This same routine is applied four or five times, with different spectators, all in a distant part of the theatre and entirely away from the audience assistant. It carries profound weight - obliterating the thought of a code.

The efficient handling of the questions, brim full of detailed information is a truly shock situation. Here is the added touch that lifts the performance from the ordinary into the realm of true mystery.

### Musical Thoughts

Picture yourself in your favorite night club or hotel lounge. Delightful melodies reach your ear from the distant band stand. There is a fanfare of music - the orchestra leader is asking your cooperation in a novel experiment - MUSICAL THOUGHTS.

If you will but think of various musical selections - mentally hum the tunes - by telepathy - the leader will grasp these mental vibrations and command the band to play your thoughts! Sounds interesting - let's watch.

Distributed to all tables are souvenir cards, containing the complete library of musical selections of the band. Take your choice - select a tune - mentally hum it - and presto - up comes the leader's baton - and you hear your musical thoughts!

It's intriguing, streamlined entertainment. You might guess the leader has a secret means of coding the selected melody to the band which is true. (The Complete Musical Thoughts Act, with necessary apparatus for producing a super-climax which kills the code angle is sold as a separate presentation.)

BUT - all of a sudden, the leader turns at random to a table, and exclaims, 'Pardon me, sir, you are thinking at this very moment of a selection - isn't that true? And you haven't told a soul - other than possibly your immediate friends at your table? And you haven't told ME the selection? Thank you.'

Up goes the baton - and the band plays the mentally selected tune. This is repeated several times during the presentation. It's all so mystifying - so natural - various guests being picked at random - and without the leader's knowledge of the selection.

Yes, it's the Mentalists' old stand-by - the Impression Clip Boards. How simple it is for a member of the band, head waiter, etc., to approach three or four tables (only) asking if they would care to participate in the novelty number, Musical Thoughts. They are requested to merely write any selection and retain the paper. The solicitation of this information is done tactfully and without any ballyhoo. In a crowded cocktail lounge or night club, it is extremely easy to quietly obtain four or five situations, and with a little showmanship, superb entertainment value is added.

Having secured the advance information from the board, and tying in the identity and location of the writers, the leader apparently picks various spectators at random. This is a worthy addition to the musical thought projection number.

#### Telepathic Supermentality:

SuperMentality is the title given to an unusually clever mental demonstration that is genuinely accomplished. It is well named because it demonstrates a mental faculty far beyond the reach of the average person.

Briefly, spectators call out from 30 to one hundred words, which are written for future reference on a blackboard. Each word is numbered from one to 100, though the spectators may call the words in any sequence.

The performer actually memorizes these words as they are called, and their numerical position on the blackboard. He proceeds to call them forward and backward in their proper sequence, or at random, as requested.

A truly sensational performance is possible by combining the principles of SuperMentality with the Impression Boards, Here's how:

A committee can be chosen among the audience. For the sake of

brevity, only thirty words will be selected. The committee silently chooses the thirty words, and writes them on a paper beside the thirty numerals. At this time, the names are not called aloud.

Now, the performer requests each word, beginning with the first, be spoken clearly and distinctly. Only after the briefest pause, the succeeding words are called, the performer memorizing each as called. This continues until the 20th word has been submitted.

Just as the committee begins to call the 21st word, the performer cries, "Stop - don't call it aloud. Just think of it! The 21st word was . . . cow. The 22nd word was shoe. The 23rd word was light bulb, etc." and continues until the remainder of the list is called - all apparently by telepathy. Committee, of course, verifies the correctness of the test.

Sufficient to say, the original SuperMentality presentation needs no additions to make it one of the most effective mental routines available to the performer. However, the telepathic feature can easily be added - thus giving you Telepathic Super-Mentality.

For the first 20 words, the performer may or may not employ the principles of genuine memorization (SuperMentality). As our good friend the Clip Board is employed to gain the last ten words the performer may gain access to the first 20 in like manner.

Perhaps the most logical means of communicating the information to the performer would be the wireless telephone system, elsewhere described in this book. Or direct telephone system. The entire list of words is registered inside the clip board. The written list is torn from the board, left with the committee while assistant nonchalantly retires from the clip board. The data is removed. If a wireless system is employed, the information is phoned to the performer.

An alternate means of doing this fine routine, the information can be copied on a small card, placed under crystal, and crystal brought to performer, as an aid to concentration. Or, the performer may write these words on a large blackboard - or slate.

In such case, the data may be lightly copied on the slate or blackboard frames, or written on the eraser, or side of the chalk. A false start can be made - performer erases the writing with hand, which is quite messy, calls for the eraser. Any of these dodges, simplicity personified, are good and may be adopted with equal ease.

Another and very fine method is this; Don't overlook it. The words can be written on a scrap pad - all on the second sheet, or subsequent sheets. Performer takes a pencil - makes some dideos on paper, while getting vibrations, apparently writes - scratches out, etc., the word. Actually, he writes nothing, but a lot of odd designs, etc., over the previously written word, etc., then proclaims the word, which is verified and he may discard the paper to the floor. This is continued until all of the words have been called - Super-Mentality - by telepathy.



Scores of mathematical tests, additions, multiplications, etc., can be arranged, as conceived. Or a series of performance tests - such as committee design performer to turn light switch, remove Mrs. Jones' spectacles, etc. This information can be brought on stage or platform a little later by assistant - the data can be written on the back of apparatus, books, or other objects that will previously be handled by the performer.

### Automatic Writing:

This is a popular phase of mediumship, well within the realm of mystical fantasy, and offers another means of demonstrating telepathic ability - without a crystal ball. And a new presentation.

On the center of the stage is a large school type blackboard. All spectators are asked to concentrate first on their name, and once a spectator's name is written, on the board, the performer will endeavor to divine the mental query. Here is ample opportunity for rare showmanship.

Poised with chalk in hand, the performer begins to write - jerkily, and without reassurance . . . Two or three initial attempts are made without success. Erasing the abortive attempt, the performer singles out one person in the audience, asking that he alone concentrate on his name. Again the performer begins to write - very laboriously - the first name - which is acknowledged and confirmed by the spectator . . . the last name is more difficult - performer writes the first letter - turns to spectator and asks him to mentally spell the name - letter for letter . . . and just as though actually receiving the mental letters, the performer writes the last name. Then, with zest, the spectator's thought - writing - the words 'travel' or 'where' - New York City - yes, turns from the board - "you would have me tell you if you will travel to New York City next month - YES?" Erase a portion of the blackboard - and writes - Yes - turns and says "Yes, my friend, you and your wife will make the trip to New York as planned, early next month. Is that the exact thought you had in your mind this moment?"

Needless to say, such a dramatic presentation will prove awe-inspiring to any audience. A dozen or more mental vibrations are received in like manner from various spectators - thru the mediumship of automatic writing. Here is visual proof that the performer receives the thoughts - and the manner in which he is guided. It is a distinctly new type of presentation that should catch the fancy of any audience, if properly done. It has distinct radio possibilities.

No, the spectators are not plants. They merely write their questions on the U. P. Impression Boards, and retain the written queries as in the 'Master System of Mindreading'. It may be done as a sealed billet demonstration, thus accounting for the questions that were known to be written. How did the performer know the name and question in the first spectator's mind? He, too, wrote on the board, and his whereabouts in the audience was determined before the demonstration. Selecting anyone at random (apparently) to help the performer get enrapport - to clear the atmosphere of the many vibrations - is logical and most acceptable.

The data secured from the impression boards may be placed on the eraser, or lightly written on the frame of the blackboard . . . or it may be copied on small cards and carried in the performer's vest pocket. As he turns to write on the blackboard and his back is to the audience, he can easily with the left hand remove one of the cards, read the name and question and proceed with the test. The element of showmanship - the apparent strain under which the performer labors - the writing and erasing of the messages on the board - make it extremely easy to secure this data.

The blackboards should be of suitable size, depending on the largeness of the auditorium, as all may see.

The board should be at sufficient height as to permit the audience to see the writing above the performer's shoulders or head. A small shelf at the bottom of the board to hold the erasers and chalk. Questions can even be copied on the chalk, by flattening one side of the chalk. One abbreviated question per stick of chalk.

If an associate is used, best type of board is the swivel type. Performer can write on one side to get message, turn the board over for a clean surface while assistant merely steps behind it long enough to clean the board for the succeeding test. Assistant can slip a small card with name and question on it in the eraser shelf, removing the card just used, if this method is desired. The blackboard shields this operation very nicely.

#### Into The Infinite:

Recently a client asked me how he could improve his program, and give it a more sensational touch. His program consists of being personally introduced to one hundred guests on their entry into the hall or auditorium. Each guest signs his name on an unprepared piece of paper for later record.

My client actually memorizes each of the 100 names, and associates them with their owner. Later in the program, he identifies each guest by correct name, or forfeits a five dollar bill for each one he misses!

This is truly an amazing feat in mnemonics, and receives great respect and admiration, but lacks mystery. I prescribed the Ultra Perfect Impression Board, to be used as follows:

As the audience gathers, and during the introductions, the performer takes a few minutes, and engaging one of the spectators in conversation, asks him if he would like to participate in a new experiment in telepathy the performer would like to try. Handed the board, spectator is requested to write any question or write his social security number, wife's birthday, etc., on the paper, tear it off and retain it. Five or six questions or tests are garnered in this manner.

My friend with the super-mind memorizes these questions or

tests, and during the procedure by calling each by name - he dramatically stops - wrinkles his brow in further thought and proclaims - 'Not only were you thinking of your name and wondering if I would fail, but you have a thought in your mind at this very moment about a business deal - isn't that correct, sir?' Proceed with questions and give suitable answer.

This same procedure occurs four or five times during the recalling of the names. It is simply out of this world, as the appearance is that the performer, busily engaged in calling the names, casually receives mental vibrations from random spectators in the audience.

The memorization of the names is accomplished by the 'Super-Mentality' principle, and is genuine memory. However, this part too can be easily faked by use of the boards. Spectators sign their names on paper clips attached to the boards, which gives the performer a duplicate of all the names. These are sent to him by an assistant, or by various ways, such as wireless, telephone, signs in wings, etc., though he cannot identify each name with its owner. A dodge to overcome this is to merely ask each spectator to rise (and acknowledge) his name!

#### Dollar Bill Test:

Five different members of the audience are each asked to produce a dollar bill. As the assistant approaches the spectators, they are to note the serial number on their bill - and make a written notation of the bill on paper - via the lower slip on the clip board - and retain the written notation.

They are further requested to confer with the spectator on their right/or left, and the two to concentrate on the number. This is done with each of the five subjects.

Assistant retires to the stage, while performer explains the mysteries of thought transference. This allows the assistant sufficient time to retire back stage, obtain the numbers from the board. They may be prepared on the card under the crystal - written on the back of some apparatus, or brought out on an ordinary scratch pad, as previously explained.

Performer calls the various serial numbers in a dramatic manner - thus, another neat test thru the application of the Impression Clip Boards.

#### Sealed Billets:

Questions are collected on the Impression Boards, just as in the Master System. However, as each person writes their question and signature, they are required to tear it from the remaining paper, and are handed an envelope with the instructions to seal their written question in the envelope and retain it.

Performer makes reference to the fact that a few people were

given paper and pencils to write questions on entering the theatre for a series of special tests. The audience is informed these questions never once left the spectator's possession, and are now held by them in carefully sealed envelopes.

The object will be for the performer to divine the contents of these sealed envelopes, and advise the writers accordingly. The seemingly impossibility of such a feat is stressed, yet the performer does succeed in his effort!

Besides giving variation to the regular routine and being a great psychic demonstration, it is an excellent cover-up for any non-participating spectators who witnessed others writing in the lobby. This routine is excellent when used in the Master System as a series of 'special tests' or, as a complete routine.

#### Small Gathering:

The use of sealed billets in small groups is a very plausible excuse for the actual writing of the questions. Here is an excellent and workable routine for small social groups in the home, club or banquet.

Several spectators are approached, and asked if they wish to participate in the 'telepathy experiments'. Answering in the affirmative, they are permitted to write a question (on the Impression Board) remove it, and seal it in an envelope which they retain.

Thus, the questions and data is collected, unbeknown to the spectators. It is prepared for later use by whatever method the performer desires.

In the introductory remarks the performer informs his audience, "Many of you have been given paper and pencil to write a question, and an envelope in which to seal your questions. These questions you now retain. To others in the group who would like to participate in the experiments, my secretary will supply you with paper and envelopes, or simply concentrate as intently as you can upon your question, and I shall endeavor to also answer a number of these unwritten questions."

Getting a little added information on the quests, and especially one or two who have not written questions, you have at your finger tips a superb, small gathering mental show.

#### Modern Version Mindreading:

Recently, one of my clients engaged me to work out a special radio program on psychic entertainment. He desired to work in straight character, as a modern scientist, and specifically did not wish to employ a gazing crystal. His object was to outdo the radio mentalist I have just described.

I prescribed a routine, such as I have set down here for you. However, the crystal ball was out. To hide behind a 'billboard' and read the question behind it was definitely verboten!

Here is the finished presentation, which is not only suitable for radio presentation, but stage, club, in fact wherever you might choose to do a mental program. Don't overlook its true merit - remember a wise man once said, "There is majesty in simplicity."

As the audience are unaware of ANY written questions, the mentalist apparently employs only his mental faculties to divine the thoughts projected by his audience. As the presentation begins, he picks up an ordinary scratch pad and pencil - concentrates and begins to write something - rubs it out - starts again. He calls a name - which is similar to, but not the correct name. The performer realizes he is not entirely 'on the beam' - tears the sheet from the pad, writes again and makes more didoes on the pad - then comes out straight-forwardly, and with reassurance that he is now correct - calls a name - gets a confirmation and then proceeds into the detailed question and answer.

The top page of the scrap book is torn from the pad, crumpled and cast aside. Again another name is called, and the performance continues in this manner.

Yes, you guessed it. The names and questions have been previously written on succeeding pages down thru the scratch pad. The first page is blank, except for the correct name (as on next page) being very faintly written in pencil. The performer deliberately makes a mis-start. This allows the audience to see in a most casual manner that the pad is blank. No other reference is made, and the handling of the pad must be in a natural manner - it demands considerable showmanship for this bold presentation. The author has used this system quite secretly for a number of years with wonderful success, and believes it to be his own origination.

It would be poor stage deportment or etiquette to crumple the sheets and throw them on the floor! This, of course, is not permissible. The pages should be discarded by placing them in the pocket or a receptacle. To add punch and to mislead further the audience away from the real solution, two questions can be written on one sheet. You then have one question ahead - with the blank sheet on top of the pad. In a most natural manner, the hand is lowered, allowing the audience a view of the pad. Start the didoes - and so engrossed in your mental concentration, THIS paper is crumpled and allowed to be dropped on the floor - where some wise person will later find it, and discover only the mental didoes inscribed on same.

This is an exceptionally clean and clever method of doing telepathy and mindreading for practically every occasion.

Your audience must be led to believe that your scribbling on the paper is the outlet for your psychic and nervous energies - your own peculiar form of mediumship or clairvoyancy. The scribbling on the pad may be termed a phase of automatic writing, of which many people are familiar. However, the success of the presentation is dependent on

the correct and nonchalant handling of the pad and pencil, and the manner in which you dispose of the discarded sheets!

#### With Use of Slates:

Names and questions can be lightly written on the frame of a slate with pencil, and the same effect be accomplished. Or, for a limited number of tests, it would be most feasible to use one of the trick locking slates. This slate has a permanent sliding and folding flap. Slide it down from one end, fold in the middle and it locks into the other end. The slate can be freely exhibited, shown perfectly blank - even examined if desired - returned to the performer, who secretly 'opens the slate' and has access to the full surface of the slate covered with names and questions. These are erased as consumed by the performer, who winds up the demonstration with an empty slate - and apparently exactly as he begins.
















Another variation is to use an ordinary slate, with full flap. Exhibit slate entirely free from writing, place on table top, pick up, leaving flap and data exposed to medium. Names and questions are erased as used - along with didoes, markings, etc., as placed on slate, while performer is trying to concentrate.











Referring again to the 'locking slate', performer can have it loaded on the inside with the question data. The slate is casually displayed as to being free of writing. On the non-fake side, he tries automatic writing, but is unsuccessful. He places the slate down, after opening the side towards himself on a table, the slate slightly elevated on the end towards the audience. Seated at the table, he can apparently gaze into a crystal for his answers, make auto-writing on an ordinary scratch pad, etc., all the time getting the questions and names from the previously shown and discarded school slate.


























I sold this method and also the two-slates with flap idea to a medium friend of mine for a goodly fee. His wife brings in the 'lock slate', which is casually shown empty - he makes a few didoes on it - opens same, gets all the necessary data placed there by his wife - closes and locks slate and gives a very satisfactory and startling reading. The two slate and flap routine is merely the question and name written under flap. An attempt is made to get a message, but the effort is in vain. Spectator of course has noted the slates blank and perfectly ordinary. Medium switches the flap to other slate deliberately - reads the data and he is all set. Data and name first secured by wife on the impression board.

KNOWS ALL... SEES ALL.. TELLS ALL....

Here is a chart that you can have a lot of fun with. Use this or copy it on a larger sheet of paper. Close your eyes and make five marks on the paper at random. Open your eyes. Look at the signs you have marked and compare them with the list.

-  A change for the better
-  A short period of unhappiness
-  More friendships
-  An unexpected visitor will bring good news
-  You will receive a present
-  A trip abroad
-  Success in store for you
-  You will find a true love
-  A shopping trip
-  You will receive a large fortune
-  A profitable, unexpected trip
-  A dark cloud hangs over you, but it has a silver lining
-  Much health and happiness
-  You will be showered with gifts soon
-  Disappointment over a money matter

-  Someone will try to lead you astray
-  Beware of spreading untrue gossip
-  There is a flaw in one of your plans
-  Something will trouble you
-  You will receive a package
-  A lover's quarrel is in store for you
-  Someone will accuse you of something you did not do
-  A change in occupation
-  You will encounter some obstacles
-  A merry life ahead

## THOUGHT TRANSCRIPTION

by  
Al Baker

This is an effect created by the writer more than twenty-five years ago, and until the last few years the secret was carefully guarded by the few who had paid a substantial amount for it. It has appeared in print from time to time, but always with the essential details lacking. During the past winter this trick was performed at a Parent Assembly gathering of the S. A. M. by one of the members and his wife, and made a very favorable impression.

Owing to the number of requests received, I have decided to release the correct version of this really astounding effect. However, the method is extremely simple, as there are no codes to be learned by either the performer or his assistant, and if these directions are followed explicitly you should become proficient after only an hour's practice.

A number of slips are passed out by the performer, and members of the audience are each requested to draw some symbol or design on the paper. It is then folded and initialed by the writer, after which they are all dropped into a borrowed hat. The magician thoroughly mixes them, removes one at random, reads the initials aloud, and hands it to the writer, who acknowledges it, with the request that he hold it in his hand and visualize the design on it.

The assistant, seated with her back to the audience, proceeds to draw something on a large writing pad. When finished she holds the pad above her head with its back towards the audience. The magician then asks the holder of his slip to open it so that all may see his drawing. We'll assume that it's a Star and Crescent. The performer reverses the pad, and there in heavy crayon is seen an enlarged duplicate of the Star and Crescent. The sheet is torn off and given to the writer as a souvenir, and the effect is continued until all the drawings have been duplicated by the medium.

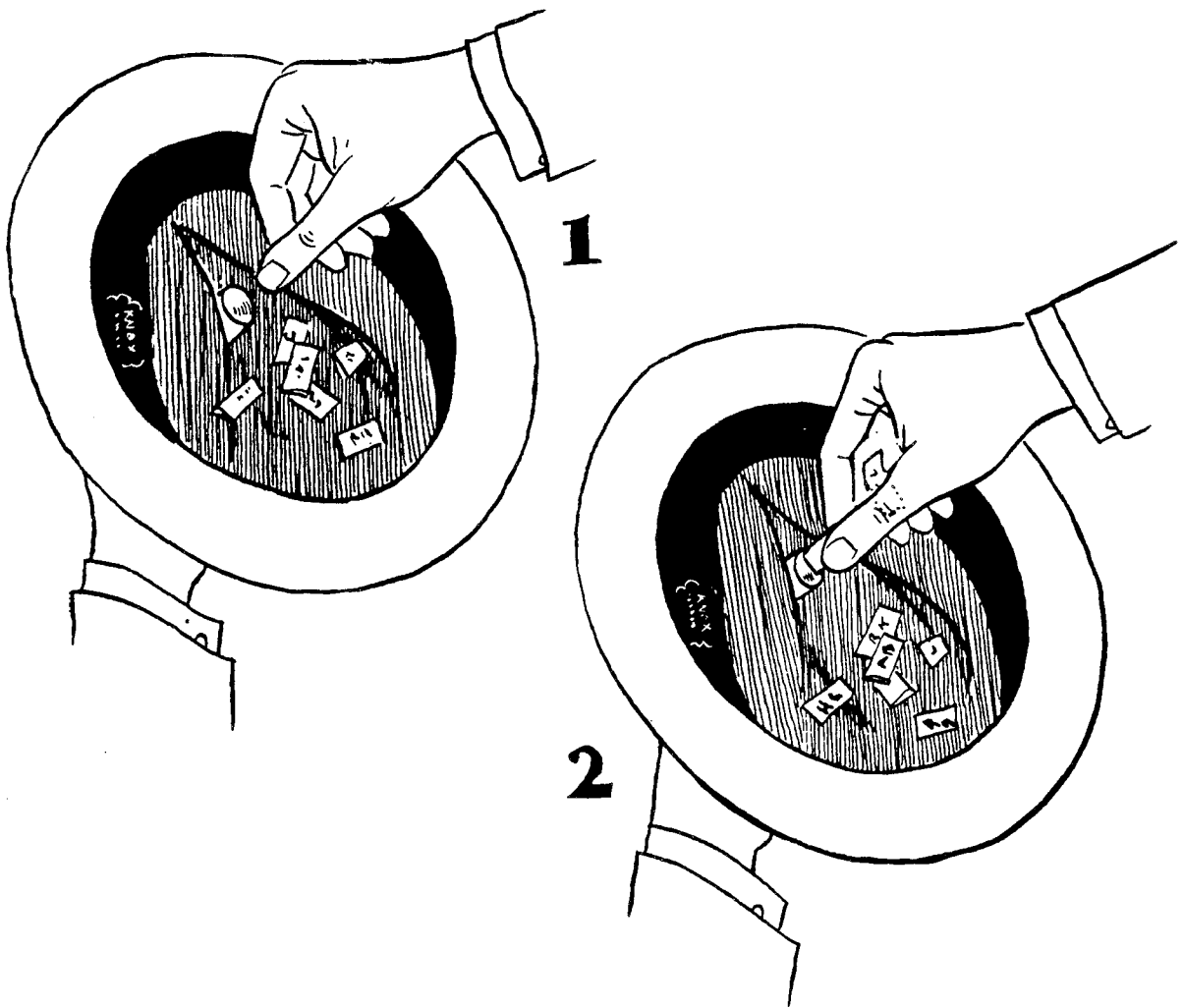
A thumb tip, writing pad, dark crayon, slips of paper (about 2 x 2 inches) and a borrowed felt hat are the only props necessary.

Before passing out the slips they are folded so that they will be refolded by the spectators in the same way. After making his drawing and folding the paper, each is requested to place his initials on the outside. While this is being done, the magician gets the thumb tip on his right thumb. Picking up the hat with the same hand, thumb under brim and fingers curled over the edge, he asks those nearest him to drop their slips into the hat. Suddenly he grasps the hat at the bottom with the left hand, and reaching with the thumb and first finger of the right hand for another of the spectator's slips, he places it in the hat, at the same time leaving the thumb tip in the hat, where



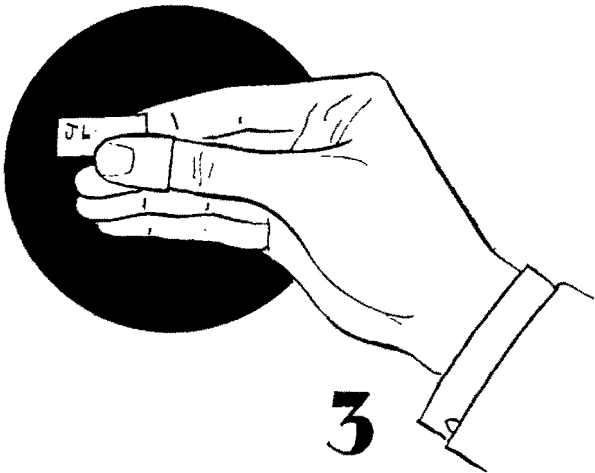
it is held in an upright position by pressure of the thumb and fingers of the left hand from the outside. See Figure 1.

Taking another slip from a spectator, the performer apparently places it in the hat, but in reality it is placed in the tip, thumb is inserted, and hand with tip of thumb is immediately withdrawn. At this same moment hat is again transferred to right hand with thumb underneath brim, and hat is held out for the remaining slips to be dropped in. It is then placed on the table and assistant makes her entrance. Taking her hand, the magician leads her to a chair, where she is seated back to the audience. During this action she removes the thumb tip from his hand. While magician is lecturing briefly about what is to take place, she opens the slip, notes and remembers the drawing, refolds it and places it back into the tip, pressing it tightly against the side. While the hands are held in the lap, the thumb tip is held in the left hand with the opening to the right. The assistant should keep her elbows close to the body during this procedure so that no movement will be visible, and it is particularly important that she does not incline her head forward as she looks at the drawing.



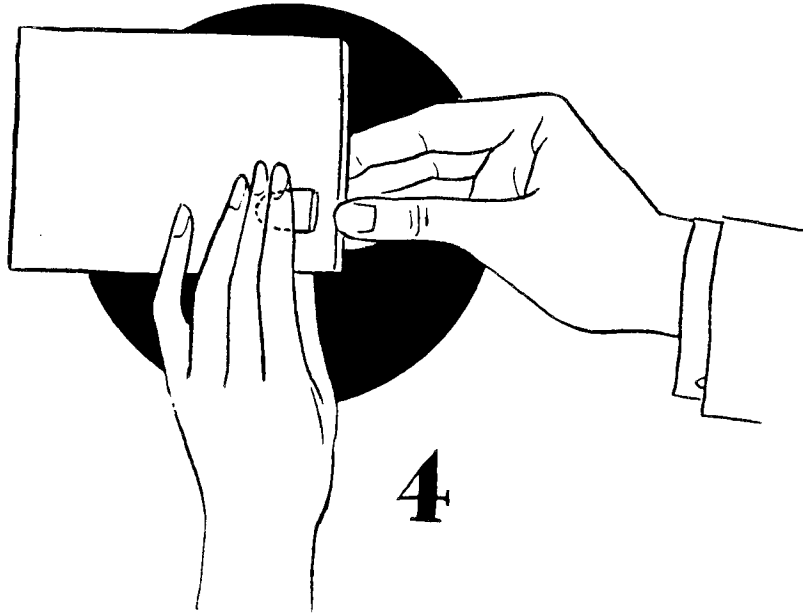
The magician now picks up a crayon and hands it to the medium, at the same time inserting his right thumb in tip, and returns to table carrying tip and message with him. Picking up hat with left hand he reaches into it with the right, and thumb tip is held by pressure of left hand from the outside. As right thumb withdraws message from tip, it is pulled back into finger palm position (See Figure 2) and without hesitation a second slip is picked up by the thumb and fingers and inserted in the tip, thumb going in with it, and hand is instantly brought out, at the same time sliding palmed slip forward so that it is held as in Figure 3, thumb towards performer. The above moves should all blend together.

After reading aloud the initials on this slip it is passed to the person who has acknowledged it, with the request that he concentrate on its contents. The performer then picks up the pad with the right hand, thumb away from audience, and holds it over the assistant's head. Reaching up with left hand, she rests her fingers on thumb tip as magician withdraws his thumb as in Figure 4, and lowers pad to her lap.



She now draws a picture of the drawing from the first slip on the pad, removes slip No. 2 from tip, notes the contents and replaces it in tip. She then turns the pad over, and holding tip behind with its opening to the left, she raises it above her head. The performer then asks the spectator holding slip to state what he drew and then to open it so that all may see. After this is done, magician takes pad from assistant, at the same time allowing right thumb to enter tip, slowly turns pad over, and there is seen a duplicate drawing. This is torn off, passed to the spectator, and pad is laid on table. Again picking up the hat, another slip is secured and the same procedure with the assistant is repeated with all the slips.

These instructions may appear rather lengthy, but it is only because every action is covered in detail. In actual practice it will be found that there are very few basic moves involved and if these are carried out without any obvious attempts to "hide something" and in a natural manner, you will find that to your audience "Thought Transcription" will be truly a modern miracle.



#### MINIATURE SPIRIT SLATES

(National Magic Co.)

**EFFECT:** The magician shows the two small wooden slates. Attention is directed to the fact that they are perfectly clean without any writing on either side.

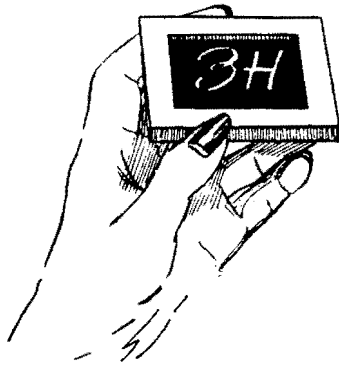
They are then fastened together by means of a rubber band and handed to a spectator to hold.

It is then explained to the spectator that the slates were the original property of a Chinese Magician long since dead and that under certain conditions, his spirit returns with an answer to any question put to it by a spectator.

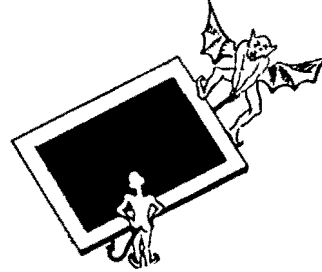
Spectator then asks a question. He immediately removes the rubber bands from the slates and finds a Chinese character in chalk on one of the slates, which the magician explains is the answer to his question and if he can't read it, it's his own fault.

**SECRET AND PREPARATION:** Apparatus consists of the two miniature slates and a small secret flap.

Prepare the trick by writing on one of the slates an elaborate Chinese character in chalk. Over this place the secret flap. We refer to this slate as #1. Slate #2 has no preparation.



Have the slates in your hand, thumb and finger holding the #1 prepared slate so that the flap is in place.



### PRESENTATION AND PATTERN:

1. "Ladies and Gentlemen, I have here two small slates which were left to me some time ago by an old Chinese magician, Tong Foo."
2. "Before he passed away, he promised me that any time I wanted to know any thing, he would try to return from the spirit world and answer my question by some special sign on one of these little slates."
3. "I know you don't believe this and I don't either."
4. "However, we'll try to see if Tong Foo will keep his promise."
5. "You will note the two little slates are quite unprepared and have no writing on them, either back or front." NOTE: As you say this, show the slates both sides.
6. Before you place the slates together, #1 slate should be in the left hand held between the thumb and first and second fingers. Thumb is on top, first and second fingers at the bottom of the slate holding the secret flap in place.
7. Slate #2, the unprepared one, is held between the thumb and fingers of the right hand.
8. Turn your body to the left so that your right side is toward the audience.
9. Bring slate #2 with right hand up to slate #1 holding it so that the lower edge of #1 just touches the lower edge of #2 slate.
10. The moment they touch, let the flap fall down slightly from #1 slate so that you can push the two slates together.
11. As you push them together, the secret flap is now pushed on to the bottom of slate #2.

12. As matters now stand, the two slates are together with the writing on the inside and the secret flap on the bottom of slate #2.

13. With left hand holding two slates together, thumb on top of slate #1, fingers holding flap in place on bottom of slate #2, again show slates both sides.

14. Allow both slates to rest on palm of left hand.

15. This will allow the flap to secretly drop into your left hand.

16. With right hand, lift up the two slates and at the same time reach into your left trouser pocket for a rubber band, leaving the flap in your pocket and immediately coming out with the band. Place the rubber band around the two slates and hand it to a spectator to hold.

17. Ask spectator "Now, if there is anything you want to know from old Tong Foo, I want to just ask a question."

18. When spectator asks the question, tell him to hold the slates up to his ear.

19. Pretend he is not holding it right and take hold of the slates with him and scratch your nail against the surface.

20. Tell him to listen intently and you are sure that old Tong Foo will give him an answer.

21. State "Yes, I am sure your question is being answered as I can hear Tong Foo's spirit hand writing on the slates."

22. Step back and ask him to remove the rubber band and see if an answer has appeared on the inside.

23. When he takes the slates apart, he will, of course, discover the Chinese character on the inside.

24. You state, "What's that, something in Chinese? Well, I am sure if you can read Chinese, that answers your question. I forgot to tell you that old Tong Foo could not write in English."

#### Additional Routine for Use With Miniature Spirit Slates:

**EFFECT:** Performer calls attention to two small slates being blank on both sides. Taking a rubber band, he binds the slates together and gives them to spectator to hold.

He then introduces a telephone directory and a pad of paper. He requests the spectator to write a number of three digits. After a short mathematical problem, he asks the spectator to turn to the page covered by the first three digits in the phone book.

He then requests the spectator to count down to the number of names in the phone book designated by the last digit, and to read off the telephone number found listed there.

Spectator holding the slates is then requested to remove the rubber band and see what is written on the slates. To the amazement of all, the same telephone number selected by the spectator in the book is found printed on one of the slates.

SECRET AND PREPARATION: 1. Ascertain what phone number is listed on page 108, the 9th phone number down. 2. This is done because the number 1089 is the number which will always be the answer to the problem.

Method "A":

(a) In this method you will force the number 1089 on the spectator and after you have forced it, you explain that the first three digits, 108, will indicate the page, the first digit will indicate the column, and the last digit will indicate the number of telephone numbers from the top of the column counting downward.

(b) Request spectator to write a number on the pad of paper of three digits, the last digit to be smaller than the first.

(c) Request spectator to reverse the number and write it under the first number.

(d) Request spectator to subtract the lower number from the upper number.

(e) Request him to reverse this number.

(f) Instruct him to add the last two numbers.

(g) As you know in advance that the following of this procedure, his answer will be number 1089, you have of course already memorized the telephone number on page 108, column one, 9th from the top.

EXAMPLE

621

$\frac{126}{495}$

$\frac{594}{1089}$

Method "B":

(a) We will assume you wish to force page 78, column two, the 28th number from the top of the page.

(b) To do this you wish to force number 7828.

(c) Instruct spectator to write down any number of three digits.

(d) Instruct him to multiply it by two.

(e) Request him to add 15756 (this figure is always double the number you wish to force.).

(f) Request him to divide the result by two.

(g) Now request him to deduct the number he first wrote down from the result which will, of course, leave number 7828.

(h) Now, advise him that the first two digits of his answer will indicate the page number of the telephone directory; the third digit will indicate the column; and the last two digits will indicate the telephone number from the top of the column, counting downward.

Having forced a page, column, and number by either of the above methods, request spectator to place the black plate over the exchange and number only, and to concentrate hard.

CALL out the exchange and telephone number and ask him if it is correct.

## MIND KEY

by

R. A. Farmer

**EFFECT #1:** The mentalist displays two sets of ESP cards. One set consists of 5 different symbols repeated 5 times each, for a total of 25 symbol cards. The other set consists of 5 different colours repeated 5 times each for a total of 25 colour cards.

The mentalist enlists the aid of two spectators. The colour cards are given to one spectator, the symbol cards to the other spectator. The mentalist requests the cards be mixed so that no one present can possibly know their order. While the mixing is being done the mentalist speaks of the different types of ESP, how scientists agree we all have it, how the problem is in inducing it, etc. Mention is made of the Russian experiments with colour and symbol perception and how some people can "see" with their skin and are thus able to distinguish colour and shape merely by feel.

When the spectators have thoroughly mixed their respective packets the mentalist places one in his left coat pocket and one in his right coat pocket. He reiterates that no one knows the order of the cards, indeed no one could now discover that order since the cards are in his pocket. Dipping his hands first into one pocket then the other the mentalist attempts to name colours or symbols merely by touch. As each card is named it is removed from the pocket for verification.

The mentalist makes a few errors and attributes this to the fact he must "warm up". He suggests a harder test and offers to demonstrate telepathy. Telepathy, he explains, is the ability to send messages from one mind to another without the benefit of the five senses, but only by use of a sixth sense.

EFFECT #2: Having offered to demonstrate telepathy the mentalist enlists the aid of three spectators. He removes the two sets of ESP cards from his pockets. In front of each spectator the mentalist places three colour cards face up. The mentalist then places a symbol card on each of the cards before the three spectators.

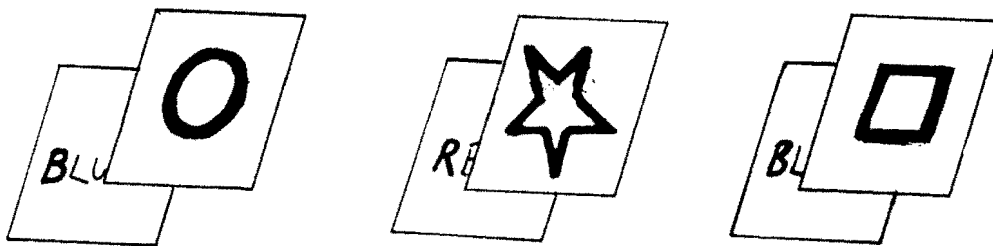


Figure 1.

Figure 1 illustrates how the cards are arranged in front of spectator #1. Similar heaps (made up of other cards of course) are arranged in front of spectators #2 and #3.

The mentalist now turns his back on the spectators. He requests each spectator to think of one of the symbols on the table before them, i. e. spectator #1 can think of a circle, a star or a square. Similarly, spectators #2 and #3 can think of any one of the symbols in front of them.

The mentalist now requests the spectators to pick up the card they are thinking of, as well as the card below it. For example if spectator #1 is thinking of the star, he picks the star card up as well as the red card below it.

A fourth spectator is requested to place the cards remaining on the table into a small box.

The mentalist now summarizes what has occurred. Each spectator has been given 6 cards from two shuffled packets. Each spectator has thought of any two of the six cards. Each spectator now holds the two cards he is thinking of. There is no way the mentalist can know the thoughts of the spectators.

The mentalist requests each spectator to place his cards on the table. One of the spectators is requested to mix the cards thoroughly. This done the mentalist turns and faces the spectators.

The mentalist states that the cards on the table represent the thoughts of the spectators. The mentalist knows the spectators are thinking of these cards, but there is no way through any of his five senses, he can know which spectator is thinking of which card.



The mentalist picks up the cards from the table. Slowly he arranges them in his hands. He places two cards face down in front of each spectator. The spectators reveal the cards they are thinking of — upon turning the cards face-up the mentalist is revealed to have matched the cards to the spectators perfectly!

**APPARATUS REQUIRED:** The only apparatus required consists of two matching sets of ESP Test Kits.

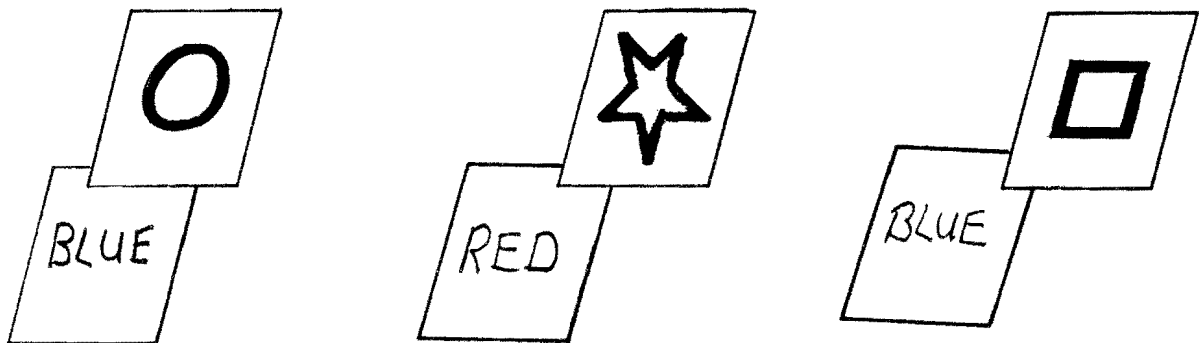
Each kit comes in a small cardboard box and contains 25 symbol cards (5 symbols repeated 5 times each), 25 colour cards (5 colours repeated 5 times each), a die, 3 marking and reaction pads, and a book of instructions. The retail cost is about \$3.50. The kits are also available without the scoring pads for about \$2.50. These come in a smaller plastic box.

Two kits are required because the method requires a switch of the shuffled packets for stacked packets. I prefer to switch the entire packet so that before and after the effect both packets contain 25 cards each. The required stack of 9 cards could be added to each packet but at the end of the effect there would be too many cards in each packet.

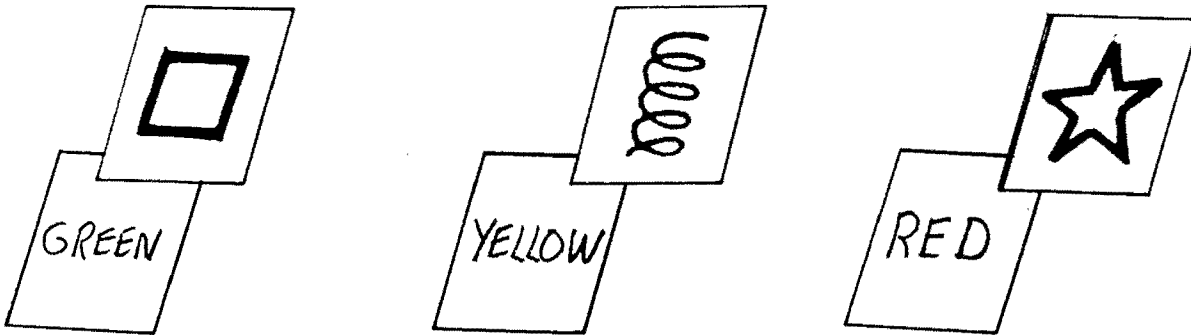
**METHOD:** Beforehand the two extra packets are stacked in a manner which will be described shortly. The top twelve cards only are stacked. The first three cards of the respective packets are memorized in order that the first effect may be presented. Effect #1 is merely a simple version of "Any Card Called For". The shuffled packets are placed in the pockets. They are separated from the stacked packets by thin pieces of plastic. The mentalist calls the names of the top three cards of each packet and then removes the card. I usually make a few mistakes in the calls for effect. Effect #1 provides the beginning of a build-up and an opportunity to switch the packets. Of course the switch makes possible Effect #2.

The top nine cards of each packet are stacked so that when dealt out in the manner described under Effect #2, page 52, the following situation occurs:

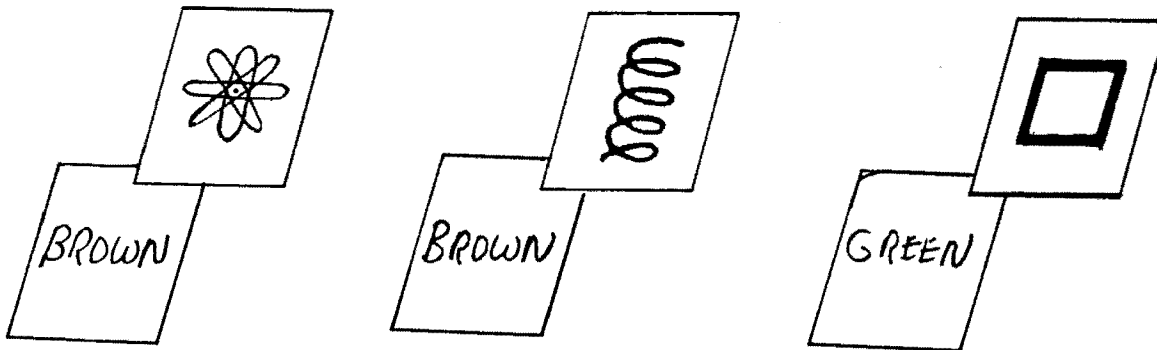
Spectator #1



Spectator #2



Spectator #3



The advantage of this stack is that it appears to be completely random. In fact if the decks were legitimately shuffled and dealt as explained it is quite possible that this arrangement might turn up.

Let us assume Effect #1 has been completed and the cards have been dealt out as above. The spectators follow the procedure as described on page 51. Each now holds two cards, the remaining cards are placed in the ESP Test Kit box and the cover placed on.

The spectators mix their cards: The mentalist turns and faces them. At this point the mentalist has no idea which cards belong to which spectator. It is at this point that the mentalist uses the MIND KEY.

The MIND KEY is not a gimmick but a poem.

CIRCLE BLUE, STAR RED,  
YELLOW SPIRAL, MINDS ARE WED.  
SQUARE GREEN OR SQUARE BLUE,  
BUT SQUARE GREEN FIRST,  
OR ELSE YOU'RE THROUGH.

Regardless of your opinion of its literary worth this little ditty deserves your attention. It must be memorized, but this should not prove difficult. Note that no reference is made to the colour brown or to the \* symbol: This is because provision need only be made for 4 of the 5 colours and 4 of the 5 symbols in order for the effect to be concluded successfully.

My kit contains the following colours and symbols:

RED    BROWN    YELLOW    GREEN    and BLUE



TO USE THE MIND KEY PICK UP THE CARDS AND ARRANGE THEM IN YOUR HANDS SO THEY FOLLOW THE SEQUENCE AND PAIRING OF THE COLOURS AND SYMBOLS IN THE POEM.

A SQUARE OR SQUARES IS ALWAYS PAIRED WITH A GREEN OR GREENS, BUT IF THERE ARE NO GREENS OR IF THERE ARE MORE SQUARES THAN GREENS, THEN THE SQUARE OR SQUARES IS PAIRED WITH BLUE. THIS IS THE MEANING OF THE LAST TWO LINES OF THE POEM.

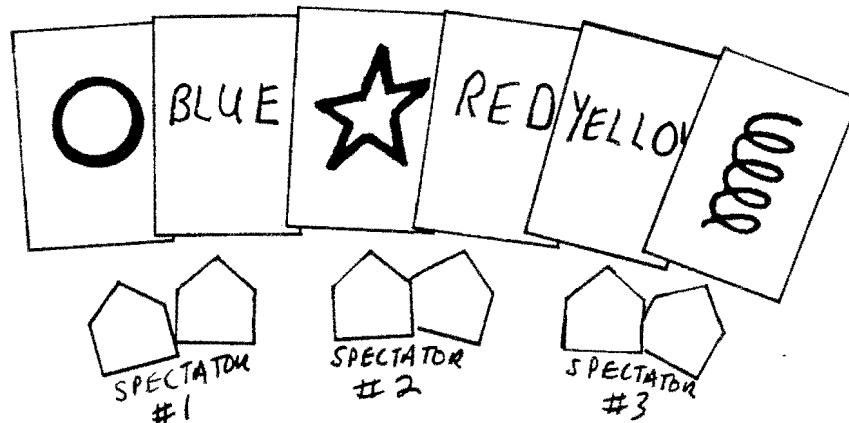
I realize that upon first reading the above may seem hard to understand but a few examples should help considerably. Once mastered the application is simplicity itself.

Example A

The cards include a yellow, a red, a blue, a spiral (☰), a circle, and a star.

Arranging the cards in the same sequence and pairing of the colours and symbols in the poem we get:

CIRCLE-BLUE    STAR-RED    YELLOW-SPIRAL



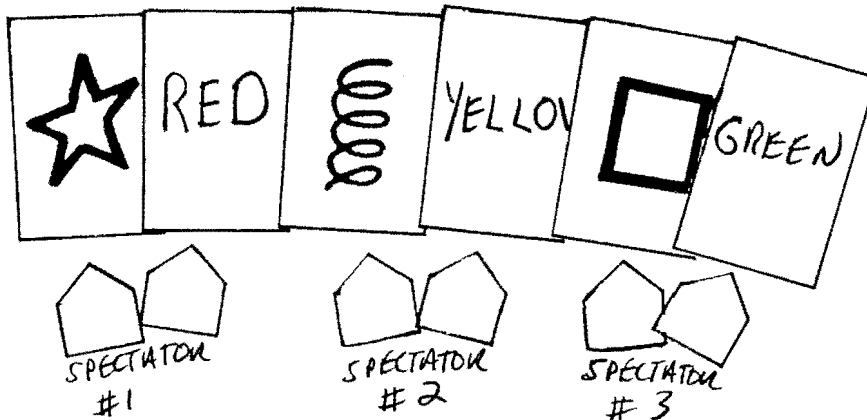
The cards are arranged in the hands as shown on the previous page. The two cards on the left side of the fan belong to spectator #1. The two cards in the middle belong to spectator #2. The two cards on the right belong to spectator #3. All that remains to be done is to place the cards face down in front of the respective spectators.

NOTE: In the poem the colours follow a certain sequence, i. e. blue before red, red before yellow, green last. Pairing refers to which symbols go with which colours.

Example B

The cards include green, red, yellow, star, square, and spiral. Arranging the cards according to the poem we get:

STAR-RED      SPIRAL-YELLOW      SQUARE-GREEN



Example C

In this example the last two lines of the poem will be applied. The cards include blue, green, brown, circle, square, and spiral. Arrange with the poem we get:

CIRCLE-BLUE      SQUARE-GREEN      SPIRAL-BROWN

If the cards included green, green, blue, square, square, and circle the arrangement would be:

CIRCLE-BLUE      SQUARE-GREEN      SQUARE-GREEN




























If the cards included red, green, blue, square, square, and star, the arrangement would be:








































SQUARE-BLUE    STAR-RED    SQUARE-GREEN
















No amount of explanation can substitute for trying this out. Below I have listed all the possible combination. I suggest you look at each one and then compare it to the formula to see how it applies. I use index cards: on one side I scramble the colours and symbols; on the other side I have the correct arrangement. I look at the scrambled side, mentally arrange the cards then turn the card over to see if I am correct. This is the easiest and fastest way to practice this effect.

Possible Combinations

NOTE: All arrangements read from left to right, i. e. from spectator #1 to spectator #3.

		
BLUE	GREEN	BROWN
		
BLUE	RED	GREEN
		
BLUE	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	YELLOW	GREEN
		
BLUE	YELLOW	GREEN
		
BLUE	YELLOW	BROWN
		
BLUE	GREEN	BROWN
		
BLUE	GREEN	BROWN

		
RED	RED	BROWN
		
RED	RED	GREEN
		
BLUE	YELLOW	BROWN
		
RED	YELLOW	BROWN
		
BLUE	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	RED	GREEN
		
BLUE	YELLOW	BROWN
		
BLUE	GREEN	BROWN
		
RED	YELLOW	GREEN
		
RED	GREEN	BROWN
		
RED	GREEN	BROWN
		
RED	YELLOW	BROWN

		
RED	RED	BROWN
		
BLUE	YELLOW	BROWN
		
RED	GREEN	GREEN
		
BLUE	RED	BROWN
		
BLUE	RED	BROWN

Additional Notes:

The effect just described can be duplicated by other simpler means. For example all of spectator #1's cards could be coded one way, all of spectator #2's a second way, and all of spectator #3's a third way. After the cards have been mixed it would be a simple matter to match correct cards to the correct spectator.

Method dictates presentation. Using the poem method the mentalist could match up the cards without ever seeing them. This would not be possible with the coded cards, for they would have to be seen to be identified. There are at least two ways of performing the effect which would rule out the use of such coded cards. Each way involves a slightly different presentation.

After the spectators are holding their cards, have one spectator collect them and mix them. He then holds the face down card in his hand. The mentalist now turns and faces the spectators. He displays a small slate. He draws three columns on the slate, one for each participating spectator.

The mentalist points out there is no way he can know which cards go with which person. (In other words, he follows the original presentation here.) The spectator calls out the cards he holds in his hand one by one. As he does so the mentalist writes the colour or symbol named in one of the columns. The spectators cannot see where he is writing. When all the cards have been called, the mentalist checks his reading and then makes a few corrections. Upon turning the slate around he is found to be correct!

TO WORK: As the cards are called the mentalist writes them in any column. When all the cards have been called he merely rearranges the colours and symbols correctly under the pretence of correcting.

This presentation would not be possible with the coded cards.

## THE ORACLE

by

Frank Monaghan

The Oracle is a board, so devised that it will enable you to apparently read minds. The mechanical principle of the board is, I believe, a new one, and has completely baffled everyone to whom it has been shown. It is capable of many variations and routines, and to be quite frank, its potentialities, have not, as yet, been fully explored.

APPARATUS: The Oracle is a board which is displayed on a stand as in Figure 1. There are four black panels, triangular in shape, which are superimposed on the board and on each of these panels is a small hook. Each panel has a number above it so that each panel may be referred to by number. These panels are movable, so that they can swing around and cover up the number above it, and at the same time, expose another number. Within each panel there is a small stop, which prevents it from swinging too far. Also needed are a number of paper clips and a few pieces of paper. If these pieces of paper are folded into four and held in the paper clip, it may then be hung on one of the small hooks. Billets can be placed in envelopes.

HANDLING THE BOARD: At the back of the board mark each corner in pencil as A, B, C, and D as per illustrations. Hold the board so that the corner 4 is at the top and turn it round in a clockwise fashion so that the B corner is at the top. You will notice that the black panels will swing round and the number above each one will actually change. Now if you have a small billet of paper hanging on each hook and the board is turned, they would all move round one number BUT WOULD STILL LOOK THE SAME.

What we have to do now is turn the board in such a way that no one will ever know that any switch has been made, and this is done in such a cheeky manner. Hold the board between the corners A and B as in Figure 2. Note that the right thumb is pointing to number 2. The board is now transferred to the left hand, but to do this the board is turned over so that it's back is to the audience and the left hand takes it between corners B and C as in Figure 3. The left hand now turns the board round to face the audience and places it on stand which should be on your table to your left. In other words, all you have really done as far as the audience is concerned, is take the board in your left hand and place it on the stand. It should be done quite casually.



ROUTINES: There are so many routines possible with this prop that we could actually write a book of them. What we have done is select two of what we think are the best.

NUMBER ONE ROUTINE: Three billets are handed out to three members of the audience and they are asked to write something on each one. If you wish you can work the three items into a sequence, such as, a time, a place and a date. A fourth billet is shown to be blank and hung by means of a paper clip on number four panel. The three spectators are told to fold their billets in four and place a paper clip on it.

Advance towards the audience holding the board in right hand and take first billet and place it on number one panel and ask this person to remember the number. This is repeated with the other two billets, being hung on numbers two and three.

Transfer board to left hand (SWITCH) and place it on stand. Remove billet from number four panel, open it out and write something on it, and hand it to another member of audience. What you have really done is hand out number one billet. This is handed out as your first prediction. Now remove billet from number one panel and read out the contents of it, and screw it up and throw away. In actual fact you read out the contents of the billet you handed out, upon which you only pretended to write something.

When person in audience reads out what is written on his billet, it appears that what you have written is a correct prediction of the contents of number one billet.

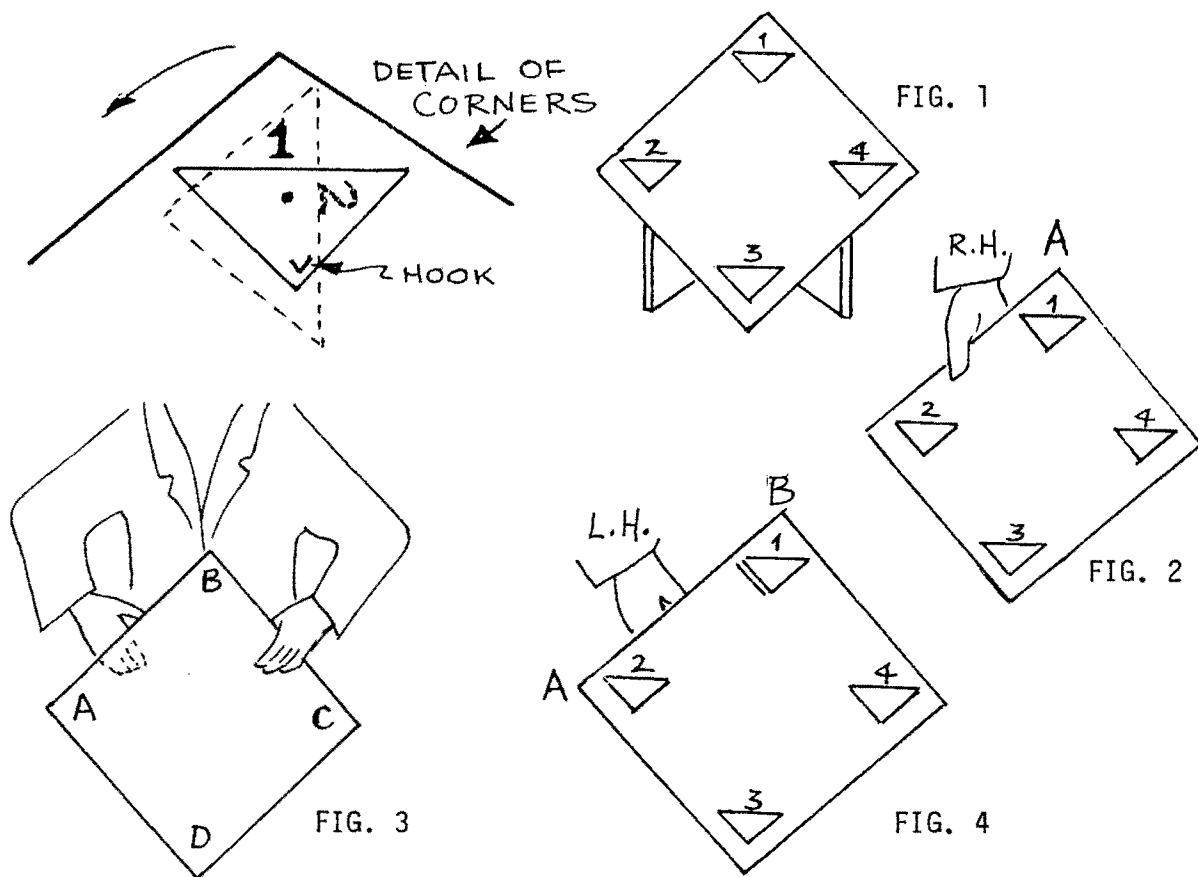
The actual billet that you removed from number one panel is really number two. Before screwing this up and discarding it, you must note and remember what is written on it. Have your first prediction returned to you and this time you really write something on it. You write the contents of the billet you discarded and hand it back to someone to hold. Now remove the billet from number two panel and open it out and read out the contents of the billet you have discarded and when the person in the audience reads out your second prediction this is also found to be correct. Discard the number two billet but remember its contents and take your billet from the audience and make your third prediction on it and once more hand it back. Remove the billet from number three panel, which is actually a blank and open it up and read out the contents of number two billet. Once again the person in the audience reads out your prediction and again it is correct.

Basically, the above is really a one-ahead routine, but due to the use of The Oracle, there is no need to resort to either a force of one of the objects which is usual, or to any form of sleight-of-hand switches.

NUMBER TWO ROUTINE: This is a much simpler and more direct routine. Two spectators are invited on to the platform and one is seated on either side of you. The Oracle is sitting on your table which is also between the two spectators. Four billets are in view on the table.

Pick up one and apparently write something on it, place it in your paper clip and hang it on number one panel. Repeat this with a second billet and hang it on number three. Explain to your audience while you are doing this, that you are going to make two predictions.

Ask your two assistants to count all the small change in their pockets and ask each of them to write their results on a small piece of paper which you provide with a paper clip. When they have done so, pick up The Oracle in your right hand and take the billet from the assistant on your left (as you face the audience) and place it on number four panel. Move across (Past your table) to the other assistant and hang his billet on number two panel. You are now standing between an assistant on your right and the table on your left. Transfer the board to your left hand (SWITCH) and place it on the table. The two billets which the assistants had are now on numbers one and three, although they still appear to be on two and four. Remove the billets from one and three and hand them to someone in the audience. Now remove the billets from two and four, and tell your assistants that you are going to trust them not to tell a lie and change their minds as to the amount of money they had. Whereupon you tear up the two billets upon which they have apparently written. Ask each of them in turn how much money they had in their pockets, then have the person in the audience read out your apparent predictions, which are in reality the two billets written upon by your two assistants.



# DETECTO

by

Lou Tannen

Here is a mental stunt that is completely off the beaten path both as to method and effect. It's unusual insofar as it may be repeated time and time again, without fear of detection.

**EFFECT:** A small wooden block having four recesses drilled in it to accommodate a dime, penny, nickel and quarter respectively is passed for examination. A dime, penny, nickel and quarter are then borrowed and placed in the four holes. The block is placed on a table and the magician either turns his back or can even leave the room. While his back is turned any member of the audience touches any of the coins or all of them or none. No matter what his selection when the magician returns he is immediately able to tell the spectator what coins he touched. The magician doesn't ever have to touch the block or the coins. The coins are dumped out and the effect can be immediately repeated. No stooges or confederates are necessary.

**APPARATUS NECESSARY:** The apparatus consists of a block of wood with recess that will accept a penny, a nickle, a dime and a quarter. Each recess has a fine hair protruding from the wood on both sides of the wood. A rubber insert tying in the bottom of the recesses allows the coins to be pushed down. Fig. 1.

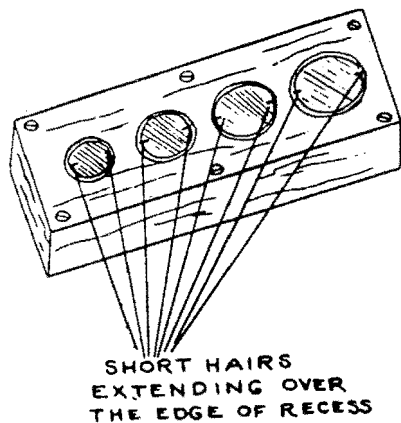


fig. 1

now have a hair above the coin. Fig. 3. These will be the ones that have been pushed down. The ones not having a hair showing are the coins not touched. To repeat, dump the coins out of the holes and replace them one at a time making sure the hair is below each coin when you start.

## METHOD AND PRESENTATION:

After borrowing the coins place them in their respective recesses very carefully and gently so that the short hairs will be underneath each coin. Now turn your back and request the spectator to push down on any coin or coins or none at all. Make sure he understands that he is to push the coin down not just touch it. Fig. 2. Now turn around and while patterning about how "a person leaves a definite impression that only you can see", have the spectator push down on the coin or coins as he desires. You then turn around and look at each coin to see which ones

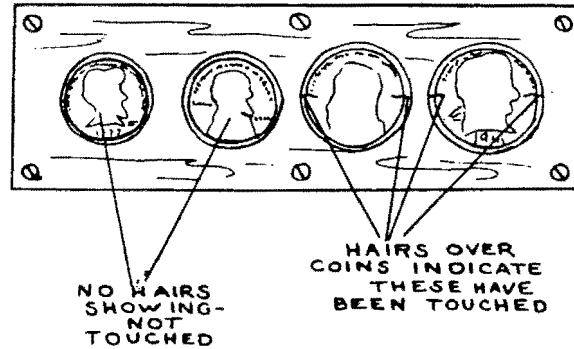
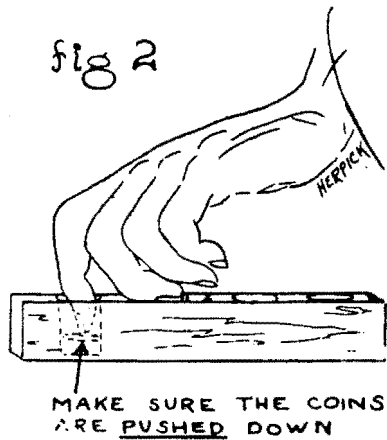


fig.3

## TELEPATHY IN ACTION!!

by  
Orville Meyer

This fast-moving, two-part telepathic demonstration is highly suitable as an opener for a mental routine. It has been part of my program for around twenty years, and is now revealed in print for the first time.

THE EFFECT is that the performer, using a stranger-helper from the audience, is able to (a) duplicate a thought-of design and then (b) reveal the identity of a thought-of city. There is no advance preparation and the effect upon the audience is literally stunning.

PROPERTIES AND PREPARATION: Obtain five all-blank jumbo cards, or cut five cards of similar size out of white cardboard. On one side of each card draw a different, simple design, such as those shown in Figure 1. On the other side of each card draw the same design in a small form at the top of the card and, in addition, one of the backs carries additional lettering as shown by Figure 2.

Also needed is a stenographer's notebook. Open the notebook near the center and in big, black letters print the name of any city in the US, say, "Atlanta." This completes the properties needed.

TO PERFORM: Select a helper from the audience and have him/her come up to where you are performing. Show him and the audience the large designs on the five cards, explaining that you will presently ask him to think of one of the designs, and also that the members of the

audience are to try to guess which design is thought of. Keeping the back of the message-card hidden, explain that the same design, but smaller, has been drawn on the back of each card (show front and back of two or three as you explain this) so that "when Mr. Smith holds the cards spread out so that you folks can see the big designs, he knows which is which because of the small designs on the back." Now cut the message card to the rear (your side), fan out the five cards and have the helper hold them this way. He, of course, now sees the five small designs and the message on the rear card which is at the right side of the fan as he holds them.

You ask him to review the five designs on the cards and then think of one of the designs. It is usually a good idea to wink at him as you give him these instructions. In a moment, ask if he has decided on one of the designs. When he says "yes" take the cards from him, cut the message card to the middle (so that it won't accidentally be seen), and lay the cards aside. You now pick up your notebook, holding the "Atlanta" side so that he, but not the audience, can see it and prepare to draw with a large black marker or felt pen. Just before you start to draw it is effective to look at your audience and say "Are you receiving Mr. Smith's thoughts? I think that I am. Let's see whether we are together on this." Then proceed to draw the crossed-circle design on the blank (audience side) of the notebook.

So the audience sees that you have (a) successfully "received" and drawn the thought-of design and (b) the helper, having seen "Atlanta" on your notebook, is clued-in for the next part of the test. Now ask the helper to describe the design he has in mind, and when he has done so, tear off the drawn sheet and show it to him (audience has seen it while you were drawing), and acknowledge the applause.

Say that since Mr. Smith obviously has excellent telepathic abilities you will try a much more difficult test . . . so difficult that it is next thing to impossible. "Mr. Smith, I will ask that you (turn to him and wink again) too consider various cities throughout the United States . . . run them through your mind . . . and finally settle upon one of them. (Pause.) Have you done so? Fine."

During this patter it is a good idea to flip over a few pages of the notebook so that the "Atlanta" page is covered and won't be inadvertently flashed. Now you have him concentrate on the name of the city, letter by letter, and you proceed to receive his thoughts and laboriously print the city, letter by letter, on the blank notebook page. Then bow to thunderous applause, thank you helper, shake his hand and quietly say "Don't give it away," as you dismiss him.

The impact of this effect is really sensational and gets the mental show off to a spectacular start.

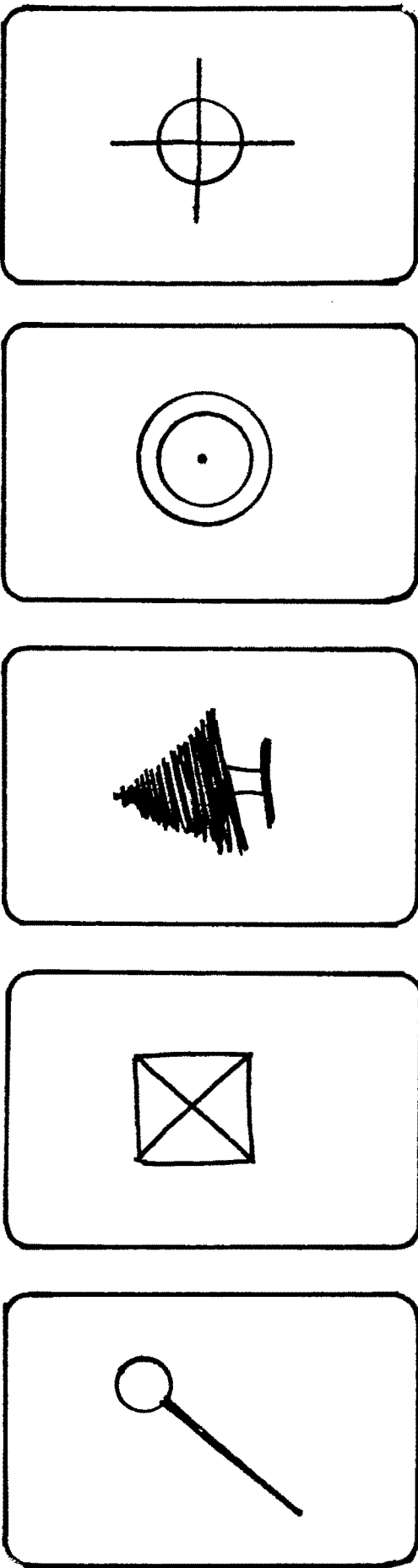


FIGURE 1

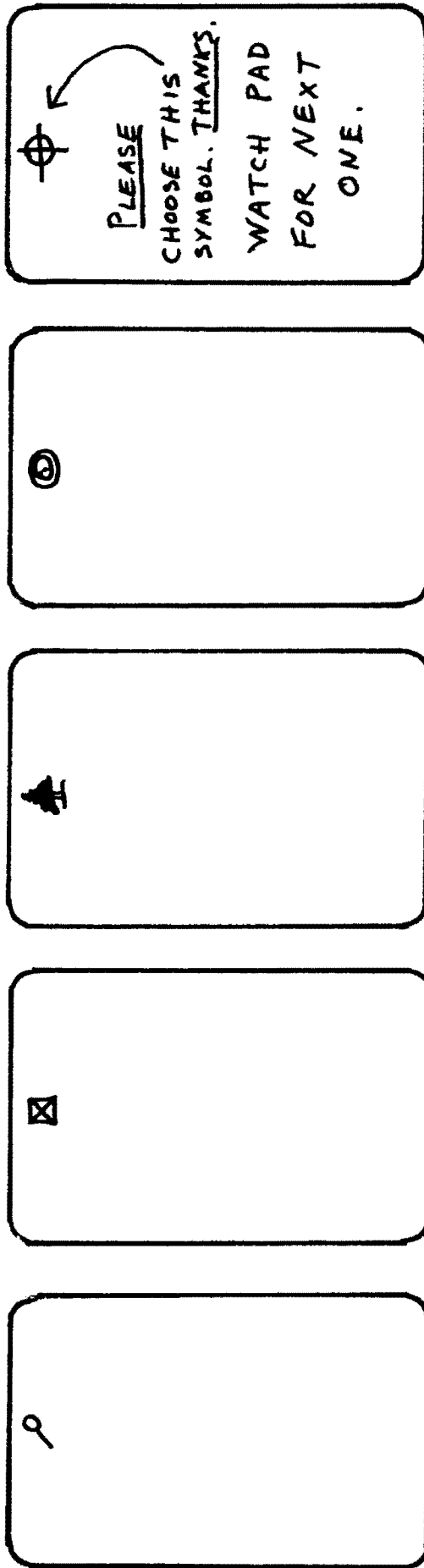


FIGURE 2

## THOUGHT TRANSCRIBED

by

Eddie Clever

A spectator is handed a blank card (business or visiting size) on which he is requested to write or draw something of his choice. Then he is given a drug envelope into which he is to slide the card face down, sealing it within.

The performer experiences some difficulty in receiving the thought and blames the spectator for thinking too much about the card and envelope and not concentrating sufficiently on the writing. So the card and envelope are burned whereupon the performer immediately reproduces whatever was written by the spectator.

All that is required is an unprepared stack of about 15 cards and a white drug envelope, also unprepared, into which one of the cards will fit.

Give the spectator the stack of cards and ask him to choose one for use in the effect. While he is making his selection, remove your pencil. As you hand the pencil to him, indicate that he should lay his card on top of the stack, using the latter as a rest or base for his writing.

Turn away slightly during the writing and bring the envelope from your left coat pocket, holding it at your left fingertips. When he has finished, tell him to turn the card face down. Then extend the envelope toward him and take the stack in your right hand, completing the latter action just a second before he can grasp the envelope and accompanying the procedure with a statement to the effect that you want the card sealed in the envelope.

Don't give him possession of the envelope, however, but turn your left side toward him (he naturally being at your left) and lift envelope up between his eyes and a light, stating, "See, there is nothing in it. But, here, take it yourself and look it over."

At the very instant that you misdirect his attention and under cover of the upraised left arm, quickly turn the stack over. Then bring the arm down and hand him the envelope. Before he has an opportunity to examine it, say, "Just a second. Put your initials on the back of your card before giving me the pencil."

Once he is satisfied the envelope is O.K., slide the initialed card into it and have him seal the flap. While he is thus engaged, turn the stack over once more and lay it down.

Set the envelope to one side and pick up the top card (actually

the one on which the spectator wrote) and pretend to write the thought he is trying to send, really reading what is thereon. Apparently having no success, cross out what you have written, crumple the card and place it in your pocket, complaining that the spectator is thinking too much of the card and envelope and not enough about what he has written.

Assist with the destruction of the sealed envelope and then select a fresh card from the stack and write or draw what you just saw.

It is all a matter of correct timing. Properly presented, the effect is astounding.

NOTE: A subtle twist can be added by drawing a circle on the card in which the spectator is to write and exerting considerable pressure as you do so. If the card for which it is to be switched is similarly prepared previously, later, when the stack is turned over, the impression of the circle will show on the back and will be noticed by the spectator when he affixes his initials, thus dispelling any idea he might have had regarding a change.

## LIVING AND DEAD TEST

by

Stewart James

Place a sheet of paper on the table in front of you. Square a ruler even with left-hand-edge of paper and draw a line along right side of ruler. The lines, are of course, drawn widthwise of sheet. Move ruler until even with line just made and draw another. Continue until your sheet is exhausted.

With a pair of scissors cut to the right of each line, commencing with the first line at left of paper. The last slip will bear no lines so discard it, quite likely it will be a different width from the other slips anyway, or use it as an example of how the slips that are to be used should be folded.

All the slips that you are going to use will have a line along one edge on one side while the other side is perfectly blank. Fan the slips out with the plain sides uppermost. Spectator is seated at a table ready with a pencil. Ask him to choose one of the slips. When he has signified what slip he desires to use, place it on the table in front of him with the blank side up. Tell him to write on it the name of some departed celebrity and fold it in four with the writing inside. While he is doing this you turn the remaining slips, which you are holding, over so the marked sides are uppermost. When he has finished with the first slip you place the remaining ones in front of him, one by one, for him to write the names of living persons on. Note that these slips bear the marked side uppermost as they are laid on the table, just the reverse of the first slip.



When all the slips are folded the "dead" name slip will be the only one bearing a pencil mark along one edge, as the marks on the other slips are folded inside with the names. This is the clue that makes the effect possible, no matter how much the slips are mixed. The presence of the line is quite natural and if noticed at all by the spectator is overlooked as bearing no significance.

## PSYCHIC TOUCH

by

Gerald Kosky

Following are the barebones of an easy-to-do effect . . . Give it the proper presentation and you will have a real pleaser.

Two packs of cards are on the table . . . the top card of each pack is identical. For example: Pack No. 1 has for its top card, the Ace of Hearts and, the top card of Pack No. 2 is likewise the Ace of Hearts.

The performer requests two spectators to assist him in a test of Psychic-touch . . . Performer false-shuffles each pack so that the top card (Ace of Hearts) remains on top of the packs . . . When this has been done, performer steps between the two assisting spectators, takes hold of the right hand of the spectator on his left and, the left hand of the spectator on his right . . . Performer announces that he is thinking strongly of the Ace of Hearts and is sending through his body such a thought vibration, to the assisting spectators.

Performer instructs the assisting spectators to turn over, with their free hand, a third of the top portion of the pack that is on the table in front of them, so that it will be face-up now on top of the pack that is two-thirds face-down; then to turn over the top portion once again, this time a half of the pack, so that half of the pack will have faces up and half faces down . . . When this has been done; performer releases his hands from the assisting spectators . . . He then instructs them to spread their pack of cards that is in front of them (the top half will be faces up) until they come to the first card of the face-down group. They are told to remove that card and turn it face-up . . . Both cards are seen to be the Ace of Hearts.

The secret is based on a little known principle; that of the top card of the pack, when the top portion of the pack has been turned over twice, will be the first card of the turned down group of cards . . . A third of the pack is first turned so that it is face-up, and again a deeper portion is turned (half of pack) so that a supposedly half-of-the-pack is now seen to be face-up on top of the face-down half-of-the-pack . . . It is a subtle way to force a card and very effective.

## TORN BILLET

by

Gerald Kosky

Many worthwhile methods have been described how to read in a subtle unseen way, the stolen torn center . . . One of the best, for some unknown reason, has been by-passed. The method I mean is as follows: When folded slip with the question written on it has been handed back to you and you have torn it in to the required pieces and have stolen the center-piece that has the question written on it; place the other torn pieces on an ash-tray to be burned . . . When spectator lights the pieces to be burned, you place your hands behind your back, open the stolen center-piece and place it in either your right or left coat sleeve, sticking it on a piece of wax that you have placed and stuck on the inside of your sleeve about two inches up from the opening . . . The wax is stuck in the inside of sleeve, at a spot that when you raise your hand to cover your eyes (to concentrate on the question?) you can look down your sleeve and see (without the spectators being aware of what you are doing) the center-piece with the question written on it, clearly . . . By using the sleeve method, your hands may be shown empty, you do not have to do your reading of the message with your back turned to the audience and, what is more, you do not have to use the old dodge of reaching into your pocket for a pad of paper in order to write your impressions on it; thereby getting to read the question on the stolen slip in a furtive manner.

The sleeve method has been made foolproof by the use of wax being stuck on the inside of the sleeve, so that the stolen slip may be stuck on it at the proper place so that it may be seen by you easily, without the worry and fear that the slip might fall out of your sleeve when you lower your hand to its normal position. Try it; I'm sure it will become your favorite method.

## OUTWAITED

by

Gerald Kosky

**EFFECT:** After a deck of cards has been shuffled, and the deck cut in half, performer, before picking up the top card of each half; names them and, when the two cards are tossed out on the table; the spectators see that the performer is correct. This is repeated twice more and, each time, the naming of the two cards, are correct.

**METHOD:** When shuffling the deck, peek and remember what the top three cards are when the shuffling has been finished.

After the shuffling, request a spectator to cut the deck in half. When this has been done; start to pick up the top card of the lower half and just before your hand reaches that card, miscall it as the known top card of the deck. You look at it and reach to pick up the top card of the top of the deck and, just before you reach that card; you miscall it as the card you just looked at. Toss the two cards out on the table and let spectators see that you are correct.

Lean back in your chair, pause; don't continue till someone, and there is always someone who will ask you to "Do it again". When they do; reach forward and repeat the moves as described above. When finished, lean back in your chair again and, pause.

You more than likely will be asked to "Do it again!" If asked to do it again; fine. If not asked; reach forward to repeat the above moves as you say in a smiling manner; "Of course it is not likely that I'm able to do it a third time" but of course you do, you sly devil.

## CALLING CARDS

by

Gerald Kosky

**EFFECT:** Several calling or business size blank cards are handed out with a request that each person that is handed a card to write or print their name on it as it is normally written by them.

When this has been done; performer collects the cards, mixes them up a bit, and then places them writing side up, in a scattered sort of way on the table.

A spectator is requested to think of and remember one of the names as it is written or printed on the face up cards. When this has been done, the cards are turned face down so that only the blank sides of the cards can now be seen.

Performer says to the spectator who thought of one of the names, "I'm going to tap each card in a sort of random way and, as I do so, I want you, to spell-out, to yourself, the name you are thinking of. You do this for each card that I tap; one letter at a time, and, stop me when you've reached the last letter of the name you've been spelling."

Performer taps each card, seemingly at random until told to 'Stop'. When instructed to 'stop'; performer asks spectator what name he (she) had been thinking of. When informed; the last card that was tapped is turned over and it is seen to be the card with a name written or printed on it, that had been thought of.

**METHOD:** The several cards that you hand out are prepared with secret marks on them so that you may tell by sight or feel which is card #1, 2, 3, 4, 5, 6 and 7.

Before handing out the cards, get to know the names of spectators or friends you will be doing this effect for and, work out in your mind, an arrangement of names, each of which has one letter more than the preceding name. For example: Slydini has 7 letters, in his name. Frackson has 8. Dai Vernon has 9. Bill Larsen has 10. Lloyd E. Jones has 11. Peter Warlock has 12, and Charles Miller has 13 letters. Now card #1 would be given to Slydini. Card #2 would be given to Frackson. Card #3 to Dai Vernon, etc., etc. Slydini would write or print his name on card #1. Frackson on card #2. Dai Vernon on card #3, etc.

When the cards have been placed written on side, face down on the table so that all the cards are blank side up; they are done so in whatever set-order you want them to be at.

Now, when you start to tap the cards, you do so at random until the 7th tap. On the 7th tap you tap card #1, then card #2, then card #3, etc. etc.

For example: Let us assume that Bill Larsen is the name thought of. That name is written or printed on card that has been secretly marked as card #4. You tap the cards at random until the 7th tap, which will be the card that has a 7 lettered name written on it. Your next tap would be on the secret marked card that has an 8 lettered name on it. Next you'd tap the card that has a 9 lettered name on it and, when told to stop; you'd be stopped when you tapped the card that had a 10 lettered name on it (Bill Larsen). In other words. Your 7th tap would be on the card that you had secretly marked as that for card #1 and, then, your next taps would be on card #2, card #3, etc., etc., until instructed to stop.

## PREMONITION OUTDONE!!

by

Stan Lobenstern

**EFFECT:** Two decks of cards are displayed, one with Red and the other Blue backs. Spectator freely selects a card from one deck and this proves to be the only card missing from the other deck, even to back design.

**SECRET:** The Blue deck consists of all the odd Blue cards on top of the pack, and all the Even Red cards on bottom. The Red deck consists of 51 odd Red cards.

**PRESENTATION:** Place both decks on the table. Ask a spectator to select Red or Blue. Using the Magician's Force, give him the Red deck to hold. (re: If he says RED, give him the Red deck. If he says BLUE, say "O.K. I'll use the Blue deck, you hold the Red one.")

Remove cards from Blue case, FACE DOWN, spread out about

15 or 20 from the top (all Blue backed), and ask spectator to select one. As soon as he starts to reach over to take one, close the Fan, square up the packet, and say "Wait a minute, let's make it even fairer. I will turn the cards Face Up, and lay them on the table, one by one. When you see a card you want, please stop me." Do as you have just said, and SLOWLY lay the cards, FACE UP, on the table.

Keep talking to spectator about choosing a card, he will always choose one of the first 20 cards, if you say continuously, "Any one you want, as soon as you see one, stop me. Any card, etc."

If you go past 15 or so cards, say something like, "TODAY, PLEASE!" This will get a laugh, and usually will make the spectator take one of the next three cards. However, you will have very little, if any difficulty with this part.

As soon as spectator stops you on a card, place his selection, FACE UP, on the table, away from the other cards. Pick up the other cards on table, FACE UP, and place on your face up deck, and replace in BLUE card case. Explain to spectator that you would like him to take the RED deck, out of its case, hold it FACE UP, in his left hand, and to deal the cards, FACE DOWN, on the table, one by one, and to count each card out loud, BUT he is to stop, when he comes to the duplicate of his selection. He will, of course, count all 51 cards and NOT find a duplicate of his card.

Say to him, "Isn't it amazing, that of all the cards, you have to choose from, in this Blue deck, (remove cards from the Blue card case, holding them FACE DOWN), you chose the only one missing from the Red deck, (start spreading a few of the Blue cards), and indeed was the only Red card, in this Blue deck." (Turn selected card FACE DOWN, so spectator may see it has a RED BACK).

READY!!

by

Stan Lobenstern

**EFFECT:** Performer lays out five ESP type symbol cards on the table. Assistant is blindfolded and may turn their back, or leave the room. Spectator merely points to any design and then says READY, to the assistant, who immediately names the selected symbol. The only word that is said to the assistant is "READY", and that is spoken by the spectator. Performer does not touch, indicate or say anything to the assistant.

**METHOD:** If you will look at the five designs, you will notice that they are made up of a series of numerical lines or points. Re: The Circle has one continuous line to make the circle. The two Wavy Lines are composed of two lines. The Triangle has three lines (sides). The

Square has four sides, and the Star has five points. If you look at the Key Card, you will see that there are five words, one to represent each design in the same numerical order. RE: The word for the Circle, is "A", it has one letter, just like the Circle has one line. The word for Wavy Lines, is "IT". This word has two letters and there are two lines. On the same principle, the word for the Triangle is "SEE", the word for Square is "Let's", and the word for the Star is "THINK".

WORKING: To convey to your assistant which design has been chosen requires a spoken comment to the spectator after he points to the card of his choice, and BEFORE he say's "READY".

The first word you say to him must be a code word. Instruct your assistant to listen for this word, as you do not want your comment to be too obvious.

FOR AN EXAMPLE: If the SQUARE has been selected by the spectator, say something like "LET'S try to fool her". Always direct your comment to the spectator and not to the assistant. This way, when the spectator says "READY", he believes it to be the only thing said to your assistant.

#### Recommended Coded Sentences

1. CIRCLE . . . "A" very good choice.
2. WAVY LINES . . . "IT" looks like a stumper.
3. TRIANGLE . . . "SEE" if he (she) gets it.
4. SQUARE . . . "LET'S" concentrate on the card.
5. STAR . . . "THINK" hard now.

### BLINDFOLD BILLET READING (Improved Method)

by  
R. A. Nelson

#### Suggested Lecture

"Good evening, friends; please do not regard the demonstration that you are about to witness as anything unusual, strange or of a supernatural nature. It is just that work of this kind is so seldom understood, or practiced."

"Each and every one of us possesses the faculties of the sixth sense, though in 99 out of one hundred people it lies dormant, asleep, useless for the simple reason that the individual has taken no means or efforts to develop and cultivate it."

"I shall endeavor to grasp certain vibrations from your mind —

concerning events of the past — the present and the future. I shall further endeavor to give you spiritual advice and guidance, just as I have aided countless thousands in the past. From whence comes this source of remarkable knowledge is irrelevant. Advanced scientists will say that my passive mind tunes in on the Great Universal Mind - a world composite mind of the living and dead - thereby tapping and gaining access to this all-encompassing knowledge of the past - the present- and the trends of the future."

"Reflect - I do not say the future - but the trends of the future - the most likely-to-occur events, and I shall give them to you just as I receive them."

"Not as a challenge - to any skeptics present, but merely to satisfy all and to preclude the possibility of any trickery or skullduggery in my demonstration, I shall rob myself momentarily of one of the most important of the six normal senses - that of sight. Over my conscious eyes, I shall place this heavy blindfold, shutting out all natural vision."

"Just as the loss of sight, hearing or taste in an unfortunate few, other senses become keener to make up for the unnatural loss. Thus, in my case, my intuitional sense or sixth sense is strengthened by the loss of my conscious vision."

"My assistant will pass among you in the audience, distributing slips of paper, on which you are requested to write your full name, and one important question, fold these and insert in the envelopes furnished you. Do not let your friend or neighbor see the contents of your billet. When you have finished, my assistant will collect the billets in a borrowed hat (glass bowl, or what not), and deposit them on the table before me."

"As I stand before you on this platform, please regard me as your friend - as an agent or messenger of good tidings. Perhaps some of your messages will come from dear ones who have passed into the Great Beyond - and if so, thus be comforted."

"The billet now held by my assistant bears the initials of J. B. -- the vibration comes from a gentleman - the name is Burrows - where are you, John? (Assistant acknowledges the raised hand). Thank you, John Burrows - I see that you are worried - and I am glad that I could reach your troubled mind. Thru the efforts of your attorney you will be able to save all - though you have despaired. Be of good cheer, all will turn out well in the end - as I visualize the symbol of happiness and security for you." Etc., etc..

Because this method does not involve any apparatus, confederacy or previous preparation, and may be presented under almost any circumstances, working alone or with an assistant, it is truly unique.

Its effectiveness naturally is based upon a very clever routine, several misguiding statements and actions, plus a wealth of showmanship. The principle is not new - and the fact that this principle has been used for a great number of years is proof alone of its merit, and now in the improved form, promises even greater effectiveness.

Added advantage is secured if the performer can work on an elevated platform, so that the level of the stand or table is above the eye level of the audience. This, however, is not necessary, as you will soon learn. The stand or table should be about 36" high, if possible and convenient to obtain. The only other requisites are a spike bill holder, (small metal base, with a wire spike on which to impale the papers,) slips of paper of uniform size and color, envelopes (if you wish) and pencils. A blindfold is also used and should be made of heavy material, black in color. This is worn across the eyes, apparently shutting out all vision. No other properties are necessary.

Method of presentation and getting of the first question may be greatly varied. Whether or not you have the audience seal the billets in the envelopes is also optional - however, both methods will be covered.

Your lecture is designed to create a state of expectancy among your audience and to prepare them for great things to come. To those who believe your lecture, your battle is almost won. To the remainder of the audience, you must 'prove' your contentions - and in a manner above board and suspicion. Therefore, it is well to allow any spectators to carefully examine the blindfold - as it is fair.

The slips of paper are passed to the audience - names and questions written thereon. The papers should be about 2" square. Pencils should be supplied to those who lack them - this allows the assistant to mingle in the audience - and perhaps to see one billet and learn its contents. If the assistant is successful in so doing, she will mark that particular billet when collecting it, by slightly crumbling the same! This will then be the last billet apparently to be answered, though actually this is the first.

In such event, the blindfold should not be placed on the medium before the questions are collected - as the assistant can whisper the name and contents of the marked billet to the medium while standing behind him - tying and adjusting the blindfold! All the medium need know is the FIRST question.

If the assistant is unsuccessful in seeing a question, or learning the contents of a billet (many spectators will consult with the assistant or have the assistant write questions for them), there are other methods to be employed. The assistant, or the medium may instruct the audience to fold the billets twice, writing inside. Practically all will do as directed.

If the envelopes are not used, the assistant may have one dummy billet of a very slightly different tint of paper folded and palmed in the right hand. As the questions are collected, the spectators drop them in the hat, and occasionally the assistant may take one or two in her hand, and drop into the hat. The object is to switch only ONE QUESTION for the dummy, which goes into the hat!

The assistant returns to the stage or platform, pours the questions



to the table top, and while smoothing them out, may deliberately open the palmed question (among the other billets), learn its contents, later whisper them to the medium while placing the blindfold. Attention is directed to the medium at this time, who is displaying the blindfold. Or the question may be smoothed out on the table top, later to be read by the medium!

If the envelopes are to be used, they are passed to the spectators. The assistant shows the audience how to fold the billets, takes one, puts into envelope, seals and drops into the hat. She then permits the balance of the audience to seal and drop their own questions in hat. Pay or coin envelopes should be used with the flap at one end. For the first question, take a pair of sharp scissors, and cut the tip off the bottom of the envelope. Have assistant practice dropping billet into envelope, squeezing the sides and permitting the billet to pass thru the envelope into the left hand, concealing billet, and at the same time sealing envelope. The boldness of the operation assures its success, if cleverly performed.

The assistant may then get the information to the medium, as related above, or may leave the platform momentarily to get the BLIND-FOLD (Off stage) quickly read the contents of the billet and return to the medium. Any of these dodges may be employed.

If a plant or 'confederate' can be arranged in the audience for the FIRST QUESTION, it is much better. The actual answering of the questions can be started as the blindfold is being placed over the eyes, the medium saying, "As darkness falls across my conscious mind I receive a very strong vibration from Mary G. H. Mary Henderson - please answer Mary - where are you? To assistant - 'Please pick up the billet to your left - it belongs to Mary - hold it high in the air - and all concentrate.'" Etc.

This head-start jump carries a lot of punch - and further misdirects your audience.

It is more effective to answer the question first, than to miss upon it. It is always best to start off with the right foot - though not necessary. If you do not employ any of these gags, then you fake the first question, which is also quite effective.

Up to this point, you are concerned in learning only the first question. If the assistant has not given the medium the date or plant used, then proceed like this.

Medium stands before table, slightly to the right. Questions are slightly to the left, on table, and assistant stands near by. The demonstration is ready. Assistant picks up any one of the billets, the medium 'tunes in the Great Universal Mind' and calls a name while the billet is being held by the assistant. Medium to this minute has not touched a single billet, nor will he!

Medium (to a fictitious name and situation) "I get a vibration from

a young man who evidently is in great trouble, but his foolish mind causes him very little worry. In my demonstration I will insist that the writer respond by holding his hand high in the air to acknowledge their name and question. However, due to the peculiar nature of this question, I will not ask FJR to hold his hand up, as it is not my intention to embarrass anyone. I will say that to Mr. R. your lady friend's husband is well aware of your identity - that he is in town this very moment, that I fear drastic consequences if he locates you. Need I say more!"

About mid-point in the answer, the assistant opens the billet (if sealed in envelope, tears open envelope, places on table), reads the message and nods her head in affirmative that the medium is giving the correct answer. The now opened slip of paper is placed on the bill-spike, which is on the table before the medium, and slightly to his left. It is so placed that the medium, while talking and moving slightly from side to side can glance down the side of his nose and read the contents. This gives the next question.

The blindfold is of heavy material, and should be slightly stiff-tied tightly across the eyes, it permits a limited visions down the side of the nose.

The assistant, having discarded the first billet by placing on bill spike, now picks up a second one, holding it about shoulder high, and of course, away from the medium. While concentrating, the medium reads the billet just placed on the bill spike, calls that name and answer - though the audience THINKS he is answering the one held by the assistant. It is an application of the old 'one ahead' principle - yet, the medium never touches the billet.

The medium answers the question billet, which is open, silently read by the assistant, who gives the affirmative nod, and places it on the bill-spike, to give the medium his third question. This is continued until you have answered a sufficient number of questions, at which time the medium explains his time is expired, or the strain of continued concentration is too great. If you answer only a small portion of the question, those who were not fortunate enough to have an answer will prove a potential customer for a private consultation.

If you start out with a fake question - a bluff - you will not be able to answer the LAST question - unless your assistant places an extra billet in the hat - one so crumpled or marked that she will note it, and leave it until the last one! This is the cover-up for the last real question answered, which is on the bill spike, but audience thinks it is being held by the assistant.

However, if you started with a real question - secured by the assistant, that question is so marked as to be known by the assistant, and it is saved for the last one as held by assistant, which is opened and may be returned to the audience. That is important!

As you will note, this improved version is much superior to the

one-man method, where the performer 'bluffed' the first question, picked up a second billet (after having checked or read the first one,) answered it while held to his forehead. In each case, the performer himself would read the question AFTER it apparently had been answered.

In this method and while working with an assistant, the medium never touches a billet, let alone READ one. At least, that is what your audience is led to believe! Thus, the method gains strength, conviction and effectiveness.

If the routine is to be worked alone, I still suggest the blindfold and the bill spike, if the medium has a platform and a high table to work from - where his operations are considerably above the eye level of the audience. Otherwise, resort to the original method of answering a question - opening it briefly after the answer to verify it, which gives you the data for the next one.

Working this way sometimes it is well to further convince your audience - to answer only a portion of the question. Your answer concluded, you then open the billet to verify, and then note (the one you are now reading, of course, is for the next question) that you did not cover it in detail or get the exact relationship, then give a little more answer. That subconsciously proves that you are actually divining the billets as you hold them to your forehead!

One very prominent member of the profession, working in a large tent theatre, passes slips out to the audience and gathers them. A switch is made going to the stage, and the real questions are placed on a little table. The medium sits down behind the table on a stool and placing the hand to the forehead, appears to go into a trance. The questions are then answered in rotation.

Due to the construction of the tent theatre, the table top was always sufficiently high above the level of the spectator's eyes at all times, that they could not see the questions thereon. The real questions laying on top of the table. A fake blindfold was used to good effect in this test.

## THE DANTE'S SYSTEM OF LIFE SPAN READINGS

As Told to Robert Nelson

When Dantes consented to the publication of his lifelong system of psychological reading, I was overjoyed. For here was a man who knew his business - a successful reader covering a span of more than twenty years. My acquaintance with him will cover almost as many years.

"Dantes" is the fictitious name adapted by this reader-of-fortunes. He has successfully operated in the better hotels, night clubs, radio and private offices, as well as having earned the reputation for being top money-getter on mitt-camps. His system of reading is a result of his

own development over many years - of trial and error, until perfected. The darn thing is ridiculously simple - yet cleverly conceived.

In my interview with Dantes, I endeavored to discard all my own pet theories, and seek a fresh viewpoint. I knew that I could profit by his wide experience - so, with open mind, I started with him from 'scratch'.

To explain Dantes psychology of life will give you a better insight into the man and his daily work.

Happiness, peace of mind and contentment is the ultimate goal in life of every individual, says Dantes. Around this one outstanding goal, all life revolves. If happiness, peace of mind and contentment are achieved, complete satisfaction with life follows. It does not stand to reason that the richest of the world's people are happy and contented, because contentment cannot be measured in dollars and physical properties.

The realization is something very personal. It has to do with the state of mind. It can only be accomplished when all factors are such that nothing more is desired. To any person, held in high esteem among his fellow men - adored and worshipped by a good man or woman - with family and friends, possessed of good health, their life must be a full one.

The mad scramble for riches - worldly goods is but an emotional outlet to garner the physical things that will later assure us of this mighty peace of mind and contentment. With money, influence, power and education, man accumulates these things not only to satisfy his own ego, but to fortify himself against misfortunate - unhappiness, grief and loneliness. Each of which are the opposite extremes of that which we unconsciously seek.

Being the possessor of a Doctor of Psychology degree, these things sounded basic and logical to me. I began to grasp the impact of his meaning - and guessed that he would eventually tell me that when people fell short of these goals, or their desires are frustrated, then with their emotions at low ebb, they would seek counsel and assistance of a professional advisor or medium.

A logical and scholarly man, Dantes was laying a sound foundation for his revelations to me. He was showing me the 'cause' of the cause and effect equation!

He continued to inform me that happiness is achieved not only by having and doing for oneself, but by making others happy. No one person restricted within the walls of himself can be happy. He must SHARE with others - giving and RECEIVING happiness and mental compensation.

Then, there is the most powerful law in the world that MUST always be considered - for here is the basis of life itself - the law of attraction - positive or negative - the male for the female. Perhaps this is

the strongest force of life, excluding that of self-preservation. It is a law of balance in our lives - man and woman; woman and man. It is this ever present, restless law that creates havoc and the heights of glory in our lives. Because in striving to gain our own salvation, we must share it with others - those of the opposite sex.

We share our love with our children - parents, relatives and friends yet the basic source of this love has been created as a result of this law of attraction - between the sexes. We must not lose sight of this fundamental law - for it guides the destinies of our lives. Our daily struggle to gain a happy and harmonious union with the opposite sex, to build around it and protect it - to further perpetuate it always.

I exclaimed that this was a good theory - and fundamentally true, but just like the true course of love, it did not always run smoothly. My counsellor said wisely - "You have hit the nail upon the head. Life, while it runs a familiar pattern, is always torn by interruptions and frustrations - yet, always remember, the driving force and the goal is the same!"

I fear this discourse might run on into hours - I wanted to get down to the 'system' - then I realized this clever psychologist was preparing a foundation for that which he was about to reveal. In order to read life and predict the probable course of events, one must understand the basic facts of life. Summed up - he was telling me that to achieve our goal - we must seek this goal in communion with others. Those who admire us - who respect us - who love us. Here is a natural rule of the universe.

It is the uneven flow of life - the frustrations, struggles, disappointments and heartbreaks that makes life what it actually is today. It has often been said 'Life is no bed of roses'. It presents a struggle - a continual forward surge for gain and eventual reward. The path is rugged, rough and strewn with obstacles that call upon us for the perseverance of our well being. Sometimes the struggle becomes hopeless and the faltering soldier lets life slip from his grasp.

It is the frustrations - and life is overflowing with them - that have caused man like Dantes to devote their lives to counselling with and advising people. So vast is the demand of frustrated people to seek counsel and an insight into the future that the business of 'reading for people' has become a very highly profitable venture. It is my own observation, as in the case with Dantes, that after years spent in this work, a conclusion is reached that people create their own destinies, and disregardless of your sincerity of purpose, pay little heed to your advice and counsel.

You get hardened to hearing nothing but trouble - because those without troubles never come within ear shot - troubles that could be solved by the individuals themselves, if they were honest enough to face the real problem, and have the courage of their own convictions!

I am beating around the bush a bit, as Dantes would say. To be

more specific, our teacher friend has become quite mercenary. For the past many years, he 'reads fortunes', if you please, at so much per fortune. He has evolved a system of giving a reading - for pleasure - seeking people and those with frustrated emotions that will satisfy them - and enlarge his ever growing bank roll.

It has become a game with him! He sells his wares - a reading or line of mystic chatter to whoever seeks it - capitalizing on his observations of life and long experience. He has charted the probable course of life - made up a more-or-less stock reading - a reading that will apply to you - to me - and everyone! When you enter his office for a private reading he tells everyone PRACTICALLY the same thing, because we are all motivated by the same forces - our habits are very much alike - and we all proceed down a similar pattern of life in search of our goal.

Darn clever, this fellow, I thought - but he did devote many years of personal contact with the public in arriving at his conclusions, and establishing his system.

Perhaps his most significant observation is how utterly gullible is mankind. Anybody is a sucker for something that he doesn't know anything about, Dantes informed me, and in doubt there is a lack of firmness and conviction, so our human creature is susceptible - wide open for a solution that will create or guarantee his quest. Enter - Mr. Dantes - and a host of thousands of readers, mediums and fortune tellers who await their prey.

If you are going to tell fortunes for pleasure or profit, you must have confidence in yourself. That is an essential requisite. If you will realize that the average person seeking the assistance and help of a paid medium or fortune teller is extremely gullible and susceptible to YOU - surely your confidence in yourself cannot help but magnify many, many times.

To drive home this point; the victim has entered the Lion's cage. They are weakened by frustration - uncertainty - doubt and possibly fear. Their guard is DOWN! They are at your mercy, so to speak. (So treat them kindly.)

The subject is seeking an 'out' (a solution to a perplexing problem) that is beyond his grasp. It is difficult to dominate the strong-of-heart, the confident and ambitious individual, because he has chosen his course - neither wavering or wandering from his path - but the lost, indecisive and frustrated individual is not only susceptible, but SEEKS your influence.

Thus, you have achieved an insight into the average person that patronizes the 'fortune teller'. When you come into physical contact with this person, man or woman, you must radiate the confidence which they lack. You are then creating an equation in balance.

Your subject must be studied - you must try to perceive the problem in their life pattern that you THINK has brought them to your office. Surely, their general appearance, age, sex, manner of approach, dress and grooming will tell you much. It should give you a key to the problems in their mind.

After all, there are only a few basic events in the lives of all of us that might occasion our visit to Mr. Fortune Teller. (Curiosity seekers, are discounted at the moment - reference is made to the average caller.)

Let us outline these prime factors: first and most important is the love life and its satisfactory balance. Many classifications could be made under this general heading - love of the opposite sex, whether before or during marriage - love of children - parents - in harmony and dissatisfaction in love affairs and marriage - or the termination of these things thru separation and divorce.

To further digress, problems concerning health - the fear of losing a long possessed love - financial matters that might bring about a rupture - children interference, in-laws, etc., all become apart of the love problem. Remember, this is #1 on your life - just as Mr. Dantes tried to point out earlier in the interview. Our ability to create a satisfactory companion-balance brings many problems to the front that we may maintain or create this all-desired situation.

If the love problem and all its ramifications were touched upon, everything in the reading would be covered - because everything surrounds this one thought. Business is in a slightly different category (yet it reverts back to the ultimate goal). Put business and finance second on your list. For the third factor, health.

In addition, matters of daily routine - travel, communications, education and the like . . . See if you can extend this list - say, friendships, enemies, operations, etc., all revert back to the love, pleasure, business or health categories!

So, if you walked into Mr. Dantes inner sanctorium for your reading, you would soon discover that he would talk to you about these few things. The story he would reveal would be intriguing - touching into many a personal corner of your life, and upon many facts that you possessed only in your mind - simply, because you would interpret much of his conversation and adapt it to your own set of circumstances.

His reading, unknown to you, would be so general as to hit you in many places - and as revealed, you in your own mind would adapt it to your own circumstances. You couldn't help it - not every word, but the bulk of it. When I made notes of his 'psychological reading', and later analyzed it, I saw how utterly easy I could apply it to myself, especially if he had been reading for me. He wasn't - it was for a fictitious woman about 35 years of age.

You probably wouldn't be aware of it, but he would talk very

rapidly, giving you no opportunity to interrupt and pin him down on any specific question. At the conclusion, it would freely admit that he had told you a great deal about yourself - and undoubtedly had contributed to the solution to your problem. But it is doubtful if you would remember many specific problems that he had told you. That is one reason for the fast talk. Further, he doesn't want any interruptions for very specific reasons. He is not then equipped to handle them. Everything in good time.

Dantes says that the biggest trouble with most readers is that they have no set plan of reading. Just reading hit or miss, and often making silly predictions which the subject is not prone to accept, but cramming these down their throats whether or not they like it. In my contacts with many readers, I realize this fault. It does not contribute to a satisfactory reading.

Here is the Dantes reading. It is stock stuff as you read it, yet realize that the reader must sum up his subject by careful analyzation, and naturally fit into it the details that appear logical. Note how the reading unfolds - for length, it contains 'filler' material, variety and the like, which adds to the confusion and at its conclusion, makes it more difficult for the subject to realize what has really been told to them.

It is an unwritten law to read only in the presence of the subject. Witnesses to the reading and conversation are not wanted.

#### THE DANTE'S LIFE SPAN READING

"Your lucky month is right now (July) (Present Month) and October. You are concluding the fifth cycle of your life and approaching the sixth - a climax in your life. More on that later. Your lucky days are Monday and Friday - lucky number 7 and 19. Lucky stone - the amethyst. This means you will accomplish financial success, but shows some dissatisfaction with the opposite sex. If you get someone in your life that you don't care for, you couldn't get rid of them if you knocked them in the head. But if you really get someone in your life that you really care for, you will lack the ability to really control them. In other words, you lack the ability to apply psychology to the people you are really interested in. There is indecision in your life - you don't know which way to turn. You have always felt you were more deserving - deserving of better things. You have lost many fine opportunities by indecision and lack of confidence!"

"Now in love you are pretty faithful to anyone that is true to you, but your hand shows a thousand lines of mental dissatisfaction. You have what the psychologist calls an internal nervousness, which is the result of your dissatisfaction of heart and mind. You have gone all thru life getting people too interested in leaning too heavily upon you - taking advantage of you and assuming responsibilities that the average person wouldn't care to consider. Of course, that has made you what you are, but it has also kept you from rising to greater heights. Right now you realize you face a crisis in your life - a turning point, one that deserves



good, sound judgment. Did you ever stop to consider that if you are ever going to accomplish things that you are going to have to start now? Did you ever stop to consider that you are more deserving? It rests with you, so to speak, to take the bull by the horns. Definite, decisive action is necessary. "

"You are more emotional, sensitive and romantic right now than at any time in your life. You require love and attention, but regardless of your appearance and personality, you have an emptiness in your heart and mind that doesn't belong there. You have a man that is very much interested in you and cares a great deal for you, but you don't have the understanding and confidence that you could have. He is just half way in your life - to a point that very shortly you are going to have to know whether you have something concrete to look forward to, or whether he is going out of your life. Owing to the fact, a set of circumstances of this kind couldn't be very satisfactory to you or anyone else. However, your better judgment will dictate the proper course for you to follow. "

"When the lines are like this (demonstrate by holding up two fingers, wide apart), that means complete separation . . . if together (hold up fingers together) that means perfect satisfaction. Your lives are just half way - a state of uncertainty - (hold up fingers, partly apart) to the point where you must get him completely into your life, or out entirely. There is another man interested in you and cares for you, but he is fast becoming discouraged and feels his interest is being wasted. "

"In the past, you have been too conventional and conservative for your own good. Lately, you have been more reckless and impulsive, due to your intense nature. This means many possibilities. You are inclined towards nervousness and are over-sensitive. Remarks of others usually have a very cutting effect upon you. Try to overcome this - gain much self-control, and assurance in yourself. As you approach this sixth cycle conditions become much more favorable for you. "

"If anyone comes to you in a nice way, they will find you very nice people. But if their approach is rough, they find you difficult to handle. That is as it should be. "

"You are sensitive, and will use your own judgment. However, you are susceptible to flattery and the influence of others. Your own judgment is invariably the best, as you have learned in the past, so learn to rely upon it. You have no outstanding abilities in any particular line, but are wonderfully adapted to most anything you make up your mind to succeed in. Your life line runs to 80. It doesn't show at any time you will have to appeal to anyone on account of ill health or sickness. Right now, you are not as full of vitality and energy as you appear. Very shortly (snap fingers) there will be a change in which you will find yourself to be more mentally alert. You will gain considerable from this change. You will even be happier - and more lucky. No accidents, no operations, but you will have treatments from an eye, ear or nose specialist before the year is out. Nothing serious, but will result in a distinct advantage to you. When you die, you'll just go to sleep and not wake up. "

"Before you die, you will have property in your possession that will assure you financially. Your circumstances with regards to finances will be quite satisfactory. Income later will come to you in regular payments - possible from a source not known to you at the present time."

(Or instead of above) "Before your death - by many years - you will be situated financially. Considerable income. Owing to the fact you will travel extensively in the future, much of this wealth will not be invested. You will move it from place to place in your pocketbook or trunk. Some money will come to you from a source you least expect."

"Very shortly you are going to get a special delivery letter, telegram or telephone message that will give you some information that you greatly desire, and I know will make you quite happy. This should greatly relieve your mind. This will make considerable difference in your life."

"Financially the years of 19-- and 19-- will prove the best years of your life. Property will come into your possession and go out - meaning more cash in your possession than at any time in your life. You will make a drastic change - near the approach of the sixth cycle, and make a trip that will accumulate in the turning point of your life. You are not to change or travel on the sixth - that's unlucky. Right now you stand on the brink of very favorable circumstances and can really accomplish something. You are ready to commercialize on your past experiences and get somewhere. Now - you are static - standing still. You have a very beautiful future married life in store for you - bringing with it all you have sought and hoped for in the past. Don't be discouraged, be of good cheer."

"Now, I am going to ask YOU a question - a question that I ask practically everyone I read - especially if they are as unusual as you are. What would you like to do or be, if you could wake up tomorrow and could be anything you wanted to be, or have - what would be your desire?"

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The psychological reading is concluded - but the real reading is just developing. I think you will agree that the copy you just read - if cleverly applied to you - would be quite interesting and fit quite well into your life. However, the purpose of this reading is to give you something for your money in the way of time and chatter, and also give the reader an opportunity to read your reactions.

Realize the reader is touching upon the basic events of a life, and as each is approached, the subject is being carefully studied, as the reader may determine the true problem in mind. This audience-reaction is very real, though one must cultivate reading it. Instinctively, you will know the points of genuine interest in the reading.

The reader will then possibly summarize upon them - or if it is apparent he was somewhat wrong, may re-state them, even though contradictory, convincing the subject that she did not really understand him at first. Thus, the gate is left open to back-track if necessary. However,

note Dantes never gives his subject an opportunity to interrupt during the course of the reading. At the conclusion, much of the specific details will be lost in the composite picture.

The true point of value of the reading and the system of reading is in the last paragraph - wherein the reader subtly asks the subject their heart's desire. This brings the subject with guard down, into the conversation, ASKING questions.

Having laid the background for practically any question, in general interpretation, the reader says . . . "Yes, I told you there would be a property sale and much money would come into your possession" - or another marriage, with great happiness was in store for you - recall" - then having located the prime thought in mind, supplements for the earlier reading with further information.

While the subject is asked to state only his desires, question after question will follow, and in general discussion, the subject will begin to realize that each question was covered in the preliminary reading, even before they said a word. It is this master stroke of psychology that enables the reader not only to work on firmer ground, but to drive home the points of his reading. "Don't you remember, I just told you that. You should, etc."

That, briefly, is the Dantes system. You put the meat of your observation of your client upon the skeleton psychological reading, talk fast and allow no interruptions. For a male subject, the reading would be adjusted to his sex, age, appearance, etc., but basically, you follow this form.

Eighty-five percent of the clients of a professional fortune teller are women. Twelve percent will be men, who are extremely gullible. The other three percent are curiosity seekers!

I asked Dantes how he would read for a table of women - in a nightclub or hotel lounge. He replied that he would read in exactly the same way, quietly and in lowered voice, talking confidently to each client so the other would not hear too much.

Actually he would tell all of them about the same thing, changing the reading as he desired, and according to the individual. One reading might be the exact contradiction of a reading just given to another.

Readings of this type are more for entertainment - they fall into a different category from those given in a private office. The clientele is different. However, all are people - the lives and circumstances are similar, so says Dantes, tell them a good story, in an interesting way about the people they are the most interested in - themselves, and you can't go very far wrong.

Just then the bell rang in Dantes office - a victim, I thought, but I was wrong. It was three victims. Temptation swelled within - dare I ask the Master if I could play mouse - and eavesdrop thru the curtains?

Well, I spent the next twenty minutes listening to this Master Mind unravel the trials and tribulations of two women and a man. And damned if he didn't tell them all (about) the same thing. Each client was perfectly satisfied, paid, the fee and two of them leaving a handsome tip. As the two ladies left the office, I could plainly hear them praising the 'Dantes System of Life Span Reading.'

ESPP - EXTRA SENSORY PERCEPTION PROBLEM

by  
Bob Brethen

At a meeting some years back, Burling Hull presented an ESP effect which had many of the boys present puzzled. Later on he showed me the set-up and told me to use it as I saw fit.

In Burling Hull's version he used two packs of ESP Symbol cards. One pack was set up and in his pocket. The other pack he had mixed up by a spectator and under some pretext which I do not recall he switched the mixed up pack for the set-up pack in his pocket.

After the spectator had dealt himself five Symbols, Hull matched them from the other deck which he brought out of his pocket.

In this improved version only one pack is used and the five Symbol cards are PREDICTED before the spectator deals the cards. Also the Symbols are not one of each, a Star, Square, Wavy Lines, Cross and Circle, but two Stars, A Wavy Line, a Cross and a Circle which makes the effect more convincing.

- TOP
- |    |   |    |   |
|----|---|----|---|
| 1  | □ | 13 | ≡ |
| 2  | ○ | 14 | ☆ |
| 3  | + | 15 | + |
| 4  | □ | 16 | □ |
| 5  | ≡ | 17 | ≡ |
| 6  | □ | 18 | ☆ |
| 7  | ○ | 19 | + |
| 8  | + | 20 | ○ |
| 9  | ≡ | 21 | ≡ |
| 10 | ☆ | 22 | ☆ |
| 11 | ○ | 23 | + |
| 12 | □ | 24 | ○ |
|    |   | 25 | ☆ |

Arrange a pack of ESP Symbol Cards as in the columns at the left, top to bottom (1 to 25). Have a pencil and a piece of paper handy on which to write a Prediction.

Write the following prediction, fold it and hand it to someone to hold until called for.

False shuffle the pack and false mix if possible, then have a spectator cut them a few times.

An original false shuffle is as follows:

Hold the pack face down in the left hand. Cut off about half of the pack and take it into the right hand. Now push off a few cards from the TOP of the left hand packet and place them UNDER the right hand packet. Now push off a few cards

from the top of the right hand packet and place under the LEFT hand packet. Again push off a few cards from the top of the left hand packet and place under the right hand packet. Then push off a few cards from the top of the right hand packet and place under the left hand packet. Repeat this several times and finally drop either half on top of the other half.

Have the spectator cut them a few times. You then fan them faces up to show they are well mixed. Say, "There are a few bunched together here but we'll soon remedy that." As you run through the pack locate the only spot where a Square and a Star are together. Cut the pack at this point and the pack is as it was at the start.

Spectator is then instructed to deal off four cards face down onto the table. He is then requested to deal one for himself from off the remaining cards in his hand. He may take it from either the top or the bottom of the pack, as he prefers. This card he places aside from the others, in a separate pile. He is then asked to deal four more on top of the first four that he dealt and again deal one for himself, from either the top or the bottom of the packet. This is done three more times, making five in all, at which time the spectator has a pile of five Symbols, face down, on the table. The others are pushed aside.

The Prediction is then read and as it is being read the spectator takes his packet and places each card face up on the table.

The Prediction should read something like the following: "You will deal yourself a Star, a Wavy Lines, a Cross, another Star and a Circle."

If the routine explained above is followed the effect works for itself and the spectator will deal himself two Stars, a Wavy Lines, a Cross and a Circle.

## THE CALENDER FEAT

Calculate the day of any date Instantly

Nelson

The calender seems to be a difficult piece of mechanism, but it is nearly as simple as a sum in addition. It is easy to know what day January 1, 1940 fell upon as to learn what day the first of the coming month will be. It is also a wonderful convenience and invaluable to lectures on astrology, and crystal gazers.

Our calculations are based upon certain month values and certain year values. The day values are: Monday - 1, Tuesday - 2, Wednesday - 3, Thursday - 4, Friday - 5, Saturday - 6, and Sunday - 0.

THE MONTH VALUES ARE:

<u>MONTH</u>	<u>VALUE</u>	<u>MONTH</u>	<u>VALUE</u>
JANUARY	0	JULY	6
FEBRUARY	3	AUGUST	2
MARCH	3	SEPTEMBER	5
APRIL	6	OCTOBER	0
MAY	1	NOVEMBER	3
JUNE	4	DECEMBER	5

These values never change. They are the same every year.

THE YEAR VALUES ARE:

<u>YEAR</u>	<u>VALUE</u>	<u>YEAR</u>	<u>VALUE</u>
1900	0	1921	5
1901	1	1922	6
1902	2	1923	0
1903	3	1924	2
1904	5	1925	3
1905	6	1926	4
1906	0	1927	5
1907	1	1928	0
1908	3	1929	1
1909	4	1930	2
1910	5	1931	3
1911	6	1932	5
1912	1	1933	6
1914	3	1934	
1915	4	1935	
1916	6	1936	
1917	0	1937	
1918	1	1938	
1919	2	1939	
1920	4	1940	

CALCULATION:

To find the day of the week for any date, add the year figure, the month figure, and the date. Divide by seven. The remainder gives the day of the week as explained below.

Example: To find the day of the week for December 25, 1908:

Year Value 1908	-	3
Month Value Dec.	-	5
Date is -----		25
Total		<u>33</u>

Divide 33 by 7. The remainder of 5 represents Friday, the fifth day after Monday. Note: When dividing the total by 7, if there is no remainder the day is Sunday.

## PHANTOM MINDREADER

by

R. A. Nelson

There has long been a demand for a means of secretly securing written information, immediately and while in the presence of the writer, or before an audience. Too many previous methods involved a time lag - possession of the original written slip for a switch, a center tear, suspicious moves or other objectionable features.

A solution to this problem is offered by any clipboard, especially one designed primarily for private office and platform work. However, used elsewhere it would be illogical. The Mental Pads offer an excellent means of getting the written data, but research and long experimentation show the 'Phantom Mindreader' to be the most logical means to this goal. It embodies utter simplicity, requires no carbons, no reloads and virtually nothing to wear out. It can be 're-set' for repeat use in an instant.

The 'Phantom' gimmick is never seen by the spectators. Any presence of a gimmick is entirely unknown. Its handling is natural and extremely effective.

**THE BASIC EFFECT:** Mentalist requests spectator to write a question and sign his name on a slip of paper. Performer withdraws a packet of several envelopes from his pocket and (gives with the slip on top) to the spectator, the envelopes to act as a writing platform. As soon as spectator finishes the writing, the spectator is asked to fold the message, as performer takes back the packet of envelopes, and hands one envelope to spectator, requesting that the written message be placed in envelope and sealed, and retained by the spectator.

At NO time does the performer even touch the written data. The packet of envelopes are returned to the performer's pocket and the performer is then in possession of the written message. It is as simple, clean and above-board as that!

**MYRIAD APPLICATIONS:** Because of the natural handling and ease of operation, the Phantom can be used in countless mental and psychic tests. Its primary use is to secretly secure the written data and make it available to the performer.

It's most important application is to afford the means of 'reading a person's mind' on the spur-of -the moment, when button-holed down with a challenge. What is more natural than to accept this challenge by saying, "All right, if you will cooperate I will try."

"Please realize in experiments in mental telepathy it is necessary for you, as the transmitter, to broadcast your thoughts to me, and I as the receiver, so to speak, will try to tune in on your mind.

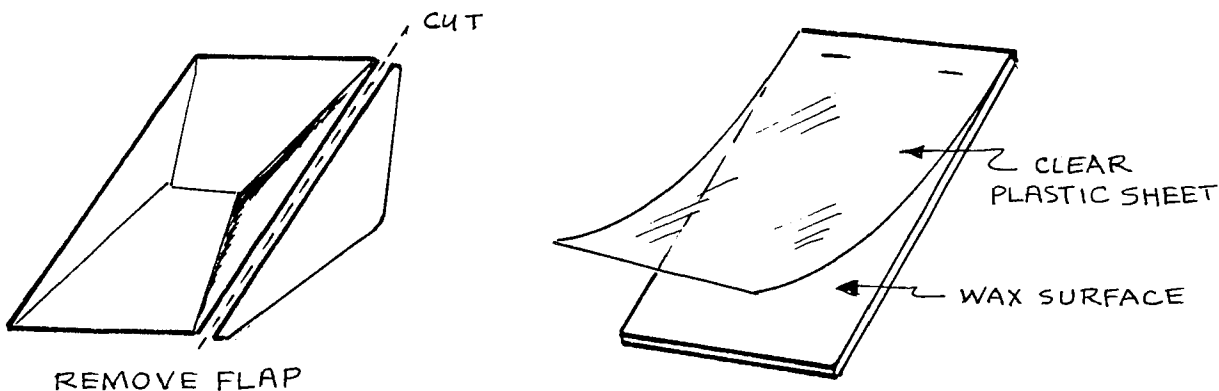
"In order to prove this possible, please write your question (or data) on this slip of paper. Use these envelopes for a writing platform. (Hold envelopes and slip on top over the right shoulder, resting on same, so you cannot see the writing.) Please fold your slip so I cannot see what you have written, because I am going to turn around. Place your written question in this envelope, seal and place in your pocket."

"I have asked that you write your question for two simple but important reasons. When you write, you see and visualize the situation more clearly, aiding in the concentration and making it easier for me to get the mental vibration from your mind. Secondly, your written question definitely will establish whether or not I am successful in the experiment. Now, please concentrate on the vital parts of your question . . ."

This routine can be used ANYWHERE and practically under any circumstances. It is especially adaptable for a single person as a test - in giving a reading, such as pseudo clairvoyance, publicity stunts, in booking and newspaper offices, as well as being the most important part of mental tests in your regular program.

It is the perfect answer in setting up advance block-buster tests for radio and TV appearances, personal appearances, publicity stunts, etc.

OPERATION: The 'Phantom' is a pocket-size copying device which may be obtained from a toy store. By placing a sheet of paper over the plastic cover and writing on same, a perfect copy will register on the slate. By raising the cover and breaking its contact with the waxed surface, the message will disappear, and the slate is ready again for immediate use. DO NOT WRITE WITH PENCIL OR PEN on the gray surface! Always have a cover when writing. With a sheet of paper over the slate, draw a line across the bottom of the slate, about 1/8" from the bottom. This causes the cover to adhere.



You will need twelve standard envelopes - one of which has the gummed flap removed. Into this envelope, insert the gimmick writing side up, and immediately under the front of writing side



of envelope. The open edge should be to the LEFT. Place on top of the stack of envelopes, all facing the same direction.

Place envelopes in inner coat pocket, along with a slip of paper. Have BALL POINT type pencil handy. Remove envelopes and slip of paper from the pocket as one. Ask the spectator to write his question (or data) on the slip of paper - which you start to hand him separately, but place on top of the envelopes. Hold envelopes over right shoulder, resting against same, to act as a writing platform. This allows you to retain a grip on the envelopes. OR, hand spectator the pack with instructions to start writing, concentrating on each word as he writes.

When spectator completes the writing, tell him to fold the slip so you cannot see the writing, and at the same time recovering the envelope packet in your hands - also pencil, which you pocket. Holding the packet in the left hand (with gimmick in top envelope,) and with thumb of left hand, slightly pull top envelope (as in dealing seconds), and hand this envelope (assumed to be the top one - or what difference does it make?) Ask spectator to seal his written message in the envelope and pocket it. At the SAME time, you are holding the packet in both hands. Tilt the packet upwards with a slight angle, insert the left thumb in the top envelope on TOP of the gimmick. The left hand moves slightly to the left, while the right hand moves the envelope to the right. The gimmick envelope is placed to the bottom of the packet, or immediately underneath the gimmick. (Bottom position is easier and equally as good. You now have a packet of envelopes in your hands, with the gimmick AND MESSAGE on top. A glance at the gimmick gives you the message as you arrange the envelopes and return them to your pocket. You can casually 'shuffle' the envelopes around, bringing one or more on top of the gimmick after you get the message if you wish. This permits you to casually lower the position of the envelopes before you pocket them.

The packet - with gimmick - can be returned to the inner coat pocket (most logical) or placed in side coat pocket. Later, if you wish to remove the envelopes, this is easily done, leaving the gimmick in the pocket.

For platform presentation, where data is written by members of the audience, this information can be secured from one person on stage, acting as a committee of one, or the performer may enter the audience - and withdraw the 'packet' with the single slip of paper on top - offer same to any spectator, still holding packet with finger tips, and turning head while the spectator writes, say, three digits on the top of the slip. Still retaining it, but holding packet out of his line of vision, another spectator writes a second number (underneath) of the first three digits. Continue until four or five numbers have been secured in like manner. Another spectator adds the given figures and arrives at a total. This spectator is asked to RETAIN the written figures (slip) and given an envelope in which to seal and retain them.

Performer starts back to the platform, with envelopes in left hand, withdraws the gimmick and glances at the TOTAL . . . slips

another envelope on top of it. He is now in possession of the total. Packet may be replaced in the pocket or on the table and gimmick later referred to.

A brief resume is made of what has transpired to date. Five different spectators unknown to the performer have written a three digit number and a sixth spectator totalled the numbers. At no time has the performer been appraised of a single digit . . . yet, in a dramatic manner, he asks each spectator to THINK of their number - apparently receives this information via telepathy and then proceeds to call the correct total.

To further amplify the impact, each spectator is asked to state aloud their numbers, which are verified by the spectator retaining the slip (as performer nods his head in agreement, as though he KNEW these numbers), and of course, the total is verified.

This is a most effective presentation, with a little showmanship. If the performer is good at memory, he can call out all the numbers submitted and the total.

Other variations are for the spectators to write colors, objects, etc., OR first spectator writes a three digit number, the second - a color; the third - a name; the fourth - a word and the fifth - a brand of cigarettes, auto, etc.

You can simulate a test in Hellstromism. Spectator thinks of some simple action for the performer to perform on stage with the committee - such as to remove the gentleman's glasses, etc.

ESP - Place several ESP cards in view. Mentalist is to remove the different symbols in a specific order, or to transpose such symbols. Spectator writes the test and retains the 'memo', while performer does the test.

Using several of the 'Phantom gimmicks', I have found them a most logical means of collecting questions and data in advance of the performance. Each spectator is given an envelope in which to seal their question - performer then proceeds to perform the spiritualistic manifestation known as 'Sealed Billet Reading'.

For impromptu and publicity exploitation, and prediction stunts the 'Phantom Mindreader' is without peer. There is no apparent apparatus used at any time, or even a suggestion of such. The writing of the question on the envelope is most natural. In arranging 'block buster tests' for personal appearances and TV, knowledge of the test is secured by this logical means.

Such as, performer challenges a prominent merchant to open a combination safe on the stage during his performance, and remove an unspecified object from the stage. When arrangements are made in advance for the test, the party involved is asked to 'make a memo' of

the unspecified object and the safe's correct combination - to seal it in an envelope - and not open same - until on the stage AFTER the test. Its so easy with the Phantom Mindreader!

## THOUGHTOGRAPHY SX 70

by

H. Van Der Straeten - Hautman

**EFFECT:** The subject is the taking of thought-photos: images placed on film by the mind's power! The performer has a spectator concentrate on some image - a playing card, geometrical or ESP symbol, or his astrological sign. While the spectator concentrates the performer takes up an SX 70 camera, loads it with a brand new film-pack and takes a shot of the spectator. The first shot is seen to have failed when it pops out and develops before the spectators. However, on a second try, the photo develops before the audience, showing not only the spectator, but superimposed in ghostly colors over his image is a strange identifiable picture of the symbol he was concentrating on! Both camera and sealed film-pack can be examined for fakery, as there is none to be found. The only answer seems to be Mind-Over-Matter - or perhaps Spirit Photography.

**METHOD:** First, let's consider the more mundane (and essential) elements of the modus operandi before getting into the special preparation of the film-pack for the SX 70 camera. In the case of a playing card or ESP symbol, the card or symbol the spectator is to concentrate on must be forced. I will leave the exact method of this force up to the ingenuity of the individual performer. All that can be said here is that the method chosen from the many should be clean, convincing and without obvious finger-flinging or contrivance.

If the subject to be concentrated on is to be an astrological symbol or spirit form of personal importance to the spectator, that symbol or form must be ascertained secretly by the performer through methods of the center tear, impression devices, research or pumping of the subject, at a time enough in advance to the photo-taking session to allow the performer to prepare the film-pack.

So much for the methods of ascertaining the thought-of image. Now for the film-pack preparation:

You will need the following materials, plus a dark room in which to prepare the film-pack:

- a) One complete and unused SX 70 film pack;
- b) One empty film pack cartridge in which the battery is still good;
- c) One developed SX 70 photo. This is prepared by snipping off the upper righthand corner of the photo with a pair of scissors as shown in Figure 1;

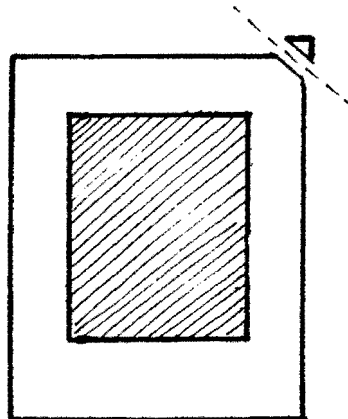


FIGURE 1

- d) A 20 watt blacklight TL-lamp with a foot switch for convenience;
- e) a six inch square piece of black cardboard or railroad board;
- f) various colored blacklight paints and paint brushes. The colors of the paints are up to you. I have found that red and yellow give the most satisfactory images. Blue tends to wash out somewhat, unless outlined with another color such as red (this combination can be very effective). You may wish to experiment with different colors and color combinations to get special effects;
- g) Two lided boxes, lightproof and large enough to take SX 70 photos easily.

With this assembled apparatus and your SX 70 camera in the darkroom, you are ready to make up the "doctored" film pack.

Place your camera on a good sturdy desk or support that you can trust not to wobble or move while you are setting up and working. I find it a good idea to put a piece of black felt under the camera to help absorb any small vibrations to the camera as you work.

The piece of black cardboard is propped up against a convenient wall or other solid support. This cardboard must be positioned in line and parallel to the lens of your camera. You will find this means putting the cardboard about six inches in front of the camera lens, lower than the camera and at an angle to the wall against which the cardboard is resting (Fig. 2).

Now check through the viewfinder and focus on the black cardboard as best you can. When everything is properly set, you should be able to see only the black field of the cardboard in the viewfinder. If any background can be seen through the viewfinder, adjust the positions of the camera and cardboard so that only the cardboard fills the viewfinder's range of vision.

When you get everything set properly, take some short straight pins or thumb tacks and use them to mark out the field of vision you have found in the viewfinder by placing a pin at each corner of the space seen through the viewfinder. (As shown in Figure 2).

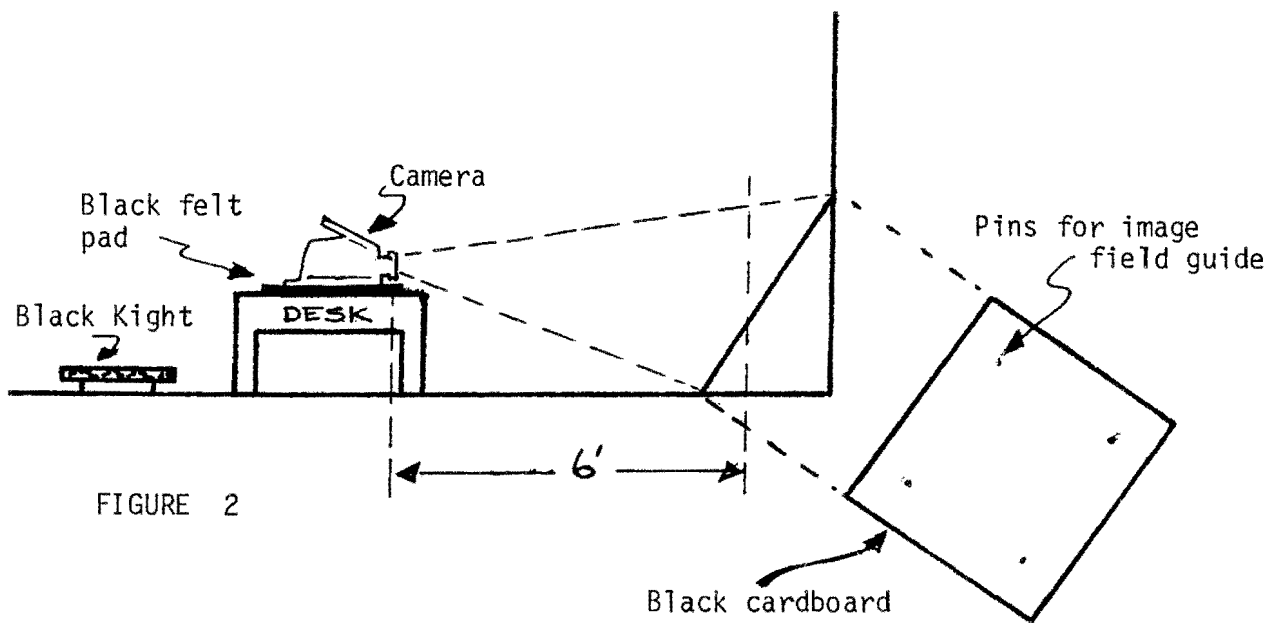


FIGURE 2

Now, making a mental note of the approximate position and tilt of the cardboard to the wall, remove the cardboard and paint in the image you wish to appear superimposed on your photo with blacklight paints within a rectangle marked out by the pins. Figure 3 shows several examples.

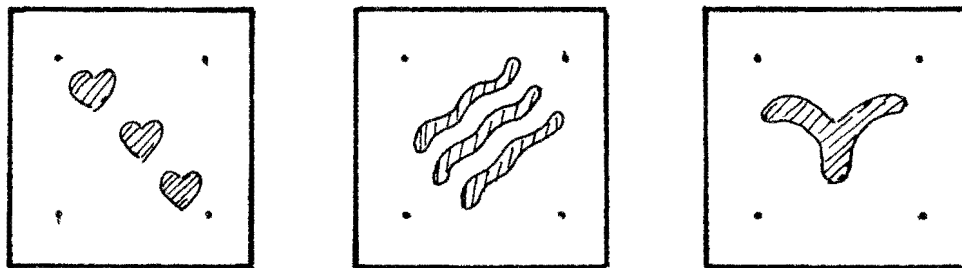


FIGURE 3

Let the paint dry and replace the cardboard as closely as possible to its original position against the wall.

Now take the new unused film pack and place it in the camera. As you close the film door the film pack cover will be ejected automatically by the camera. Place this film pack cover, face up, into one of the two lightproof boxes (let's call this box Box #1) and close the lid.

The rest of the preparation is now accomplished in the dark. Turn off the lights and open the film door of the camera. Remove the film pack from the camera and, using a light pressure of the thumb, push out the first photo. Place this undeveloped photo into the second lightproof box

(Box #2) face up. Repeat this procedure with the remaining nine photos, placing them all face-up into Box #2 and leaving the filmpack empty. Place this empty filmpack aside for the moment.

Now find your used and empty filmpack cartridge. Into it carefully insert one of the undeveloped photos from Box #2. There is a knack to inserting the photos into the empty cartridge. You have to depress the spring in the cartridge as you insert the photos. If you experiment a bit you will soon get the feel of reloading the photos into the cartridge.

Locate the developed photo now (this is easy because you can identify it by its clipped upper righthand corner) and insert it above the photo in the used cartridge. With the cartridge thus prepared, load it into the camera and close the filmdoor. The developed photo will be automatically ejected from the camera as if it were a film cover. Place the ejected photo aside. The camera is now loaded and the undeveloped photos are safely within the lightproof boxes, so you may switch on the lights.

With the lights on, relocate the camera in the exact position it was in as you lined up the black cardboard in the viewfinder. Check your field through the viewfinder, using the pins as locators, and check the focus. Once the camera and cardboard are back in position, you can remove the marking pins carefully from the cardboard, taking care not to move the cardboard as the pins are removed. Everything is now set to take the photo of your painted image.

Turn out the lights again and switch on the blacklight. The light should be positioned about eight inches from the cardboard and near the camera.

You will be able to see the glowing blacklight image on the cardboard through the viewfinder. Place your left forefinger over the electric eye on the camera so it won't function, and, with the right forefinger, depress the shutter button and hold it for six seconds. Take care to avoid moving the camera during this procedure.

When the six seconds are up, hit the footswitch on the blacklight to turn it off.

Now push the release bar that opens the filmdoor and remove the film cartridge.

Push the undeveloped photo you have just taken, from the cartridge and place it face up in Box #1, on top of the film cover already there. Make sure that both lightproof boxes are well sealed and then turn on the lights.

Take the new, empty filmpack and load it into the camera. When you close the filmdoor it will release the shutter so that all is normal again, and the filmpack can now be removed. If you wish to prepare

more than one photo at a time, everything is now set up to repeat the above procedure and take as many prepared photos as you wish at one sitting. When you have finished, all the prepared photos will be in Box #1 along with the film cover, while all unprepared photos are in Box #2.

Now all you have to do is reload the prepared and unprepared photos in the new and unused film pack in order you wish to take them and lastly replace the film cover, while the lights are out. Just be sure that you replace all the photos and the film cover face-up. You now have a prepared film pack that looks completely normal and has a totally fresh battery, ready to use. Figure 4 shows one possible order the film pack might be arranged in.

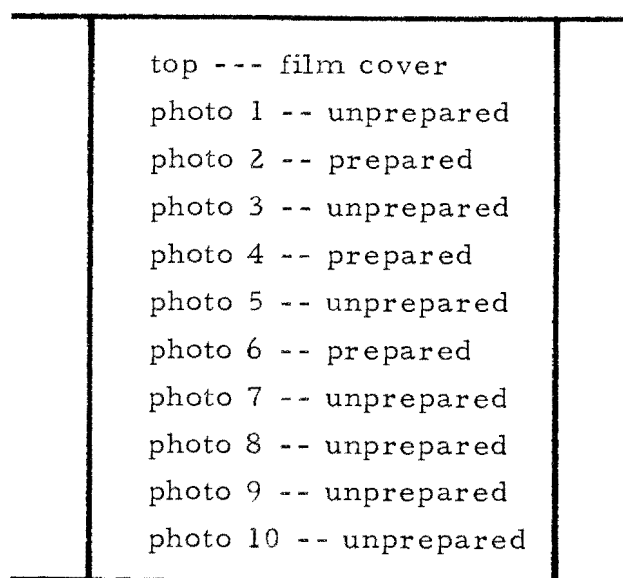


FIG. 4

If you wish to have one photo fail before you take the successful image photo, simply switch the electronic flashgun off before you take the unprepared photo - or use a used flashbar and then switch to a good one for the next photo, "seeing that the flashbar is no good." When you are ready to take the prepared photo, best results will be had if you can stand your subject in front of a dark background.

It isn't a bad idea to carry a second prepared film pack with you in case something should go wrong with the first. In this way you are also prepared if you should be asked to repeat the experiment later on. It is also a good thought to keep a small piece of paper with you on which is noted the sequence of the unprepared and prepared photos in the pack. This precaution can save mistakes on your part.

You might consider working under "laboratory conditions" by having the film pack brought by a spectator. You will then have to switch packs sometime before the experiment. The camera may also be borrowed.

One more thought: Perhaps you might wish to beam the mental pictures onto the film yourself while a spectator takes your picture. In that case, he has the camera and photo in his own hands as the picture is taken and the photo is developing under his eyes - and you get all the credit for projecting the image!

## T A P I T

by  
Heath

**EFFECT:** Six attractive Catalin Discs are shown and attention is called to the fact that different numbers appear on each disc.

A member of the audience is requested to mentally select any one of the numbers and to turn the discs over so that the numbers are not visible.

The performer then states that he will tap the different discs with his wand and as he does so the spectator is requested to mentally spell out the number thought of.

When the spectator mentally spells out the number selected, he simply says "Stop."

The disc on which the performer's wand rests when the spectator says "Stop" is turned over and to the amazement of everyone, the number actually selected appears thereon.

**SECRET AND PREPARATION:** The apparatus consists of six colored discs, each one bearing a different number.

Request someone to mentally note one of the numbers and then turn all of the discs face down and mix them up thoroughly.

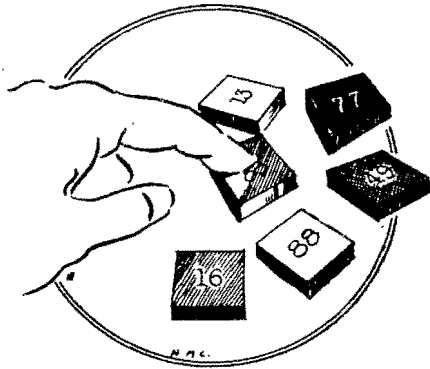
This is done while your back is turned.

You now turn around and request the person who selected the number to mentally spell the number he thought of, as you tap the different discs.

For example, if he selected 77, he must spell to himself S-E-V-E-N-T-Y----S-E-V-E-N as you tap the discs and then he must tell you to stop when he has finished spelling his number.



When he says "Stop," you turn over the disc and he discovers to his amazement that it is the same number he thought of.



#### PRESENTATION:

1. Tap the discs any way you wish up to six, and then proceed to tap them in this order: RED (or Pink) #16, WHITE (or Green) #13, BLUE #49, YELLOW #85, ORANGE #88, BROWN #77.
2. You cannot go wrong if the spectator follows your instructions and the correct disc will be the one that you tap when he says "Stop."

### MYSTERIOUS CRYSTAL

by

Bartell

**EFFECT:** Spectator is shown a regular sized watch crystal which he is requested to hold in his hand.

Performer covers spectator's hand and the crystal with his handkerchief and steps away eight or ten feet.

Spectator is asked to listen carefully.

Instantly he is amazed to hear in his own hand the cracking of glass.

Handkerchief is removed and it is found that the crystal in his hand is cracked.

**SECRET AND PREPARATION:** Secret of this amazing and ingenious pocket trick lies in the handkerchief. A special metal gimmick is concealed in one of the corners.

By pressing or indenting the gimmick, it will remain in that position for several seconds and then suddenly expand making the sound of cracking glass. This gimmick is available from Edmunds Scientific Corp.

#### PRESENTATION:

1. Request a spectator to assist you.
2. Hold the crystal in such a manner that the thumb and first finger cover the cracked section and show it to spectator casually asking him to note that it is an ordinary watch crystal.

3. Request him to hold it in his hand.
4. As you place it in his palm with your left hand, reach into your pocket for the handkerchief and press gimmick until it is indented, with right hand.
5. Just as soon as you place the crystal in his hand with left hand, remove handkerchief from pocket and throw it completely over his hand and the crystal.
6. You now walk quickly away and tell him to listen carefully.
7. Within a few seconds the gimmick will crack and you immediately walk forward, removing handkerchief from his hand and ask him to note that the crystal is cracked.

You will find in performing the trick that the spectator will be completely mystified owing to the fact that the sound actually comes from his hand.

## BLIND FOLD ADVANTAGE

by

Gerald Kosky

If you are at home or at a meeting hall where there is a mirror hanging on the wall that reflects a clear and full view of objects that are on a table; you should take advantage of it as follows . . . Place or have several spectators place objects on the table. You now stand with your back to the table and positioned in such a way that you are facing the mirror which in turn will give you a full view of what is on the table.

You now have a person blind fold you with a blindfold gimmicked in such a way that you will be able to see the mirror on the wall clearly. When you've been blind folded; you request that one spectator at a time come to the table and remove an item which they are to place in their pocket. The item they take should not be one that belongs to them.

When all items have been taken; you request that one of the spectators lead you around the room from person to person and, when you are in front of a person that had taken an object, you stop suddenly and say "Kindly remove the key (or whatever item had been taken) from your pocket that you had removed from the table!"

This you continue to do until all the persons that had taken an item, has been pointed out by you.

You, of course, by watching the action as seen by you from the mirror, remember each person that comes to the table and, also, what item they had taken.

## THE CAT'S MEOW

by

Gerald Kosky

**EFFECT AND PRESENTATION:** "Did I ever show you a picture of my beautiful cat Sheba? Besides being beautiful, she's a mindreader too . . . What! you don't believe she can read minds! Permit me to show you that she can . . . Here is Sheba, doesn't she 'meow' sweetly . . . I'll lean Sheba against this glass that is on the table . . . Now, will you please remove any card you may desire from this pack of cards; do not let me see the card, kindly remember the card you've selected and place it back in the pack . . . Now that you've freely selected a card of your own choice, Sheba will attempt to read your mind. In order for Sheba to do so, you must ask Sheba one question at a time, such as: 'Is it a red card?' If it is a red card that you selected, Sheba will 'meow' once. If it isn't a red card that you selected, Sheba will 'meow' twice . . . In other words, keep asking Sheba one question at a time and she will answer your question with one 'meow' for 'Yes' and two "meows" for 'No' until she has correctly read your mind."

**SECRET AND HANDLING:** At the better Novelty Stores that sell Greeting Cards, you more than likely will see on display novelty postal cards that have a photograph of a kitten or a group of kittens pictured on the postal card . . . That particular group of kitten cards are made so that if you squeeze the cards it broadcasts a "meow" sound . . . You will need two cards. Place one of the cards in your inner breast pocket; that is the card you take out of your pocket to show as the picture of your cat Sheba . . . The other card (never seen) you have in either your right or left hand side coat pocket . . . You will find that by pressing your fingers against the outside of the pocket that contains the hidden card that it will squeeze the card, thereby causes it to "meow".

When showing the picture of Sheba to the spectators, and before placing Sheba against a glass or other upright item, show that Sheba, by squeezing her picture, "meows" . . . When showing that Sheba "meows", do it as follows: Squeeze Sheba at a place on the card where it will not cause it to "Meow", and at the same time in order to create an essential sound illusion, squeeze the card that is in your pocket so that it will "meow" . . . This will give the desired impression that the "meow", sound came from the card being squeezed in your hand.

When Sheba answers the questions with "meows" (one meow for yes and two meows for no) you of course would be standing a few feet away from Sheba but, the "meow" sound coming from your pocket will sound as if it mysteriously comes from the Sheba card that is leaning against a glass that is on the table.

For the effect described you either force a card that you've seen or, get a glimpse of the card (secretly) when it has been placed back in the pack . . . The spectators are not to know that you know the card that has been selected . . . If they knew you knew, it would spoil the effect.

Women and children love seeing the "Meow" card being used. With proper presentation you can use the "meow-cards" for many mental effects and comedy gags.

## "IS IT POSSIBLE"

A mental routine by Elray

This routine may seem just a little complicated at first thought --but it is far from that in actual use. And let me add here that I assure you that once you get the knack of the routine you will like it the more times you present it.

It is placed down in a plain understandable language so the idea will be grasped with more rapidity.

The effect is based on the principle of knowing a certain amount --or stack of cards--unknown to your audience.

As the effect is worked with a borrowed--well shuffled deck--it would not be logical to openly look at the cards--as this would mean only one of two things--you were looking at them to get an idea of certain ones--or arranging them to suit your fancy.

I have eliminated that procedures, and in doing so have arranged a little gag in the form of a trick to proceed the one I am about to explain.

For lack of a better name we will call it

## "H O K U M"

After the cards--borrowed--are well shuffled and passed back to you--fan them face up in front of everyone to make sure it is a complete deck of fifty-two cards, etc.

This was done for a purpose as you have already surmised.

While the cards are fanned in front of you--look at--and remember the fourth card from the bottom.

Close the pack up and place it--face down--on the table.

Ask a spectator to step forward and cut the pack as close to the center as possible.

Now tell him to make a selection of one of the heaps of cards. (It makes no difference which heap he selects he is always requested to take the heap with your noted card in it--conjurer's choice). Now to find out how close he really did come to the center he is told to count the cards--face down--on the table.

We will say he counted twenty-three cards. You say--"Very close, as twenty-six is the exact half of the pack." Now with the remaining half packet you make three piles on the table--face down.

Tell him to take one card at a time from the top of his packet and place one on the three piles on the table--face down.

Now he is told to look at the next card--and show it to all present while your back is turned. Now tell him to place the noted card in any heap he desires, and to pick them all up and shuffle them to his heart's content.

--All this was done while your back was turned.--

As far as this seems--to an audience-- you at once know the name of the noted card. How? Well, it happens to be the one you looked at the beginning of the effect. In other words the fourth card from the bottom becomes the fourth card from the top after the cards are counted as this reverses their order. He placed a card on each heap--making three cards--and looked at the next--or the fourth card.

Now you know the name of the selected card--but-- just keep it in your mind for the time being and we will get along with;-

#### "SATAN'S DOUBLE PREDICTION"

NOTE: The best results will be accomplished at first if you go thru the actual routine with a pack of cards.

The deck is handed back after the shuffle--in the foregoing effect-- You do not at once look for the selected card--but--you are going to prepare for the next effect--unknown to your audience.

Have you the deck of cards in front of you?

Fan the deck before you--face up. Now the top card of the deck is to your left. We will say this card happens to be the --TEN OF DIAMONDS. (In actual use I always, after the cards are handed back, cut a ten to the top as this gives you a wider range.)

Count ten cards from the ten of Diamonds--and note the card there. (This card is really the eleventh card from the top--not counting the ten as number one--I said to count from the ten).

We will say for example that the card you stopped counting on was the--ACE OF CLUBS. Remember this in your mind as the first card. Now look at the card to the left of the Ace of Clubs. We will say this card happens to be--THE FOUR OF SPADES.

Count back toward the left starting with the card to the left of the four spot--in other words you do not count the four as number one--four cards. We will say this card is the--KING OF HEARTS.

Now you have in your mind--first the ACE OF CLUBS--and second the KING OF HEARTS.

The counting and looking at the cards was not done in silence--but in pattering about the impossibility of finding the selected card under those trying conditions etc. Act as if you really cannot find the selected card.

Now that you have the above two cards in your mind you can now run thru the deck and pick out the selected card--and place it face down on the table. Ask now what the name of the card was. They tell you, and you turn it over and there you are.

BUT--to your audience the effect ends here--BUT--to you its only starting, etc. The cards are all set to pull the main effect--and done right in front of their eyes in the most subtle manner that I have had the good fortune to run across in many a day.

Now in an off hand manner you say you will do another one--and here base your patter around--predictions--fortune telling with cards, etc.

You lay the pack on the table and take from your pocket slips of paper and a pencil. You write on the first slip that Mr. So and So will select the ACE OF CLUBS. Fold this slip up and hand it to said gentleman to hold for the time being.

You do the same thing with another slip. Write that Mr. So and So will select the --KING OF HEARTS. Fold this slip as the first and let him hold it.

Now go back to your table and pick up the cards and run about fifteen off the bottom ready for the dove tail shuffle. Shuffle the cards together in the dove tail manner and it is impossible to disarrange the top stacked cards with the small number of cards run off the bottom, and the noise of the cards coming together is plenty of proof that you actually shuffle them, etc. Here you could introduce a few false cuts--but it is not necessary.

Hand the deck to the first party holding a slip and request him to take the top card off the deck and place it--face up-- on the table. In the above we used the ten spot. Tell him we will use the number of spots on the card to determine the number of cards we are to use from the top of the page. In this case ten. Tell him to count down ten cards one at a time on the table--face down--and to place the tenth card in his pocket without looking at it.

The small pile of cards the first party made are picked up and placed back on the top of the pack again.

The second party steps forward and he is also requested to take the top card off the pack and place it--face up--along side of the ten spot already there. Now when this second person turns over the top card it will be the four spot as the counting of the cards by the first

party just reversed the cards order and brought the four of spades to the top.

He is now told to count down four cards and to place the fourth card in his pocket--without looking at it.

Now we are closing in on the climax--and what a climax.

Here you lay stress in your patter about the cards being borrowed--well shuffled, etc. , and before anything else was done you wrote on two slips of paper something that will happen in a few moments, etc.

Now tell the first person to read aloud what is written on his slip. He reads--**YOU WILL SELECT THE ACE OF CLUBS.** When he takes the card from his pocket--watch his face and the faces of your audience, for remember he did not know the name of the card he had in his pocket, nor did anyone else.

Do the same thing with the other gentleman.

The false dove tail shuffle, and the few false cuts at the start of this effect is what throws them off their track as to the modus operandi, and leaves them for a solution--hard to find.

This seems rather drawn out--but in actual use you can get the names of the cards in your mind in less than twenty seconds. Go over the moves and details as I have placed them down--as everything is here that is necessary for the complete effect--that will fool plenty.

Here's wishing you every success with it.

## RESISTANCE SECRETS

Robert A. Nelson

The ability for a person to resist the superior lift of another, is accomplished in more than one way. The principle is nothing supernatural or mechanical. Contrary, it is the application of a leverage and the position in which this force is applied. Other resistance tests direct the forces against a dead center or level, thus eliminating the forces in that direction, et al., a deflection of force.



### 1. The Non-Liftable Girl

The ability to resist being lifted from the ground is just this; the party doing the lifting is placed in such a position that they cannot get the leverage to lift; that they expend their energy against the leverage rather than the object to be lifted. It would be quite impossible for a person to lift a shovel filled with iron by grasping it at the extreme end of the handle. However, when the proper leverage is secured, the lifting is easy and simple! This illustration represents the operation of the principle to be enacted by the performer, who presents the 'Non-Lift' feature.

Performer bends arms at elbows, extending forearms to the front. The Party assistant (will be known hereafter as the subject) is requested to grasp the performer at the elbows or on the forearm (about 2" from the elbow), and endeavors to lift. The performer leans forward, shifting the center of gravity, and throwing the lifter to a disadvantage. The performer's arms prevent the subject from getting too close to the performer. As the upward lift is applied, the performer should relax the body, forming a 'slump' or dead weight. This is of small consequence, but it is commonly known that a weight with a fixed center of gravity is easier to lift than one that varies.

The performer may fold the arms across the breast and instruct the lifting to be applied at his hips. This, you will note, is impossible. Or the subject may apply the lift under the arms (arm pit) the folded arms of the performer extending out in front a sufficient distance to throw the subject or lifter off his leverage balance. Practice this a number of times in order to make the positions natural. One should also lean a little forward with this method. The lifting should always be attempted from the front, and of course, according to the above specifications. The positions of the performer's arms, etc., are obscured almost totally from the audience.



The holding of the lifter at a distance 'does the trick'. This position is not realized by the subject during the operation and afterwards, nor seen by the audience. The subject tries to lift and expends great energy, but due to poor leverage, the lift cannot occur.

It is suggested that the subject be allowed to lift the party from the floor, and in doing so, the operator should make this as easy as possible for the subject. Doing this, you come closer to the subject and spring upward when lifted. When you are released and placed upon the floor, you apparently are standing in the same place as before. Contrary, you must endeavor to be back a couple of inches, then looking into the subject's eyes, challenge him to lift you from the floor a second time. With the change in position, this is found impossible. Many a performer for years have been using this test as it is most sensational and offers a reward of \$1,000.00 to anyone who can lift the performer from the ground against his will. You need not fear to post this challenge, for after practicing this test a minute, or numbers of times you will learn the various positions necessary to counter-act the energy expended against you.

## 2. The Broom Test

This demonstration is perhaps the most startling of all Resistance Secrets as it employs the combined strength of many persons.

Performer places a billiard cue or broom in open hands, same being held about eight inches in front of the shoulders (same height) the arms being bent at elbows. The portion of the arm (from shoulders to elbow) is against the side of the body. The broom is placed in the performer's open (cupped hands) and the palm facing the audience. The broom handle is placed between the thumb and palm, but not HELD in place.

One or more spectators are requested to come forward and push against the broom. The performer now stands on one foot (right foot is suggested) left foot slightly folded back to aid in balance, with broom in position and defies any number of spectators to push her off her balance.

Spectators grasp the broom in any position (force must be equally distributed) and push with all their might. But in vain, they cannot push her off her balance. A baffling feat - the broom is placed on a dead level and must be held there. The performer's attention should be concentrated on holding the broom in position. A little muscular resistance is necessary. It is absolutely impossible for any number of spectators to push you off your balance as long as the broom is held in position. There will be a tendency on the part of the spectators to push the stick upward or downward (unbeknown to them), at which time the performer will be pushed over. Guard against this.

It would be almost impossible to describe the position that you must attain. Practice a few times and you will immediately know when you have found it. Do not allow them to jerk or suddenly push, throwing you off your balance.

The broom handle is practically on the same level as the shoulders and the persons pushing on same can gain absolutely no leverage. Or rather they cannot gain sufficient leverage to counter-balance the slight muscular effort that you exert to offer their efforts. The force that is exerted against the stick is deflected (thrown into space) and only a very little effort is necessary to combat that force.

We do not attempt to describe the 'why and how' of this startling experiment. Very few know. The forces are deflected, or misdirected off into space. However, disregardless of the 'why-for' the feat is accomplished without difficulty. Considerable practice should be given until the correct position can be immediately secured. Don't lean forward but slightly, and only when a number of persons are used in the experiment.

### 3. Another Broom Test

The effect, briefly, is as follows: Performer places palms against handle of ordinary broom held in vertical position and requests any spectator to push the broom down to the floor. This is found impossible to do, as they cannot move it down one inch, yet the performer apparently supports the broom with open hands. Mode of operation - Request spectator to come forward and assist in the experiment. You now take a broom and with the handle uppermost, keeping the broom in a vertical position, you face the spectator, keeping him somewhat to the left. You extend your right hand, fingers extended along the handle of the broom (nearest floor) allowing the handle of the broom to cross open palm oblong from base of thumb to about tip of third finger.

Left hand takes a position farther up handle on opposite side of broom so when hand is open, finger tips will be about 3" above waist. Handle of broom passing over open left palm in similar position and manner that it does with the right hand. You will now find that with hands in this position the broom is held firmly as though your fingers were encircling it.

Now, instruct the spectator to grasp the upper part of the handle of the broom and without jerking, but with a steady downward pull, to try and move the broom down until it touches the floor. Caution them against jerking, twisting or hanging on the weight of same.

If you have a strong person to assist you, be sure to allow the hands to assume a position farther apart than the one mentioned. It sometimes being necessary to allow a distance of 24" to successfully offset the effort exerted by a muscular assistant, but no matter how strong they are, you can always prevent them from putting the broom down. If You use judgment in placing your hands you will always have the greater power of leverage.

This experiment is always successful when performer acts according to the above instructions. The pressing of the two hands toward each other has a tendency to bring the broom into a position that the downward pressure will be null and void while they exert themselves to the utmost, you are seldom required to utilize but a small portion of your strength to combat it, thereby always holding in reserve enough

to completely baffle their efforts, no matter how strenuous. Always insist on the spectator keeping his hands close together and near the top of the handle, for the further away his hands are from yours, and the closer together his hands are kept, the easier the experiment will be for the performer.

Practice this effect a number of times with some friend until you get the knack of bracing yourself properly, how to hold your hands on the handle, how to bring about correct pressure to bear at the right times, how to offset them and eliminate any unfair methods of the spectators, who may attempt to handle their weight and pressure, etc. Always see that your hands are in correct position to get a good contact on the handle of the broom. Your hands should not be too dry or too damp.

#### 4. The finger test.

This is a 'vest pocket' edition of the Resistance Secrets and one that will baffle the smartest. The operator places the tips of his fore-fingers together, and the arms bent at elbows, fingers touching should be on the same level with shoulders and about six inches from chest. That is the general position.

Request any spectator to grasp your wrists (this party must stand directly in front of you) and endeavor to pull your fingers apart against your will. At the first attempt, allow them to part, then looking the spectator in the eye, challenge him to pull them apart a second time.

Without any great muscular effort on your part, you can keep your fingers together by pushing directly against each other, and the position in which the spectator is standing does not permit them to exert enough leverage to pull fingers apart, no matter how hard they try, or how much physical energy they expend.

Spectator is not aware of this condition, and feels he does not possess enough strength to pull fingers apart. This is simple and anyone can do it as long as the subject stands in front of the operator and pulls on the wrists.

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N. B. Study illustrations shown at the beginning and you will get a better understanding of the respective positions, which are difficult to explain in writing.

## GREAT HYPNOTIC BLOOD TEST

**EFFECT:** The subject is first placed under hypnotic control and his arms bared to the shoulders. The performer then causes the blood to leave the subject's arm, starting at the hand, and slowly creep upward until the entire arm has assumed the whiteness of wax. The pulse stops and the hand is cold. Upon command the blood again begins to flow and the hand and arm resume their natural color.

**SECRET:** A subject especially qualified for this test must first be chosen and trained. The qualifications may be enumerated:

1. Hands fairly plump, soft and pliable.
2. Extraordinary development of biceps and shoulder muscles.
3. Susceptibility to hypnotic control.

The subject is hypnotized. Both of his arms are bared. The test is performed with the right arm if the subject is right handed and the left arm if he is left handed. With the subjects arms hanging at his sides he is told to close the hand. The clenching of the fist will drive the blood back out of the hand and wrist. When the whiteness creeps along toward the shoulder, raise the subject's arm to a horizontal position with an upward circular motion - as if trying to disjoint the shoulder. When the shoulder has reached its highest point suggest instant and intense rigidity of the shoulder and biceps muscles. This will cause these muscles to cramp and bind together with the muscles under the arm. This causes the blood to leave, and remain away from the arm. The hand is now opened and it appears a lifeless white.

Now let the hand be closed again. Stand a short distance from the subject and command the blood to return. If the subject be properly trained to relax the arm and shoulder muscles slightly the blood will rush back into the arm and hand. This sudden rush of blood will cause the arm and hand to become a brilliant red. This is a startling climax.

### Trick Method

The effect in this method is the same. The difference lies in the fact that no special subject is required for the test in this form nor need the performer be a hypnotic expert.

The arm of the subject is bared to the shoulder. (His coat has been previously removed.) The performer now has the subject clench his fist, as in the former version. The performer strokes the bare arm of the subject and in so doing raises it until the subject's arm is pointing upward at about a 35° angle above the subject's head.

The stroking movement, from wrist to shoulder is continued for a few moments. This effectually drives the blood from the subject's arm and hand. Now, the subject is seated sideways in a straight back chair. His bare arm is projected, out-stretched over the back of the chair, the hard top of the back pressing against the large artery under

the arm pit. In this manner the blood is prevented from returning prematurely.

At the performer's command the assistant raises his arm slightly off the chair back. Thus releasing pressure on the large artery will cause the blood to rush back into the arm and hand.

### Pulse Test

This is another excellent trick feat along the same lines. It has baffled physicians all over the world and is used with success by Brahm Ghasi, Hindu mystic and medical fakir.

Apparently the performer's pulse beats and stops at command. Delicate instruments cannot detect the slightest beat if the performer wills it so. Yet he suffers no injury.

The secret is surprisingly simple. A small, hard rubber ball, wooden egg or any other smooth object ranging from an inch to two inches in diameter is concealed under the coat beneath the left arm pit. The ball, or whatever is used, is pushed well up into the arm pit.

Now if the performer holds his arm in a natural manner slightly away from the body the pulse will beat normally. But if he presses his upper arm slightly against his body, the pressure of the ball upon the large artery under the arm pit will cause the pulse to stop beating. The ball may be palmed into position and palmed away, after the feat under the cover of rolling up the sleeve and rolling it down again. Needless to say, the sleeve is in this case rolled only slightly higher than the elbow.

### THE "SEVEN BOOK" TEST

Any book, novel, dictionary or even telephone directory can be used in this clever and simple (much copied) book test.

EFFECT: SEVEN MEMBERS OF THE AUDIENCE SELECT ANY PAGE AND LINE FROM ANY BOOK USED. THEY NOTE THE SELECTION ON A CARD AND PLACE IN ENVELOPE. FROM THESE SEVEN SELECTIONS, ONE IS CHOSEN BY A SPECTATOR AND HE TIPS OUT THE CARD FROM THE ENVELOPE AND FINDS THE PAGE AND LINE IN THE BOOK. HE IS ASKED TO CONCENTRATE ON THE WORDS HE HAS FOUND AND AFTER A MOMENT'S THOUGHT, THE MENTALIST SLOWLY BEGINS TO BUILD UP THE TELEPATHIC THOUGHT AND FINALLY SUCCEEDS IN 'MINDREADING' THE SELECTED LINE.

There is no accomplice and the choices offered are quite free.

REQUIREMENTS: Obtain some small manila envelopes, then cut seven pieces of card stock so that the cards just barely fit into the envelope (these are the cards you will hand out to the spectators). Cut

seven smaller cards that will easily slide out of the envelopes and you are ready for the final preparation.

SECRET INSTRUCTIONS: Take any novel, dictionary or Telephone book and select a sentence, definition or name and address. Write the page number and line number on each of the seven small cards and insert one in each of the seven envelopes. Memorize the selected words and all is set. First show the book and say how impossible it would be to memorize its contents and say how you will endeavor to perform a thought transmission act based on a freely selected line. Ask that each of seven people will select a line and merely add to a card which is given them the page and line number. All will, of course, choose different lines and when each card is returned it is separately placed in an envelope. The card just fits the envelope and if it is bent slightly it will enter without fuss or bother but the fitting card and envelope is IMPORTANT. . .

Gather the seven envelopes and ask another spectator to select one. He may change his selection but must only select one from the seven. The remainder are pocketed. Take the envelope and, holding between thumb and forefinger, slightly press to open the envelope and tip the contents into the spectator's hand. The large tight fitting card will remain inside but the small card will fall out and this has the performer's pre-selection written upon it. Ask the spectator to look up the line and page written upon the card. This done, the spectator is asked to concentrate on the line and now, with a bit of play acting, pretend to accept the spectator's thought transmission as you slowly spell out the line selected.

Card and envelope replacements are easily obtained. Correct size cards and envelopes are very important. . . .

## AND STILL ANOTHER PREDICTION

by

Paul N. Rylander

The performer writes a prediction on a slip of paper and drops it into a glass. A spectator is asked to think of any number between one and ten and to concentrate on it (for there is very little else that the spectator can do with the number). The performer passes a deck to be shuffled, retrieves it, and places it in his coat pocket. Another spectator is asked to count slowly and as he does so the performer removes a card from his pocket with each count and shows it to the audience. The first helper calls stop when his number is reached. The performer who is holding a card points out to the audience that he was already holding the card when he was stopped, and that unless some unnatural force were at work he should have no control over the number on which he would be stopped or over the card that he would be holding. But as the readers undoubtedly know, some unnatural force is at work for when the prediction is opened by a spectator it is found to read, "When I am stopped I will be holding the \_\_\_\_\_ of \_\_\_\_\_ " which of course turns out

to be entirely accurate.

Remove any ten cards from a deck and on the back of each one with magician's wax stick a billet which reads as above except that the name of the card to which it is attached is inserted. Attach no billet to the seventh card for the name of this card is written on the billet that was dropped into the glass. Place these ten cards in the right pocket beside a folded handkerchief and you are ready to begin.

Proceed as above and place shuffled deck on the other side of folded handkerchief. With each count remove a card with the face to the audience, and if not stopped transfer the card to the left hand which also holds the cards with their face to the audience. When finally stopped by a spectator plainly show the card that you are holding and stress the impossibility of the feat. Place cards held in the left hand in left pocket and transfer the card held in the right hand to the left. In doing so pull the billet from the back and keep it in the finger palm position into which it automatically falls.

Grasp the glass with the right hand pressing billet against it and pour out the one it contains into the left hand. Put down glass and as you advance toward spectator pretend to take billet from the left hand but really push billet in right hand into view. This should not be made into a move. It simply should look as if the billet were transferred from hand to hand. Have spectator read the prediction which of course is correct.

This effect can be strengthened considerably if the name of the spectator who thinks of the number is known in advance. In that case his name is inserted on the prepared billets. Of course, if by chance you are stopped on seven you are ready for a miracle. Have the spectator remove slip from glass himself which you have not touched, etc., etc.

While on the subject of switching billets, it might be mentioned that this is very easy if an opaque glass is used. Have billet fingered palmed in right hand and pick up glass with the left. Tilt the glass as if pouring billet into the right hand but fail to tilt the glass enough to allow the billet it contains to come out. It is not necessary that the glass be tilted away from the spectators as the right hand covers the action.

## MENTAL MYSTERIES

Anneman

### The Premier Book Test

The beauty of this test is, that throughout the experiment, the performer apparently does nothing whatever, and TOUCHES NOTHING USED IN THE TEST. The material used can be thoroughly examined after the experiment is finished. There is the advantage of being able to use ANY MAGAZINE OR BOOK DESIRED. The cards used are an ordinary pack of cards. There are several subtleties used which are practically unknown to magic previously.

The first requires but a slight arrangement of the DECK VALUES only - with no attention being paid to the SUITS. This is so that any TWO Cards taken TOGETHER from ANYWHERE WITHIN the pack, will total, when the values are added - either 14 or 15.

The arrangement in part reads as follows:

SEVEN & EIGHT together.	TWO & QUEEN together.
SIX & NINE together.	THREE & JACK together.
FIVE & TEN together.	FOUR & TEN together.
FOUR & JACK together.	FIVE & NINE together.
THREE & QUEEN together.	SIX & EIGHT together.
TWO & KING together.	SEVEN & SEVEN together.
ACE & KING together.	EIGHT & etc.

until the deck is used up. Except for two aces which are LEFT IN THE CASE when deck is taken out of it.

The deck may now be cut indefinitely without disturbing the order. So much for that.

Taking the magazine or book to be used, it is opened at pages 14 and 15 WHICH WILL ALWAYS BE FOUND SIDE BY SIDE when book is open. The first thirteen words on page 14 are written down in a column and the same done on page 15.

If the same book is to be used indefinitely for this test, I will say it is best for you to memorize the two lists of words, each list of course forming a sentence or part of same, consisting of these 13 words. Then you are ready for the test.

However, if presenting the test impromptu, or nearly so with BORROWED BOOK of MAGAZINE, where you don't want to bother to memorize the lists, use a small end opening notebook. On the inside cover of this, write the two lists and place book in your pocket. In this case, the presentation is the same EXCEPT AT THE FINISH which I shall take up later.



TO PRESENT: Have cards and book at hand. Remove cards from case leaving the two Aces behind. Place deck beside book on table. Walk away. Ask a spectator to step up and take book. Tell him that you want him to select a card from the deck but that you will never even touch deck or see the card. "In fact," you remark, "You had better take TWO cards to make sure of getting free choice." Ask him to cut the deck several times, then to cut once and take two cards from somewhere in deck and go to a far corner with the cards and book.

Impress upon the audience the point that NO ONE CAN POSSIBLY KNOW THE CARDS HE HAS - and that it is obvious that he could have taken ANY CARDS in the deck.

Tell spectator to add the values of the cards together. Then tell him to open the book at that page, but to let no one see the page.

Now pick out another spectator and have him step to table, take deck and shuffle it (incidentally destroying all order). Have him spread cards faces down on table. Then to wave his hand over them and turn face up any card on the table he chooses. Ask him to call out the value of the card to first gentleman with the book.

Performer asks first man to COUNT DOWN to the word at that NUMBER - on what ever page he has book opened at. Ask him to remember the word and then close book.

The word is then revealed by any method selected by the performer.

But, you ask, how does performer know which page has been selected? Another subtle point! In any printed matter containing numbered pages, regardless of what it is, when the book or magazine is open before you, the EVEN NUMBER is always on the LEFT - and the ODD on the RIGHT. The performer knows the WORD NUMBER after second man has picked and CALLED OUT the card he selected. When the other man with the book starts to COUNT DOWN TO HIS WORD - just a single GLANCE TELLS the performer whether it is the RIGHT or LEFT page he is counting on. Thus the performer know whether it is the ODD or EVEN page.

In case memorized list from your own book is being used, the effect is concluded by the performer apparently READING THE SPECTATOR'S MIND, and divulging the word LETTER by LETTER.

But with the secret list method. The performer asks spectator to think of the word intently and form a picture of it in his mind, if possible.

Taking the little book from pocket with pencil, performer opens front cover up, writes on top page, tears out same and replaces book in pocket.

Knowing as he does, the page and the word number, it needs but

a glance to COVER when he starts to write, to get the word. Then performer writes, "The word that is being thought of is \_\_\_\_\_." Then the paper is folded up and handed to another party to hold. The spectator is now asked to say the word aloud, after which the man holding paper reads it to all. Thus memory is done away with and the secret, unknown list, does its work.

Another method is when working in front of a seated audience, where it is impossible to see the book and learn WHICH PAGE has been selected. In this case, the selection is narrowed to two words as you cannot help but know the word number in any case.

You ask the spectator to think of the word. Now in every case but very rarely, these two possible words will be of varying lengths, different letters, meanings, etc., which greatly differ. You are apparently trying to read his mind and after a due amount of thought you name the FIRST LETTER of the word. If he says "Yes," you go on and finish it or write it down. If "No," ask him to think harder, while you concentrate again. And this time, you give it correctly. Or you can have him think of the NUMBER OF LETTERS in the word, state the number, and if wrong, you immediately know the word is from the other page.

There are many little kinks that can be used here as it is only a case of knowing which of the two is the correct one.

### The Mentalist's Card Staggerer

It is with both regret and pride that I herein release a genuine pet trick of mine.

From the first conception of this advanced effect, it took over four months of intermittent work and thought to develop it to its present unsurpassed form. I want to thank both Mr. Al Baker and Mr. Stuart Robson, both of New York City for various suggestions and presentation points and also for their patience in watching me do it over and over again in order to improve.

The finished effect has completely fooled more than one advanced card man. None other than T. Nelson Downs commended me upon it as a beautifully subtle effect, and then used it himself. I can only ask that you present it EXACTLY as herein described.

In effect, a pack of cards is shown and shuffled. The spectator deals a row of five cards face down. Any one of these he looks at while your back is turned. The five cards only, are picked up by you and placed into an empty pocket.

One at a time the cards are drawn forth openly from your pocket until but one remains. This one the spectator removes himself from the pocket and finds it to be his OWN CARD.

Everything can then be examined as there is nothing suspicious to find.

## Working

All that is needed is a pack of cards, and five extra cards to match. These five are all DUPLICATES. For example we shall call this duplicated card the Ace of Spades. First, take from the deck five cards (among which is the Ace of Spades) from pack. Place this Ace at the FACE of the packet of five and place packet in your inside coat (breast) pocket, faces TOWARD BODY. ALSO PLACE IN THIS POCKET, SEVERAL PAPERS OR LETTERS.

Have the upper RIGHT VEST POCKET empty.

On top of the deck place the FIVE DUPLICATES and between the third and fourth cards from top place a CONTRASTING card from deck. For instance, a red picture card.

You are now ready.

First, turn deck face up and slowly run through it from front towards back, showing cards and saying "If I were to ask you to merely think of one of these cards and then find it, it would be a very wonderful feat. However, I haven't yet advanced to such a stage, although I am very successful upon a smaller scale."

By this time you are NEARLY through deck (although NOT THE LAST SIX) and you close pack up and turn FACE DOWN. This introduction serves to show the cards all different and well mixed. It also SUBCONSCIOUSLY impresses them with the fact that you are handling the cards freely and carelessly.

With deck FACE DOWN, riffle shuffle once or twice, LEAVING THE TOP SIX CARDS INTACT and on top. Hand deck directly to spectator asking him to deal five cards FACE DOWN in a row. This is a bold move but a SAFE ONE under the circumstances - and he unsuspectingly deals the top five cards out faces down.

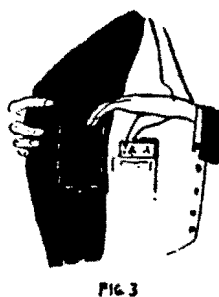
Taking deck back you tell him that when you turn your back you want him to turn up and look at ANY ONE of the five cards he wishes - then to replace it - then to move all the cards slightly - so that POSITION OF CARDS can give you no clues.

Caution him not to turn up a corner and look at a card as that might bend it so it can be noticed - but to carefully turn over the card so it does not change it at all.

As you say this last you ILLUSTRATE by turning up and showing the FOURTH CARD dealt in the row (which is the contrast card). As you are about to return it you apparently get an after-thought, push it into deck and deal another fresh from top into its place. This is one of the principal points of the effect and nothing is said except as stated. THE CARDS IN THE ROW ARE NOW ALL ALIKE! Naturally when you turn your back, one is looked at and returned. Although you do not

know which of the five, they are all the same. You pick up the five face down cards. Without a word you hold them with RIGHT HAND while your left hand openly goes into inside (breast) coat pocket and removing papers or letters therefrom, lays them aside. STAND SO YOUR RIGHT SIDE IS TOWARD THE AUDIENCE.

Left hand takes cards and as you start to put them in your pocket you LOOK AT SPECTATOR and ASK HIM DIRECTLY IF HE IS THINKING OF THE CARD THAT HE LOOKED AT in the row. This is momentary thought for all which takes absolute attention away from your exact actions although subconsciously they notice everything.



Your RIGHT HAND is holding coat open about five inches from body and LEFT HAND (with cards between thumb and forefinger at end) and faces towards body (See Figure 1).

Immediately turning TOWARD RIGHT the coat is opened a little further SO THAT THE INSIDE COAT POCKET IS IN VIEW - and the audience SEES THE HAND COMING AWAY (See Figure 2) with FINGERS COMING OUT OF THIS POCKET.

But this is what the audience does not see, in that second before coat is swung open. As the left hand goes OUT OF SIGHT into the space between coat and vest (See Figure 1). The cards are PUSHED DIRECTLY down into UPPER RIGHT VEST pocket (See Figure 3) -- and the left free fingers going in to the coat pocket MAKING A VISIBLE "BULGE," which is slightly noticeable from the audience's view of outside (See Figure 1).

This visible "bulge" of the pocket is taken by the audience to be EVIDENCE of cards going into the breast pocket.

DO NOT MENTION POCKET OR WHAT YOU ARE DOING! Give your audience credit for SEEING you first empty your breast pocket and go through all evidences of putting the cards there. Later, they will see you take them from there also. Therefore, there is no reason for you to mention the action.

Next, ask spectator to HOLD OUT HIS HAND, and with your free LEFT HAND, openly reach into pocket and bring out TOP CARD of heap there. Lay it face down on his open hand.

Repeat with the next three. Do it SLOWLY and OPENLY counting them "TWO" -- "THREE" -- "FOUR" -- as they are removed. When FOUR are out, state that but ONE is left in the pocket.

Tell gentleman to reach in with his free hand and TAKE HOLD of the one card left BUT NOT TO DRAW IT OUT. When he has it, ask him to NAME FOR THE FIRST TIME the card he was thinking of. Then have him draw out the card and hold it up. IT NATURALLY HAS TO BE HIS SELECTED CARD!

At once they can examine all the cards, the cards in his hands, and the deck. It is now complete with 52 cards and there is nothing suspicious to find.

YOU HAVE PERFORMED A MIRACLE -- WITH 100% CHANCE OF SUCCESS!

### The Psychic Writing

I have here a really new principle for effects of this nature. It occurred to me in the latter part of 1927 while conversing with Max Holden on a principle of which he is the originator.

The first thought was to use the trick as is herein described, with two blank cards of a calling card size, and as a possible publicity stunt to use impromptu and at random when the opportunity was forthcoming. For a while I used it as a sort of "self introducer" where my own name would appear upon the blank and numbered cards. Then I discovered it much more effective to use the observer's name when possible, as it takes but a second to get ready. I first introduced the effect to magicians at the 1928 Lima convention where I was continually "loaded" for as many as 16 names at one time. So upon meeting a performer I could work the effect apparently impromptu. So much for presentation possibilities.

In short, it is the only effect of its kind where with a pencil and two cards, four blank sides are shown and numbered, the spectator actually seeing four blank sides with a different number on each. Yet a name appears, filling one side of a card and everything may be kept and examined. There is neither anything else to add nor get away with.

To prepare: One side of one card is filled with a name or a short message written diagonally across it at one corner. The UPPER LEFT CORNER contains the figure one (1). (SEE FIGURE 4).

The two cards are placed together WITH THE WRITING ON THE UNDER SIDE of the TOP CARD. The NUMBERED end must be NEAREST YOUR BODY in handling cards --at start-- (See Figure 5).

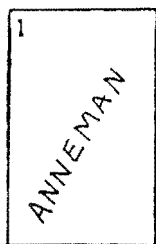


FIG 4

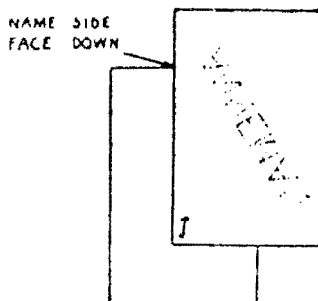
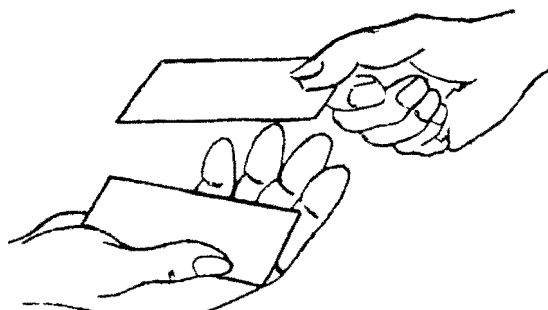


FIG 5

You speak of using a couple of white cards--carelessly fanning them apart--as you ask spectator to hold out his open hand. Explain that some people think you use three cards and exchange them. You point out that you use only TWO. Deal them out (See Figure 6) singly upon his hand.



DEAL CARDS ONE AT A TIME ON TO SPECTATORS PALM TO REVERSE ORDER

FIG 6

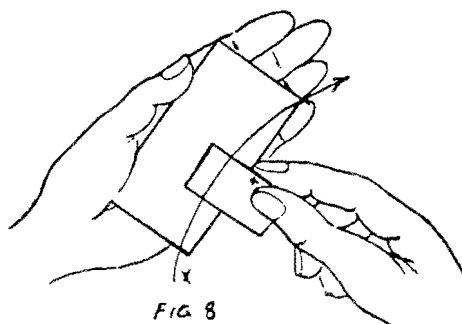
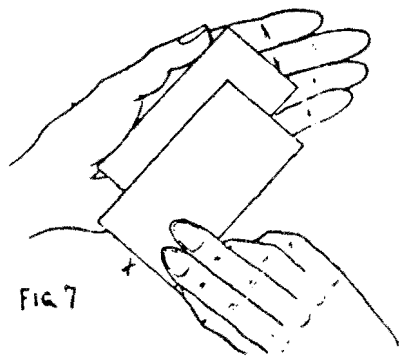
This REVERSES their position.

You at once pick them up again, and place them on your open LEFT HAND. The writing side is now on the UNDERSIDE of the BOTTOM card with the numbered end nearest you.

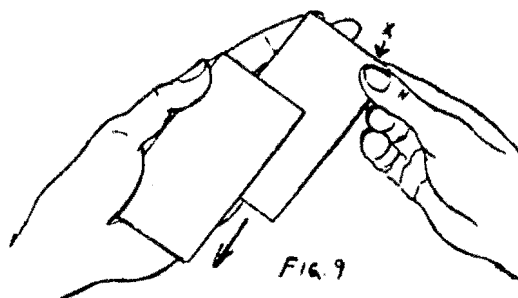
Taking a pencil you state that you will NUMBER the sides. Openly mark the figure "1" in the UPPER LEFT corner of TOP CARD. Move hand around showing it so they can see the ENTIRE SURFACE of card and that it is not covered with any of your fingers.

Now follow this with two cards in your hand.

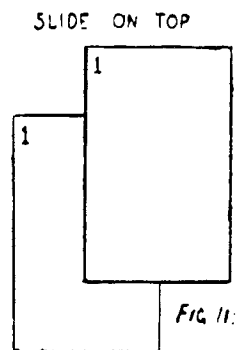
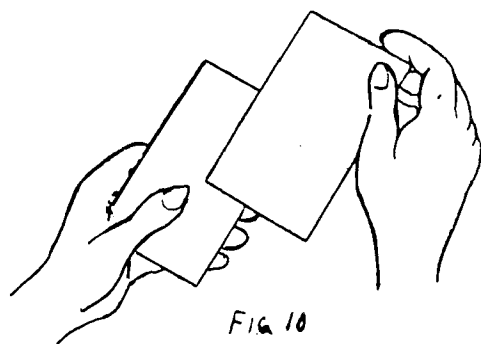
Your left thumb slides top card slightly to RIGHT as if dealing-- your RIGHT takes hold of TOP CARD at the LOWER RIGHT CORNER, the THUMB UNDERNEATH and the FOREFINGER ON TOP. (See figure 7).



The top card is now TURNED OUTWARD (as if opening a notebook) --(See Figure 8)-- which shows the TOP CARD in the act of being TURNED OVER.



When card has been completely TURNED OVER (and the thumb is on TOP SIDE and FINGER UNDER) -- it is brought down BEHIND and UNDER the other card (Figure 9):



Fingers do NOT LET GO CORNER UNTIL CARD IS WAY DOWN and left fingers CLOSE AROUND cards and square them up.

Practice this move over and over as it is the MAIN MOVE and should be done smoothly and steadily without jerking and without haste. In fact the whole effect must be done DELIBERATELY and SLOWLY-- and SMOOTHLY.

Now, a clean surface is facing upwards. (The writing is now on the UNDERSIDE of the TOP CARD). You are about to number this card --but in doing so, the LEFT HAND comes UP to a point near shoulder height, so that the card surface is OUT OF SIGHT OF THE SPECTATOR while the figure "2" is being written in the UPPER LEFT CORNER. This is a natural move for writing in the hand. Immediately the left hand is lowered and shows the second numbered side all around.

When this has been shown, the LEFT HAND again comes UP to shoulder height, and the same move is made as at first --the top card being TURNED UPWARD and brought down BEHIND THE OTHER one in the hand. This time for just a second, the WRITING SIDE can be seen by you BUT BY NO ONE ELSE. After changing cards -- BEFORE THE HAND IS LOWERED -- you write the figure "3" in the UPPER LEFT CORNER of TOP SURFACE. Then lower hand as before and show around as, "Side Number Three."

Once more your LEFT HAND comes UP and again the same move is APPARENTLY made--but this time there is a slight difference. After the TOP CARD is turned OUTWARD as before--instead of bringing it down BEHIND the other card, it is BROUGHT DOWN IN FRONT OF IT (see Figure 10) instead. From the spectator's view the move is just the same as before, as your hand hides the exact action. From the front the motions look exactly the same as before.

This brings back to the TOP, the side number "1" (which you first numbered) (See Figure 11). Without bringing your hand down you mention that this is the LAST SIDE and you apparently make the MOTIONS for marking a figure "4". But you actually ONLY MAKE THOSE NECESSARY



TO CHANGE THE FIGURE "ONE" into a PERFECT NUMBER "FOUR".

At once the hand is dropped exactly as before--the side "Four" shown! Now with the cards still down, they are SPREAD JUST A TRIFLE (the TOP card to the RIGHT).

The figure "1" shows up on the UNDER CARD (this being the writing side) and performer states "Sides One and Four". Closing them up and turning them over together, end for end, they are spread again--and "Two" and "Three" shows.

The cards are now squared up and handed to a spectator to hold for the finish.

The spectators have actually seen four blank sides WITH A DIFFERENT NUMBER ON EACH. And when the cards are examined, the four NUMBERED sides are all there properly numbered--yet a name or message is found on one side of one of the cards.

## Instantaneous Card Memory

Hertofore, memory work has necessitated a lot of study with memonics and word key lists. Card work was made doubly hard through having to learn two lists and very few have ever successfully accomplished this work although it covers many wonderful feats.

My new card memory effect is based upon several subtle ideas and principles which require but a moment's understanding. There is nothing to learn or commit to memory, and ten minutes from now you will be able to do it on a few minutes notice.

Nothing but a deck of cards is used and they may be borrowed, provided you have a chance for a THREE MINUTE PREPARATION.

EFFECT: The deck is thoroughly and genuinely shuffled to start with. Because using the entire pack would make the feat too long, it is divided into half and one half freely chosen by a spectator who cuts the packet and reads it through once out loud to the performer who stands in full view in the centre of the floor.

To prevent signals or confederacy, and so everyone may see the cards as named, the performer leaves the room but stays within hearing distance.

The spectator spreads the cards in a row face up and the performer successfully names the cards in order both ways. Also names cards at any number or the number of any card.

This effect is always appreciated by the intelligent class as a demonstration of pure memory highly trained. But it is really nothing but a really cute trick all the way through.

First, the arrangement, which WILL ALWAYS BE DIFFERENT. Separate the red and black cards into two heaps. Shuffle the red cards and spread them from left to right faces up. Now place your black cards in a row under the reds with the values corresponding, and everytime you have a Heart above, place a Club of the same value below. Each time you have a Diamond place a Spade of the same value below. Thus by looking at the sixth card for instance in the red packet you can name the sixth card in the black packet as it will be of the same value in the opposite suit. Thus either packet will be a copy of the other. Place one on top of the other with a bridge or break between.

TO PRESENT: Call attention to the shuffle. Cut at bridge or break and SHUFFLE THE TWO HALVES TOGETHER with a riffle or dovetail. Of course, the audience doesn't know one half is all black and the other red. Mention that a full deck is too much and that you will divide the pack. Turn deck face up, and dealing a card at a time, deal the REDS IN ONE HEAP and the blacks in another. Then turn the two packets face down. The subtle point is that the TWO PACKETS ARE STILL ARRANGED AS AT FIRST IN REGARDS TO EACH OTHER! This may be hard to believe, but try it with a pack of cards now--and note the principle.

Ask the spectator to take either one of the piles. Upon selection you carelessly drop the other half in your pocket, out of the way. Ask him to CUT the packet a couple of times and then starting at top, to read the cards to you just once. You listen AND REMEMBER THE LAST CARD NAMED, ONLY.

Step from the room and immediately take out packet from your pocket. Run through it and cut it so the card is at face or front which corresponds with the last card named. NOW YOUR PACKET IS THE SAME AS THEIRS!

Holding packet face down in your hand, deal them face up in a row from left to right and overlapping, naming each as you turn it up. After every fifth card dealt, jog the next five, either up or down, about an inch in the row. After you have thus gone through them, ask anyone to name a number and as you have them jogged in sets of five you can locate any number instantly and name cards located there LONG BEFORE THEY CAN COUNT TO IT in the other room. The same applies when finding a named card and telling the location of it.

When finished merely pick up the pack and drop in pocket before returning.

You have performed a real feat of memory which cannot be surpassed in effect by the real thing--and yet you don't need memory at all.

The last subtlety of jogging the row of cards makes your replies almost instantaneous. There is no wait until you count to position, which you would otherwise have to do.

#### "Phantasma"--A Mental Card Feat

This is an effect that depends mostly upon PRESENTATION--as most of the secret magical operation is practically completed before the trick is really started. To the performer, it is very simple both in preparation and working, but it is highly inexplicable to the audience.

Although smoking material is used, it is not necessary to smoke for the effect. Very little material is needed for it, as a cigarette case with cigarettes, a deck of cards in the case and an empty side pocket is all that is used.

The performer starts by announcing, that by combining mind-reading with sleight of hand he has been able to perform the most astonishing and weird problems. This forming a good topic, he goes into the effect wherein a thought of card vanishes and appears in another practically unapproachable spot.

PREPARATION: First is needed a deck of cards and five duplicate cards, all different. These five extra cards are planted as follows: ONE is rolled up tightly and inserted into a cigarette in lieu of tobacco; ONE is inserted in one side of the cigarette case and covered with cigarettes; the last of which is the PREPARED CIGARETTE.

The case is then dropped into left side coat pocket, with a THIRD CARD lying loose in pocket. The FOURTH CARD is placed about fifteen from the bottom of pack and FACE UP in deck. The FIFTH CARD is placed on bottom of pack --and the pack then inserted in case.

Previous to this the five cards of the pack of which you have duplicates, were removed and placed on top. Four other indifferent cards removed. Five or six ordinary letter envelopes are taken. The flap cut off from one (See Figure 14). They are all faced one way. The flap sides are up, and the flapless one placed on top, (See Figure 15).

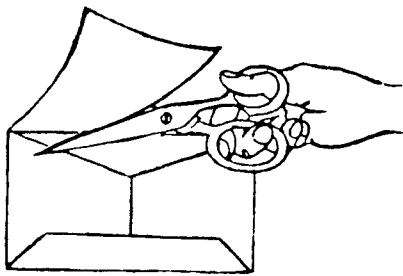


Fig x14

Edge matches crease in flap of envelope placed behind

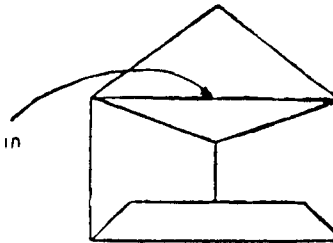


FIG 15

The flap of the second envelope being turned down over the top of the flapless one. Thus the flap of the second envelope APPEARS TO BE THAT OF THE FIRST ENVELOPE. The four extra cards taken from deck are placed in this SECOND envelope from the top.

The packet of envelopes are so arranged, then placed in the inside coat pocket. You are now ready!

Ask the gentleman up on your LEFT. Take deck from case-- (secretly leaving the bottom or fifth card behind in case), which you close and drop on table. Riffle-shuffle deck, NOT DISTURBING TOP FIVE CARDS--and NOT REVEALING FACE UP CARD near center.

Deal five cards face down on hand of man. Ask him to turn his back, look the cards over and to merely THINK of any one he pleases. Lay the remainder of deck face down on table. Ask another gentleman up on your RIGHT.

Take out the stack of envelopes in your LEFT HAND, flap sides up--and pointed toward right.

When first man turns around with cards, after making his selection, take cards in your RIGHT HAND--and apparently insert them into

TOP ENVELOPE, the flap of which is partly open. They really go into top FLAPLESS ENVELOPE (See Figure 16). At the same time, the

CARD GOES INTO ENVELOPE  
 NO 1 INSTEAD OF NO 2  
 OF PACKET

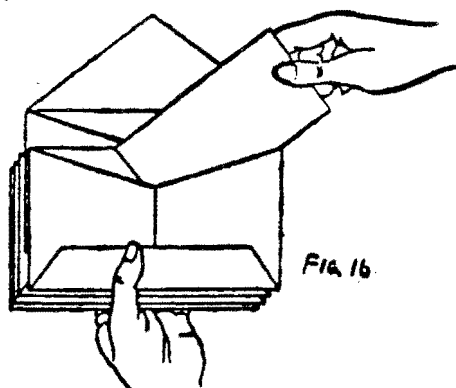


FIG. 16

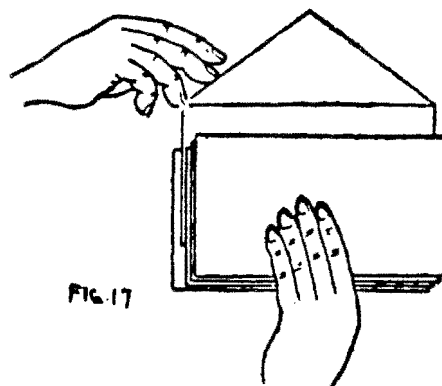


FIG. 17

LEFT HAND TIPS UP towards body--and RIGHT FINGERS pull second envelope UP ABOUT AN INCH, by the FLAP (See Figure 17). The left hand rises the stack of envelopes up to the lips to wet the flap. After this, the right fingers press down flap and seal it, the envelope being

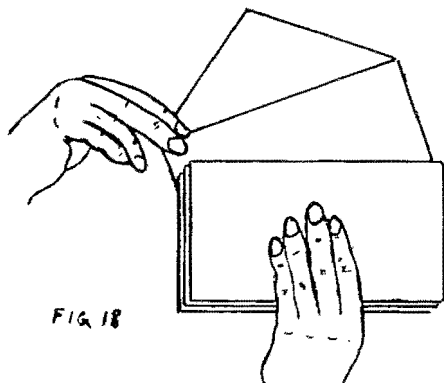


FIG. 18

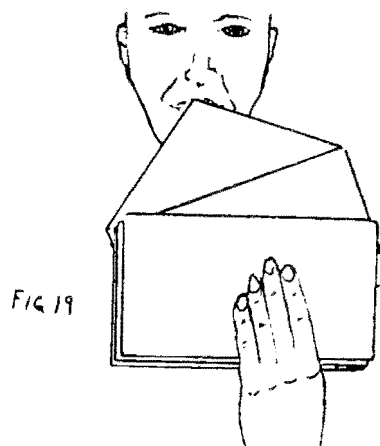


FIG. 19

drawn high enough out of the pocket for this. The audience can only see the ADDRESS side of envelopes and all looks fair. After sealing flap down, the RIGHT FINGERS pull envelope away and hand to man on right --while the left returns stack of envelopes to pocket.

The man on your right side, now initials the envelope to identify and holds it. The performer meanwhile CARELESSLY and NATURALLY brings out cigarette case and extracts the PREPARED CIGARETTE, holding it as if ready to light. The case is shut and dropped onto table.

The performer mentions what has been done and how the first man is thinking of ONE of the five cards in envelope.

Then he further explains that by mind-reading he has learned the identity of the card--and by sleight of hand he did something with it, while right in front of them.

Performer then asks the second man to open the envelope and count the cards. "ONLY FOUR"! AND THE ENVELOPE IS UNPREPARED!

The man on left is now asked to name FOR THE FIRST TIME the card he was THINKING of, "so that the rest of the audience may appreciate the surprising climax of this experiment!" He does so and the man on right declares it is the VERY CARD MISSING FROM THE ENVELOPE HE HOLDS!

Then the performer deliberately explains what he did with the card and the first man finds his thought of card himself!

BECAUSE NO MATTER WHICH OF THE FIVE CARDS WERE THOUGHT OF, THE PERFORMER CAN TELL HIM WHERE TO FIND IT! For example:

1. If the card named is in the cigarette case or card case, the performer calls attention to that article WHICH HE PLACED ON THE TABLE IN FULL VIEW BEFORE the thought of card was named. He asks first man to open the case before all, and upon doing so the card is found there.

2. If the card named is in the cigarette, attention is called to the fact it has been in full view all the time, and now upon breaking it open, the card is extracted, unrolled and handed to owner.

3. If card named is in pack, the performer calls attention to the pack he placed on table and states that when hiding a card, the best place is among other cards. But to make it easily found, he has placed it in pack FACE UP! There it is found.

4. And lastly, if the card named is the one in your pocket--you can defy anyone to have seen you go to your pocket any time after taking cigarette case out, WHICH WAS BEFORE CARD WAS NAMED. The man himself is allowed to reach in and find the card there.

The effect is nearly foolproof, as it is mostly over beforehand. The fact that you have FIVE CARDS READY is never suspected.

Of course, attention is only drawn to the one place. All others appear perfectly natural and innocent articles by themselves, which are pocketed after effect.

With proper presentation, this is a wonderful drawing room or club feat.

#### SOME WELL GUARDED MIND READING SECRETS

1. Keller's Conjurer's Telegraph. (Acme Telepathy). A short piece of white ribbon elastic is fastened just underneath the upper part of the coat tail divide, and to the elastic is stitched a long black thread or cord which extends to, and is fastened on a button of the vest. When the thread is pulled slightly by thumb and finger, the white elastic should make its appearance from beneath the coat tail and recede when the thread is slackened. The performer stands facing the audience, and with his back toward the stage or assistant, the latter can be tipped off for numbers by pulling the thread the required number of times, or a code of signals for conveying more extended information can be arranged. Another hiding place for white ribbon elastic is under the middle of the coat collar on the back, the thread to be carried by a needle through the coat and an inch or two below the collar, placed as necessity requires.

2. Sealed Letter Reading No. 1.

Twenty envelopes and the same number of blank cards are passed to the audience -- twelve of whom write a question, sign it, and seal the same in the envelopes. These are collected on a plate. Under the table is an extra envelope containing a blank card, and in returning to the stage, this envelope is secretly added to the rest, while one of the genuine envelopes is palmed. The performer hands the plate and envelopes to his

assistant, and retires for a moment on some plausible errand. When out of sight, he deftly opens the abstracted envelope, and removes the card which he palmed in his left hand. Returning to the stage, the performer takes one of the envelopes from the plate, places it to his forehead and apparently reads the contents. In reality, however, he reads the palmed card. When the spectator who wrote the question acknowledges the authorship, the performer tears open the envelope takes out the card, exchanges it for the one in his palm which he has just read, and hands the latter to the spectator, or he can toss it upon the table. The balance of the messages are read in the same manner. The last envelope, of course, contains the blank card which is simply exchanged for the written one last palmed.

3. Sealed Letter Test No. 2.

In this method the envelopes can be sewn and sealed in any manner. Get a half ounce, round, tin box, from the druggist, and crowd into this a small sponge that is thoroughly soaked in Colonial Spirits or wood alcohol. The sponge protrudes from the box like an envelope moistener. Put on the lid to prevent evaporation until ready to use it. The envelopes containing the messages are collected and laid down on the table. The performer seats himself behind this table, and has the uncovered tin box palmed in his right hand. He now partly closes his eyes, whilst in reality he can see the envelopes distinctly. He now passes the hand containing the moistened sponge slowly over the envelopes, one at a time, which causes the writing to become clearly visible, as the alcohol makes the envelopes temporarily transparent. In this manner the messages can be successfully read. Passing the hand over the envelopes conveys the impression that the performer is getting "en rapport" with the writer mentally. The alcohol will evaporate in a few moments, and the envelopes still sealed can be returned to their owners without fear of detection.

4. Sealed Letter Reading No. 3. (Trance Vision).

Cards and envelopes are used as in the last tests and when all have been written and collected, the performer is placed into a large, opaque cloth bag, taking the sealed envelopes into the sack with him. As soon as the bag has been securely tied, he takes from his pocket a small but powerful electric flashlight, and by holding it directly behind each envelope in turn, is able to read the written questions and to answer them in the usual manner. This principle has lately been utilized in a certain "dark seance trick" which sells for a large sum of money.

5. Spirit Pellet Test or Psychometric Reading.

This requires a little practice, but is easy for the average performer. Cut a number of slips of paper three inches long and  $\frac{3}{4}$  of an inch wide. Have a bowl or a box at hand, and begin by distributing these paper strips among the audience with the request to write a word, name, or sentence, and then to fold the paper up small. Have the strips collected in the bowl, and ask some gentleman to assist you. Hand him the bowl and call his attention to the fact that some strips are not properly folded, at the same time inserting your fingers among the pellets to "stir them up." Your real motive is to secretly secure one of the strips which you conceal between the fingers, and carry away with your hand. While the



gentleman folds strips, you walk upstage and quickly read the strip you hold. The gentleman then hands you one strip, which you deftly palm, holding the strip you filched at arms length above the head, (back to the audience) then read aloud the contents of the strip, which is then handed to the audience for verification. While your back is turned you have ample opportunity to read unobserved the strip which you have palmed. Each time a new strip is given you, you exchange for the one palmed, until most of the messages have been read. Always leave some of the strips unread on the grounds of "mental strain" etc., so as to leave the audience hungry for more. If the performer is blindfolded with a trick bandage it greatly heightens the effect.

6. Sealed Message Reading No. 4.

For this experiment all you need is an envelope with a piece of high grade carbon paper pasted inside, which has a piece of white paper slipped under the carbon sheet to receive the message.

Put the prepared envelope on top of a package of letters in your pocket. Take another envelope and a piece of paper, and ask someone to write a message on the paper, and at the same time take out the package of letters from your pocket, letting the party use it as a "pad" so they can write with ease. Be sure you're prepared envelope is on top of the bunch. When the message has been written, naturally take back your bunch of letters, and request the writer to fold up his slip of paper, and seal it in an envelope, which you take from the bottom of the packet. While the party is doing so you walk toward the stage, and quickly take the paper from under the carbon sheet, and read the copy of the written message. Put the paper and package of letters back into your pocket, and answer the message in any manner that pleases you.

7. Dead or Alive? Startling Mind Reading Test.

Hand a plain sheet of paper to a spectator asking him to tear the sheet into five equal parts or strips. Request him to write the names of dead persons on two of the strips, and on each of the remaining slips the names of living persons. The slips are folded placed in a hat and well shaken. The performer now takes out at will a slip containing the name of a person living or dead as may be chosen by the company. SECRET: The slips containing the name of the dead person are the top and bottom of the note paper copy and are distinguished by the smooth machine-like cut edge on one side. After the slips have been torn, the performer under pretense of showing the slips unprepared, places the two smooth edge slips on top of the others, and gives them to the spectator to write on. This test was used by Dr. Schlessinger and other famous mediums.

8. A Bank Note Test.

Bank note borrowed from the audience, placed by them in an envelope and sealed; carried to the stage, and left in plain sight under a weight. Then the performer writes the number of the bank note on a slate or blackboard. The secret lies in the weight under which the

envelope is placed. This, the width and length of an envelope, and across the bottom is soldered a narrow strip of metal under which is slipped a duplicate envelope. This duplicate you slide into sight as you lay the weight down, and drop the genuine envelope on to the back shelf on your table where your assistant can reach it. The assistant reads the numbers, and writes the same on the edge of the slate or blackboard, which he then brings in for the performer to use. While the performer is reading the number from the spectator's mind, the assistant unobserved replaces the bank note in another envelope, and drops it on the shelf of the table as he goes to take the blackboard from the performer. The performer raises the weight, with one hand, and deftly picks up the envelope from the shelf with the other (undercover of the weight) and apparently takes it from under the weight, and returns it to the owner still sealed.

9. MENTAL CONCENTRATION — TELLING A CARD THOUGHT OF.

Take one card at a time off a shuffled pack, and pass it before the eyes of a spectator, asking him to memorize a card, and to tell you when to stop. Place the cards back on the pack, square up, and place them behind you. Now deal out four cards at a time, until the spectator tells you that his card has been dealt. Then you name his card. SECRET: The cards are placed on top of the deck when you are told to stop dealing. The deck is placed behind the back, and four cards are brought forward and laid upon the table in a row. Three cards are taken from the bottom of the deck and one from the top. Keep track of the cards taken from the top, and when the spectator says that his card is among them, the performer with a great display of concentration names the card thought of.

10. TO TELL ANY SINGLE NUMBER THOUGHT OF

Ask someone to write down a number of five, six or seven digits. Let someone else add them together, and subtract their sum from the number itself. Let someone else strike out any one figure and write the remaining figures in any order they please on a separate piece of paper and hand them to you. Ask someone to think of the figure struck out and by "Concentration" you will tell the missing number. SECRET: If, from a given number, the sum of the digits be subtracted, the number remaining, as likewise the sum of the digits will invariably be divisible by nine. EXAMPLE: Original number 63791. The sum of these digits is 26. Subtract 26 from 63791 and you have 63765. The sum of these digits is 27, which is divisible by 9. To discover the figure struck out, add together the remaining figures and reckon how much they fall short of the next multiple of 9. Suppose 62 has been struck out. The number then would be 3765--- add these numbers together and you get 21. The next multiple of 9 is 27, which leaves the answer 6. If 3 is struck out the number left would be 6765 --- added, 24---- next multiple 27-- answer 3. If the multiple comes out even, the answer is either 9 or 0.

11. MIND READING — TELLING THE DATE ON A BORROWED COIN

Ask someone to loan you a coin, and give it to someone else to hold. Take that person's hand, and hold it to your forehead, and read the date. Read it as though you were getting the impression mentally like this; "I see the figure 8---3----9---1-yes, I have it now it is 1893.

SECRET: After borrowing the coin, when you give it to someone else to hold, you secretly exchange it for one of your own, the date of which you already know. The rest is easy.

## 12. DUPLEX DATE READING

Two parties note the dates on their own half dollars, and place the date side of the coins face to face. In that condition, you take them in the extreme left finger tips, and rub them with the right palm--then in the right finger tips and rub them with the left palm. Again taking them in the left fingers (by tips) you hand them back to their owners. still with the date sides face to face. Everything seems absolutely fair yet, with the finger tips on the brow you immediately announce the dates on the coins. TO PERFORM: The secret consists of a subtle exchange, and re-exchange of one of the coins. Have in your right hand palm date side out from the palm, an extra half dollar. Take the two borrowed coins by their edges in the left thumb and finger tips, which are bunched in a circle about the coins. The right hand in stroking the upper coin, silently leaves the extra coin on top of it, and at the same instant, the left fingers allow the borrowed coin to fall into the left palm, date side up, so you can easily read the date. Nothing seems changed as two coins are still seen at the finger tips, the upper one with the date side down. The right hand rubs them, then takes them from above by the finger tips exactly as the left hand fingers held them. Turning the right hand over, the date of the former upper borrowed coin is exposed. The left hand in rubbing them leaves the borrowed coin on top, date side down, and your own coin falls back into the right palm. The left hand again takes the coins, and returns them to the company in the same position as when they were borrowed. The right hand disposes of the extra coin in the pocket ---and you reveal the dates at your leisure. Do not despise this on account of its extreme simplicity, but try and note the effect on the spectators which is what really counts.

## 13. TELLING THE DATE ON A COIN WITH PLAYING CARDS

Borrow a coin, say half a dollar and lay it on the table. Give a pack of cards to be shuffled. Spectator is now asked to take about half the deck and deal the cards into four piles--one card at a time. When these piles are turned face up, the bottom card corresponds with the date on the borrowed coin. For example: if the date on the coin is 1916, the bottom card on the first pile is an ace--second a nine--third an ace--and the last a six. SECRET: When you place the coin on the table you secretly exchange it for one of your own, the date of which you know, say 1916. On top of the deck have the four cards that represent the date on your half dollar, in the correct order. When you hand out the pack to be shuffled, palm off the top four cards, and when the pack is returned to you, place the palmed cards on top of the deck, and lay them on the table. Have someone cut the cards, and deal the top half into four piles, one card at a time from left to right. This subtle move places one of the top cards at the bottom of each pile, and as they are turned face up, call out the numbers, "1-9-1-6--Kindly look at the date on the coin." This is one of the most astonishing effects known---try it and be convinced.

14.

#### A NEW PIN TEST

Your confederate carries an Ingersol watch, or similar make with a very loud tick, and is in the room when an article is being hidden so that he will know the place of concealment. He is also the last one to leave the room, for the purpose of "extinguishing the light" but in reality in order to place the watch on, or in close proximity to the hidden article. The medium having been told what the article is, enters the dark room, pushes up the bandage from her eyes and listens for the tick of the watch, and by following this simple clue eventually finds the hidden article. A pocket flashlight will assist you in finding your way.

15.

#### BEST MIND READING ACT

Assistant passes slips of paper and pencils to audience for writing of questions. When written, they are collected and brought to you. You place them on a tray and burn them, blowing away the ashes. Lady Medium is introduced and seated, and covered with a sheet, after which she answers the questions a la Ann Eva Fay. SECRET: Make a serviceable "changing bag" by sewing three pieces of cloth about 9 x 16 inches on two sides and one end, so as to make a double bag. Load one side with duplicate slips. When your assistant collects the slips written by the audience, he folds the cloth partition over to one side so as to cover, concealing the duplicate slips, and holds it in place with his fingers. In this manner the questions written by the audience are collected in the empty partition. On returning to the stage, the assistant folds the partition over to the other side so as to cover the genuine questions, and holding it in place with the fingers, he turns the bag bottom up and empties the duplicates on the tray held by the performer. He carelessly throws the bag into the wings, and reaches for a match to set fire to the duplicates on the tray. The Lady Medium, who is still off stage, has picked up the bag, and emptied out the genuine questions, and hidden them in her bosom. She then steps on stage, is seated, and covered with the sheet. If the stage is well lighted, she can read the questions easy, and answer them in the usual way.

16.

#### ANOTHER PIN TEST

Your confederate carries a cardboard disc coated with luminous paint on both sides. The very best grade of luminous paint should be used. On one side is a small dab of magician's wax. This luminous telltale can either be dropped in proximity to the hidden article, or attached thereto. The medium enters the darkened room in which the pin is concealed and looks about for the luminous disc. For the disc to retain its radiance, it must be placed in the sunlight, or under the direct rays of an arc of light for about an hour. A pin is the favorite article generally selected to be hidden, although a purse, scarf pin, bracelet, knife or any other article will do just as well. Pins, are popular because of their small size, and the most likely places of concealment are in the chandelier, stuck in a cushion, (up to the head) bottom of furniture, under a carpet or rug, inside the piano, behind pictures or ornaments, stuck in the wall paper (in this case hang the disc or watch on the pin) etc., etc. Caution the spectators that the article be hidden in the room and not on the person.

17.

### THE SENSITIZED TOUCH

A new method of reading the cards from the top of a freely shuffled pack. Any pack used and no skill required. SECRET: Have a small polished or nicked disc mounted on a flesh colored band, that will fit the second finger of your right hand, near the first joint. The polished disc faces the inside, and owing to the flesh color of the band it cannot be seen on the finger. After a borrowed pack has been shuffled, take it in the left hand, and slide the top card off to your right just enough so you can see the index pip, or indicator reflected in the silver disc. Apparently "feel" the top card with the right thumb--name it-- remove it-- and show it, and place it at the bottom of the pack. Read as many as you desire in this manner. A little practice will enable you to do this in a perfectly natural way, after you learn just at what angle to have the disc. Of course you are supposed to be reading each card with the thumb of the right hand. This test may also be presented as a mind reading stunt by changing the patter.

18.

### SLATE AND BLACKBOARD TEST (LIGHTNING)

Request a spectator to write five or six common names on a slate or blackboard; then ask him to write one of them on a smaller slate, and show it to the audience, being careful that you do not see it. He then erases it, and places the slate on a convenient chair. Now you take him by the left hand -- ask him to look you in the eye, and then, turning to the blackboard you cross out the name he wrote, and erased from the slate. This effect may be varied by using numbers, as for instance 25---70--500, etc. SECRET: A confederate is seated in the center of the theatre who signals to you by means of a code known to both, so as to convey to you the correct number or name. This code must be learned before hand and may be something like this.

JAMES----Right hand to forehead.

MARY---- Right hand to Ear.

THOMAS-- Right hand on Chin.

ANNA ---- Right hand on Nose.

and etc., etc.

The same signals are used to cross out separate letters. The blackboard should be extra large, and the slate of common size, and very soft chalk should be used so audience can plainly see the writing. The slate must always be given to someone in front of the confederate. It is best for you to arrange your own code of signals, so that they will be different from codes used by other performers. A little thought and ingenuity is needed.

19.

### PARLOR MIND-READING TRICK

Nearly everyone knows the old trick in which the name of an article in the room is whispered to the performer whose assistant is outside. Assistant enters and after performer calls the names of several articles, the one named after black or white is the chosen one. The method is now so well known as to be useless, and the better way here suggested will be found mystifying to those who know the old method. EFFECT: In this new method the performer may name the different articles or merely point to them, and when the selected article is named or pointed at, the assistant instantly names the chosen one. SECRET: Before the trick is presented

you and your assistant agree that the fourth object indicated will be the correct one or first trial--the fifth on second trial--the eighth on third trial. Those who know the old color method will be at sea when this up to date method is used. Its good! Try it.

## 20. METHOD NO. 2 (FAEHNLE'S)

It will be found that if in a moderately quiet and carpeted room, several heavy steps are taken, only a trifle heavier than ordinary, the vibration of the room can be easily felt by anyone watching for it. In this case the medium is blindfolded, which adds to the effect. After the article has been chosen, medium is brought into the room, and seated in the center of same. Medium rests her hands against the sides of the chair, which will enable her to feel the vibration with ease. The audience calls out the various objects, and each time the performer walks up to the object named and after touching the object walks back to the center of the room. When the chosen object is mentioned the performer takes two heavy steps on his way to touch it. If it is more than two steps away, he takes the rest of the steps lightly. The object in having the performer walk back to the center of the room each time, is to give him a chance to take several steps before touching the next object, for the audience might call some object immediately beside the one last named, and in case it was the chosen one, he could not give the necessary signal. To do away with suspicion the performer may in walking back, take any number of heavy steps, or in walking toward an object he may take three heavy steps as the assistant will know that two and not three steps is the signal. The principal being new is a very baffling one.

## 21. IMPROVED SEALED LETTER READING

This is good for one message or for a complete 20 minutes, according to the performer's desire. Obtain a packet of ordinary envelopes of the cheap variety, because of the softness of the grade, and prepare the first six in the following manner. (1) Clip an ordinary carbon sheet to fit inside the envelope, and back it with an ordinary sheet of white paper, so that the interior of the envelope can be shown if necessary. Now prepare six more in the following manner; (2) Coat the inside of the envelope with ordinary glycerine soap, or a good grade of cocoa butter and add a slip of paper if you wish, although you can do without it. Use either sort of envelope according to fancy. With six of these prepared envelopes at the top of an unprepared packet-- a few sheets of paper--and a hard pencil, step into the audience and request (middle aged people are best) various spectators to write a simple question and to sign their names in full. To facilitate matters you hand pencil and paper to the person before you. Also a couple of envelopes to act as a "writing board," emphasizing the fact that you want them to ask some pertinent question, and sign their name clearly. When this is done you pick up the envelopes in an off hand way, and replace them on the packet while asking the writer to fold his question in a certain manner. Then take an unprepared envelope from the bottom of the packet and direct the writer to seal his message therein, and to place it in his pocket. Continue this process until you have exhausted the six prepared envelopes then

step behind the scenes, and leave the prepared envelopes with your assistant. You step back upon the stage, with the balance of the envelopes and throw them carelessly on the table, at the same time commencing a discussion on telepathy, etc. If using method No. 1, your assistant has only to trim the edges from the six envelopes and extract the slips of paper from under the carbon slips, so that a copy of each question is fully revealed. If method No. 2 is used, he must dust (lead dust) or bronze powder over each slip which causes the copies of the questions to become clearly readable. He then quickly, but neatly, recopies the various questions clearly on one slip of paper, and pins it to the top of a small tablet which he brings in and sets near one of the wings as unobtrusively as possible. The performer, (or Lady Medium if you use one) is then blindfolded, with any method of fake blindfolding known and seated beside the table. Sly peeps at the recopied questions, enables you, (or Lady Medium to read them) and also to answer them after the manner of Anna Eva Fay, Ruth Grey and others.

22.

#### IMPROVED FIGURE READING

The old method of having several spectators write a series of figures on a card, and another spectator to add them, after which the medium on the stage announces the total sum, has been so often exposed that it is hardly worth doing. We believe that the new method here suggested is a worthwhile improvement. Step into the audience with only one card in your hand, and politely ask some lady what number she prefers to have you write. When she whispers it to you, pretend to write it or them on the card and for effect ask her to whisper it once more, so you will surely have it right. Then step to a second and third spectator and repeat this maneuver, and finally ask a fourth spectator to add them up, while you make a talk on Thought Transference, etc. As soon as the spectator hands the card to you the medium on the stage "reads your mind" and announces the sum total of the addition. This is simple to perform and goes over big. The secret consists in writing down certain memorized figures instead of those whispered by the spectators, so that the sum total is known to you, before leaving the stage. This eliminates a change of card and other slight of hand methods, and therefore completely baffles the spectator who may be somewhat acquainted with the older and more antiquated methods.

23.

#### SECOND SIGHT WITH DICE

The effect: a pair of dice are handed to someone with the request that he throw them while you turn your back, or close your eyes or both, so that you cannot see the numbers. Next ask the spectator to take a number on either die and to multiply it by 2--then add 5, and multiply the sum obtained by 5, and to this add the number of the other die, and then to tell you the number he obtained from these operations. From the number he gives you, you mentally subtract 25, and you will get the two figures from the remainder, and these will be the two numbers on the dice. EXAMPLE: Suppose the number given you is 59; then 59 minus 25 equals 34, that is, the number on one die is 3 and the number on the other die is 4. The entire operation is as follows:  $3 \times 2 : 6 + 5 : 11 \times 5 : 55$  plus 4 : 59, minus 25 : 34.

## THE MIRACLE LETTER TEST

-Ovette -

In general, this effect is similar to other sealed letter tests.

The medium makes use of a secret gimmick. Bend a piece of light tin or other metal, one-quarter inch wide into a semi-circle, so it can be slipped on thumb. Make it narrow enough to slip under thumb nail on either side. A small piece of safety razor blade is soldered to this and the entire gimmick except edge of blade is painted flesh color.

The fake is in medium's right vest pocket. Slip of paper on which a question is written must be folded quite small and placed in an envelope that is LARGER than the slip. Medium obtains fake on right thumb while question is being written and sealed. He takes envelope in left hand. Right hand moves toward envelope and slits envelope near pellet, the location of which has been found with left fingers. Slit is made on side toward medium.

This is of course all accomplished while the medium is patterning and giving a few verbal impressions to take spectators eyes from envelope.

Billet is worked thru slit to back of envelope, unfolded and memorized and returned to envelope.

These moves may seem impossible to the beginner but the professional will realize that they can easily be made with little skill or practice by taking the eyes off the spectator at the psychological moment.

When re-loading is finished, the medium cuts the envelope in half or wherever the slit is, and this way destroys the tell-tale slit in back of envelope.

## THE 16 MAGIC SQUARE MYSTERY

Nelson

EFFECT: Performer draws a square on a paper or blackboard and divides this square into 16 smaller squares. Any number between 40 and 100 is submitted and this number is marked on the sheet beside the square. The object is to divide the given number into 16 parts, placing these parts into the figure so that all horizontal rows of four figures, when added, will total the given number. This is also the case with the four vertical rows of figures in the square. Next the four corner squares are totaled and found to equal the given number. Then the two diagonal rows of figures also equal the given number when totaled. With a perfect magic square practically all sets of four squares will give the selected number. This will be explained later.



MODUS OPERANDI: If you are supplied with the knowledge of how to perform this effect, it is very, very easy and simple to do. However, without the 'key' I sincerely doubt if you would ever be able to work out the solution in your natural life!

FIRST: It is impossible to perform the square with a number less than 35, so the square contains 16 spaces for numbers to start with. In asking for a number, request one from one to one hundred. If a number less than 35 is submitted, then say, "No, give me a larger number -- let's make it HARD. Something, say, between 40 and 100."

As soon as the number is submitted, write the number on your sheet of paper (or blackboard) draw a large square, and divide this square into four squares, then divide the four squares into four equal squares, thus securing a total of 16 squares. It is not necessary that the drawing be a 'piece of art'-- merely a figure in which to place the numbers.

Let us assume for purposes of illustration that the number submitted is 63. Here is the key and the mathematical process with which you solve the '16 Magic Square Problem.'

(7)	(10)	(13) <sup>+</sup>	
(12) <sup>+</sup>	(1)	(6)	(11)
(2)	(15) <sup>+</sup>	(8)	(5)
(9)	(4)	(3)	(14) <sup>+</sup>

Given number 63 ----- 63  
 Always subtract                    30  
 Divide                                4 /  $\overline{33} = 8$   
     32    Divd.  
          
     1  
 Remainder

Remember, the key is--always subtract 30 from the given number divide by 4 and then remember the dividend (8) and also the remainder. Each square as shown at the left has a value, and it is necessary to memorize these values, study this carefully now.

VALUES:

Top row, left to right--7, 10, 13 plus and the remainder  
 Second Row, left to right --12 plus, 1, 6 and 11.  
 Third Row, left to right -- 2, 15 plus, 8 and 5.  
 Fourth Row, left to right -- 9, 4, 3 and 14 plus.

At this point, it is suggested that you draw a 16 square, or use the blank square as shown, and follow step by step, the procedure. As stated above, each square has a value, each as the first (left) square in the top row being 7, etc. These values never change.

Having made your square figures, remember that whatever the DIVIDEND IS--you place that number in the right hand square in the top row. (See chart, as no value is given). Starting, left to right across the top row of squares, the first square value is 7 and to this we add the DIVIDEND, thus giving 15. Place that in the square. The next value is 10, so add the DIVIDEND (8) total 18. The third square has a value of 13 plus. The same procedure is carried out. Add the value

(13) to the DIVIDEND (8) which gives 21, and the PLUS always stands for the remainder, which is also added, giving a total of 22 (if there is no remainder, nothing is to be added--just disregard the plus, and you will have a 'true magic square,') in the last square at top, you place the DIVIDEND.

Now take the second Horizontal row, left to right, value is 12 plus, 12 plus dividend (8) plus remainder (1) equals 21; next square, value 1 plus 8 equals 9; third square, value 6 plus 8 equals 14; next square, value 11 plus 8 equals 19.

Now the third horizontal row, left to right, value of first square is 2 plus dividend (8) equals 10; next square, value 15 plus. Add to this the dividend (8) also the REMAINDER (1) total 24; next square value 8 plus 8 equals 16; next square, value 5 plus 8 equals 13.

Now the fourth or last horizontal row, left to right. First square value is 9, so add dividend (8) equals 17; next square, value 4 plus dividend (8) equals 12; next square value 3 plus 8 equals 11 and last square value is 14 plus, so add 8, and the remainder (1) equals 23.

If you have not made an error in the simple additions, it will be found that the four vertical rows, when added, will total 63 also the four horizontal rows, the two diagonal rows, the four corner squares, etc., total 63. Also the groups of four squares will also add in some places throughout the 16 squares as on sketch.

BLANK SQUARE


MAGIC SQUARE --63 Given Number

(15)	(18)	(22)	(8)
(21)	(9)	(14)	(19)
(10)	(24)	(16)	(13)
(17)	(12)	(11)	(23)

After you memorize the value of each of the 16 squares (you know the value of square #4 in top row to always be the dividend) you are ready to perform the trick, and can place the numbers in the different squares just as the spectators indicate.

The former method was to place the numbers in a certain set of squares, always going thru the same routine. However, letting the spectators indicate the squares and instantly placing the number in same is regarded as a tremendous improvement, and it need not slow down the action of the problem. All that is necessary is to subtract 30 from the given number, divide by 4 and remember the DIVIDEND and the REMAINDER (if any). THE PLUS values occur only four times, which make it

it necessary for you to add three numbers to get the proper number for those squares. The other squares, you merely add the known (and memorized) value to the DIVIDEND. Can it be more simple?

An additional example will be presented here thus giving you two problems to study over. The number used this time will be 73.

(7)	(10)	(13)	
(12)	(1)	(6)	(11)
(2)	(15)	(8)	(5)
(9)	(4)	(13)	(14)

(17)	(20)	(26)	(10)
(25)	(11)	(16)	(21)
(12)	(25)	(8)	(5)
(19)	(14)	(13)	(27)

Note: the values are given in the square at the left, the completed problems presented at the right. The calculation:

Note in every case that the values plus the dividend (and remainder, as the case may be) constitute a Magic Square, as a check up will reveal by adding the various squares.

$$\begin{array}{r}
 73 \\
 30 \\
 4 \overline{) 43} \text{ 10 Div.} \\
 \underline{40} \\
 3 \text{ Remainder.}
 \end{array}$$

### THE SIXTEEN MAGIC SQUARE PROBLEM (Improved)

EFFECT: A large square is drawn on blackboard, this is divided into four squares and again into 16 squares.

Audience is requested to name any number above 30 and up to 100 or even above 100, the performer then rapidly fills in each square with a different number, the total of which will equal the number given by the audience.

- Adding up each row horizontally gives the numbers selected.
- Adding up each row vertically gives the numbers selected.
- Adding up each row diagonally gives the numbers selected.
- Any four continuous squares gives the numbers selected.

SECRET: Each of the 16 squares are numbered (or lettered) some prefer the letters, and this routine you must remember and carry in your head.

Now from the number you have been given mentally subtract 30 and then divide this number by 4. For example: 99 is given, you subtract 30 which leaves 69, this number you divide by 4, which gives 17 and 1 over as a remainder.



## RAJA YOGA

### AN EXCLUSIVE MASTER EFFECT IN THOT PROJECTION FROM THE PROGRAM OF FREDERICK BARRINGTON, THE MAGICIAN.

PATTER:

"Ladies and gentlemen, I appreciate the fact that most of you are skeptical with regard to this class of entertainment. Perhaps you have seen so many fraudulent psychics that you cannot conceive of mental phenomena as being anything else but a lot of bunk and unadulterated fraud. I do not blame you. For they are in a class all to themselves. They claim to possess supernatural powers. I do not. And I would not stand on this platform and attempt to offend your intelligence by any statement to that effect."

"No doubt you will witness many tests this evening, the result of which may seem weird and uncanny, you may even credit me with being in league with his satanic majesty, 'Mephistopheles,' but I am only human and do not lay claim to any nonsensical impossibilities."

"Science has the world beat and it is upon a strictly scientific basis that I am able to obtain these very strange and peculiar results. If you, as I had become interested in things psychic and studied along occult lines from a scientific viewpoint, you yourselves would be able to accomplish these apparent mysteries as easily as I do."

"Ninety percent of the human family are in possession of their mental facilities, but the great trouble is this, the majority of us through our own carelessness or negligence, do not know how to use them. It is nothing but the lack of confidence in your own ability. You have a brain, then why not use it. Develop it and success is yours."

"Most of us are right handed because we were never taught to make use of the left hand. Scientists scoff at the mere mention of a sixth sense and yet the blind can distinguish colors by merely touching them. The dog by the aid of this same means can trail or scent a human being, any animal or member of the feathered. I certainly believe we possess a sixth sense, and only through neglect and lack of proper training have we failed to develop it. I could talk all night on this subject, illustrating with proof of the existence of the sixth sense, but my time is limited."

"Thus I suggest we proceed to an experiment — an experiment in projection. To be specific, an experiment in thought projection."

PREPARATION: Obtain an ordinary scratch pad, which measures about three by five inches, and carefully remove the sheets from it. Place one of the sheets between the top and second leaves of the pad. Above this sheet place a slightly smaller piece of black carbon paper; carbon side down.

Prepare one of the two remaining sheets by folding it into a small billet and then opening it out again. This creased sheet, along with the last remaining plain sheet, is placed at the back of the pad. A large bulldog paperclip is employed to secure the pad and prevent accidental exposure of the loose sheets.

Two envelopes are also needed. One slips into the other and by carefully unsticking the glued flap. This may be accomplished by carefully rolling a pencil between the flap and the envelope.

A hard lead pencil and a thumb tip complete the necessary apparatus. Lay the envelopes and pad on your table; large envelope, small envelope, and scratch pad with the back up. Obtain the thumb tip and you are ready to create the greatest sensation in the history of thought projection.

**PRESENTATION:** Step down among the spectators, at the same time removing the top sheet from the back of the scratch pad. Be careful not to tear it. Hand it to spectator with request to sign his name and then fold it in the same way as the one you previously folded and which is still on the back of the pad (the creased one).

Take the folded paper and return to stage, at same time keeping up a rapid-fire talk on the subject of psychic phenomena, etc., and when you reach the stage, unfold the paper and lay it on top of the pad, **OVER THE SHEETS CONTAINING THE CARBON.**

Read aloud the name written across the paper, then call to the attention of the audience the fact that you propose to write upon this same piece of paper, something unknown to them. While you are attracting their attention with your talking, you casually **TURN OVER THE PAD** which brings the bottom of pad with creased sheet to the top. This will never be noticed if it is done in a natural way.

Now, on this sheet of creased paper, you pretend to write something, **BUT YOU DON'T.** Then fold this paper and apparently place it in the small envelope--what you really do, however, is this: While in the act of opening small envelope, you insert the right thumb, with the thumb tip, grip it from outside with the left hand, and withdraw the right thumb leaving the tip inside.

Place the folded paper in thumb tip and place the right thumb back in tip. Spectators believe you have placed paper in small envelope. Next seal envelope and place in large one which you also seal. Then hand it to someone to hold--if a lady, have her place it in her handbag. If a gentleman, have him place it in his inside coat pocket. This prevents holder from feeling envelope.

Return to stage and while on way, run your right hand, (in a natural way) in your trousers pocket, slip off tip and withdraw piece of paper, leaving paper in pocket. This can be done in a few seconds.

Have three spectators selected to assist you and be sure to impress upon their minds, and those of your auditors, that they are not plants or confederates. Satisfy everybody that, beyond a doubt, they are perfect strangers to you.

Hold the pad in your left hand with creased sheet on top (being the signed sheet) over the plain sheet and the loose sheet which is next to the carbon in such a way that it will appear to be the real top sheet of pad.

Request first spectator to call out the first day of the week which enters his mind when you say "Ready." As spectator does so, you write it on creased sheet, apparently as a memorandum, or reference.

In a like manner the second and third spectators call out the name and a date of the month respectively and performer copies it down.

Performer apparently hands this memorandum to someone to hold. Actually he withdraws THE CARBON IMPRESSION. It is best to fold it double and request party not to let anyone see it and to hold it as a check against what the three spectators called out. On performer's way back, he secretly folds original creased sheet, which lies on top of pad and which is the one on which he made his notes or reference.

Performer secretly obtains thumb tip, pushes folded paper into it and places it on his thumb. Since paper was originally creased, it is quite easy to refold it with one hand.

When you reach stage, you give the audience a resume of what has happened and add, "There is not a living person who knows what I wrote on that paper. Would you say that it is impossible for me to have caused you yourselves to have asserted a correct mental impression of what I have already written upon that piece of paper. Surely you would, but believe it or not that is just what I have accomplished and now let's prove it." Now for the final rub.

You step down to person holding envelope, take it away with left hand and hold high just for a few seconds so that everybody can see it. Then ask the lady if the envelope has remained in her possession since she first received it. With your right hand tear off the end of the large envelope and immediately insert right thumb with the TIP. At the same time you slightly squeeze envelope with left hand. This will assist in opening the envelopes sufficiently for thumb and tip to enter easily.

After you have pushed tip into envelope, fingers and thumb of left press against the thumb tip from outside, forming a kind of grip, while you withdraw right thumb from tip which brings folded paper with it and drops it INSIDE THE SMALL ENVELOPE.

Immediately slip thumb back into tip and as you withdraw same; also withdraw the small envelope and press the ends of the envelope

to keep it from bulging. After you have removed small envelope, hold it up so that everyone can see it. Call attention to the fact that it is still sealed and intact and while their attention is being attracted by your remarks, you take envelope in your left hand and, in a NATURAL manner, run your right hand into your trousers pocket to remove thumb tip.

Tear the end off the small envelope, and have the lady remove the paper. Be sure to have spectator identify the paper as the original one with name signed across it.

## THE "PSYCHO" MIND READING ACT

by  
Dr. Hereward Carrington

Nothing is more baffling and more interesting to the average audience than a good mind-reading Act. It leaves them spellbound, and they will often talk about it for days and even weeks afterwards. It is one of the greatest attractions, insures tremendous publicity and provides excellent financial return. The "mentalists" in some respects the apex of the magical profession.

The regular mind-reading Act involves two persons: The performer (in the audience) and his assistant (upon the stage). This assistant is generally a young lady — and the more attractive the better! All such Acts depend upon a CODE of some sort — spoken, silent or involving some electrical connections. The latter are not suitable for Club work, and have a limited application even in regular theatres. When so-called "silent" codes are employed, the assistant must be able to see, and this detracts greatly from the effect of the Act. A thorough blindfolding of the assistant adds greatly to its effectiveness. We are therefore forced back upon a verbal or spoken Code as being the most generally applicable and generally useful. The present Code is of that nature; but it is so deceptive and ingenious that any audience will be completely "fooled" by it, and would probably be ready to swear that no words were spoken by the performer at all. Nevertheless all Cues are given by these means.

We will assume, then, that the performer has secured the services of a really clever and competent assistant — one who is ingenious and resourceful, can use her imagination, and has a retentive memory. She must also have a good "line of talk," and be a good "showman." Many days of solid work will be necessary in thoroughly memorizing the Code; but, this once done, it will be found highly effective and virtually undetectable.

In presenting the Act, the performer walks among the audience and questions are whispered into his ear. (Nothing is written). His assistant is seated, blindfolded, upon the stage. At a word from the performer, she



begins her readings — the nature of the "psychic impressions" she receives — and the Act proceeds in this way, as the performer moves from person to person in the audience.

The transference of the necessary information, from performer to assistant, depends primarily upon the initial request, such as "next, tell this lady," or "now, read this gentleman." The assistant immediately starts off, and what she says is either denied or confirmed, as she goes along. Needless to say, her "impressions" are almost invariably right.

The Code thus depends upon a series of questions and answers asked quite naturally and casually. These questions and answers form the basis of the Code, and must be thoroughly learned before being presented in public. Nothing is more tragic than a badly presented mind-reading Act, which breaks down and goes to pieces in the middle; or a series of failures which follow one another in rapid succession. This may be avoided by thoroughly mastering the Code before presenting it in public, so that no possible "hitches" occur. Work and work alone will insure this.

By means of this Code practically any question that may arise can be answered quickly and effectively. Well presented, detection of its modus operandi is almost impossible.

Both performer and assistant must begin by memorizing thoroughly the following list:

A -- 1	Please	N -- 14	" now
B -- 2	Next	O -- 15	Think
C -- 3	Quick(ly)	P -- 16	" please
D -- 4	Now	Q -- 17	" next
E -- 5	Here	R -- 18	" quick
F -- 6	" please	S -- 19	" now
G -- 7	" next	T -- 20	Give
H -- 8	" quick	U -- 21	" please
I -- 9	" now	V -- 22	" next
J -- 10	Tell	W -- 23	" quick
K -- 11	" please	X -- 24	" now
L -- 12	" next	Y -- 25	Try
M -- 13	" quick	Z -- 26	" please

This fundamental Code must be learned thoroughly so that you do not have to think about it for a moment; the "associations" must be instantaneous and automatic. Thus, if "think please" is given, this must immediately call to your mind the letter P, and the number 16. If 19 is given, it must call to your mind the letter S. And so on. This is the first step and you cannot proceed with the Code until the above is thoroughly learned by heart, so that there is no hesitation in your associations and replies. Both sender and

receiver must of course know it equally well; and, while learning it, it would be a good plan for both to "send" and "receive" alternately, so as to familiarize themselves, and each other, with the Code, forwards and backwards.

Having thoroughly memorized this part of the Code, the next step is to use the letters indicated to spell-out the nature of the question asked. A list of the most frequently asked question follows, together with the key-letters which spell them out. This must likewise be learned thoroughly, so that there is no hesitation in making the right associations. Once this is done, the hard work is mostly over; the back of the mnemonic system is broken, so to speak. Here is a list of the questions, together with their key-letters:

- |     |                           |                |                                  |
|-----|---------------------------|----------------|----------------------------------|
| A   | -- Something lost         | HH             | -- Happiness                     |
| AA  | -- Person missing         | HO             | -- Is someone to be trusted?     |
| AS  | -- Something stolen       | I              | -- Investment                    |
| B   | -- Business               | IN             | -- Will; legacy                  |
| BS  | -- Business success       | INV            | -- Invention                     |
| BSP | -- " selling property     | J              | -- Case in court                 |
| BSH | -- " " house              | K              | -- Keep position?                |
| BB  | -- " buying               | L              | -- Care for me? True to me?      |
| BSB | -- Selling business       | M              | -- Marriage (Who? If? When?)     |
| BPT | -- Taking partner         | MC             | -- Make a change?                |
| BDP | -- Resolving partnership  | MG             | -- Get money?                    |
| BBT | -- Business transferred   | N              | -- Lucky numbers                 |
| BBA | -- " promoted or advanced | O              | -- Operation                     |
| BGP | -- Get promotion?         | OH             | -- Own home?                     |
| BCP | -- Business change?       | P              | -- People                        |
| BSD | -- Get out of debt?       | PP             | -- Property                      |
| C   | -- Letter                 | PPO            | -- Plans turn out?               |
| CC  | -- How long in location?  | Q              | -- Quarrel                       |
| CHL | -- Change of luck?        | R              | -- Move; change residence?       |
| D   | -- Divorce                | S              | -- Success                       |
| DD  | -- Dead; death            | SS             | -- School; studies               |
| DR  | -- Trouble                | SG             | -- Will I graduate?              |
| DRC | -- Have children?         | SPE            | -- Pass examination?             |
| DRS | -- Determine sex?         | T              | -- Trip?                         |
| DGT | -- Deal go through?       | U              | -- Concerning psychic work       |
| E   | -- Separation             | V              | -- Foolish question              |
| EE  | -- Someone in jail        | W              | -- Wish                          |
| F   | -- Future                 | X              | -- Where was husband last night? |
| FF  | -- Vocational advice      | X              | -- Where was wife last night?    |
| G   | -- Girl (regarding)       | Y              | -- Is someone coming?            |
| H   | -- Health                 |                |                                  |
|     | Z                         | -- Is he safe? |                                  |

The method of utilizing this Table of Cues is very simple, and should be apparent without much explanation. Suppose the performer is in the audience, and the whispered question is: "Will my business prove a success?" The key-letters for this are: BS. All the performer has to say is: "Next; think now." Your assistant on the stage immediately knows that this deals

with business success, and she starts off immediately with some such "line" as the following:

"I see that the gentleman has a certain problem on his mind. As I get it, this has to do with his business; he is thinking and worrying about it. It seems to me that he wishes to know whether or not it will prove successful . . ." etc. A certain amount of "padding" and improvization naturally enters into all these answers, depending upon the ingenuity and resourcefulness of the assistant. She must string-out these initial remarks for a few seconds, until additional information can be given, in the form of further replies or "affirmations" on the part of the performer (to be explained immediately). All that is necessary at first is that the assistant starts off at once, giving her "impressions," so that the member of the audience may feel that she has really somehow discovered his whispered question, and that she is successfully answering it.

Other questions can be "cued" just as readily. Suppose, for example, the question deals with owning your own home. The key-letters for this are: OH, and the Cue is, "Think--here quick." If the question is: "Will the deal go through?" The cue for this is, DGT, and the performer says, "Now, here next, give this gentleman your impression." If the question is: "Shall I have a change of luck?" The letters are, CHL, and the cue is: "Quick, here quick, tell next --this lady." And so on. If there is a repetition of letters, such as PPO ("Will my plans turn out?"), the cue for which is "Think please, think please, think," this may easily be made natural by a slight pause after the first cue, then a repetition, as though you were uncertain that your assistant had heard you and that you were ready for the next reading. She must always wait a moment or two before beginning her reply to see whether or not more is to follow. If it is a simple "think please," and no more, she will know that this deals with "people," But if it is followed up by additional cues, she knows that more is being given; and these she must wait for.

In addition to the above list, a few additional cue-words will be found of value, dealing with questions often asked. Thus:

Well -- How long shall I be in my present location?

Call or Put -- Zero or nothing (useful in numbers on bills, etc.)

Then -- Repeat anything it follows.

Mention -- Where will I be in the future?

Read -- The Eternal Triangle, etc.

(These key-words must of course be combined with one or two other words, in order to make a connected sentence. For example, "Well, this gentleman?" Or, "Read, this lady." This seems brief and innocent enough, yet your assistant can immediately start off and begin describing her "impressions" as to the problem concerned.)

Once your assistant has received the original Cue, and has started to talk, additional information has to be supplied to her, so that she may continue talking and amplify what is being said. This additional information can be given in the form of replies or "affirmations" on the part of the performer, which merely give the impression of confirming what she has already said. As a matter of fact, of course, these replies supply her with the added in-

formation she needs, so that she may continue. The following list of "affirmations" should be committed to memory, just as the original lists were, so that there is not an instant's hesitation in getting the proper associations.

The list follows:

A	That's right	N	Yes, quite right
B	Right	O	Yes, good
C	all right	P	Yes, that's correct
D	Quite right.	Q	Yes, correct
E	Good	R	Yes, all correct
F	That's correct	S	Yes, quite correct
G	Correct	T	Yes, very good
H	All correct	U	Er--that's right
I	Quite correct	V	Er--right
J	Very good	W	Er--all right
K	Yes, that's right	X	Er--quite right
L	Yes, right	Y	Er--good
M	Yes, all right	Z	Er--correct

(The "er" of course represents a slight hesitation, as though you were thinking whether the answer is correct or not. It is a perfectly natural pause.)

Although the above may appear somewhat formidable, at first sight, it is really simpler than it appears. For, if the above list of replies be studied, it will become apparent that certain words are repeated in their regular order, though with another key-word in front of them. Thus, That's right--right--all right--quite right--good, etc., are given in this precise order, with "yes" placed in front of them; and the same with "er" in front of them, and so on. In other words, when the first few words are committed to memory, these are repeated throughout the list, with the additional key-word in front of them. This makes their memorizing all the easier.

The way in which these affirmations should be used may be illustrated very readily. Suppose, for example, the original question dealt with the business of selling a home (BSH). This is given in the original Cue, and your assistant starts off telling what is in the mind of the questioner. But it is then intimated to the performer that the questioner is doubtful as to whether or not the person proposing to buy the house is to be trusted; is he responsible, etc.? This additional information may be cued by giving the letters HO (Is someone to be trusted?) So the performer says, as though in reply to what the assistant has just said, "All correct, yes good." This tells her that there is a doubt in the questioner's mind as to the integrity of the proposed buyer, and she proceeds accordingly. Or, supposing the original question is, "Is my husband true to me?" (L). If it develops that there has been a quarrel (Q), this may be intimated by "Yes, correct." This conveys the information to your assistant that the estrangement has been brought about through a quarrel, and the husband's subsequent actions (or the wife's suspicions) have resulted in consequence of this. And so on. . . . These additional confirmations keep supplying your assistant with new data, in other words, which she utilizes and continues to elaborate--though the replies seem innocent and natural enough.

If your assistant on the stage has not heard your cue clearly, or it is not plain to her, she says "concentrate," and the performer knows that he

has to repeat, or cue in some other way. "Concentrate please" (from the stage) means "speak louder."

Relationships: The following letters, when cued, will give the proper relationship between the parties involved: M -- Mother, F-- Father, S -- Son, D -- Daughter, B-- Brother, SS -- Sister, C-- Cousin, A -- Aunt, U -- Uncle. Grandparents should be followed by the cue-letter G. In-laws are followed by L. Step-relations by S (except in Son).

All relationships given should follow questions--except when this proves conflicting. They may easily be conveyed by one of your replies or "affirmations." They follow, of course, the context of what your assistant is saying.

Spelling Out Words: General information, of the sort easily conveyed by the key-questions and the subsequent Affirmations, is usually all that is required, and a convincing answer can be given, based on this simple data. The spectator realizes that his question has been grasped by the performer's assistant on the stage, and she has shown her uncanny knowledge in replying to it. Occasionally, however, it may be desirable to provide a real "knock-out," in the form of some definite name, or piece of information, which could not possibly have been guessed or acquired normally. This constitutes a special "test." Such names and information must be spelled-out letter by letter --usually in the form of replies. Thus, suppose the name Omaha is to be given. This involves the following: "Yes good--allright--that's right--all correct--that's right." This may seem a formidable list, not easily given. But in the hands of an expert it should not prove difficult. As your assistant is rattling along about some lost will, let us say, you break in with, "Yes good, all right, that's right," which gives the impression merely of your pleased approval. Then, as your assistant hesitates for a moment, you go on, almost impatiently, "all correct, that's right." This spells out the rest of the name, and she can now proceed with the knowledge that the lost will is connected with Omaha.

Suppose the name John is to be spelled out. The Affirmations for this name are: "Very good--yes good--all correct--yes quite right." In many such cases, it is better to break up the information given into two or more parts, interrupted by some "impressions" given by your assistant. For instance, having intimated that a name is required, your assistant might begin by saying: "This gentleman wants me to give him his name, as a test, to see whether I can tell him or not. Am I right?" To which the performer would reply, "Very good, yes good." She now has J-O, and quite possibly may hazard the name John at that point. But if she is not sure, or the name is unusual and more complicated, she may begin by giving the initial of the name, and then perhaps the second letter, as though groping for the name with great difficulty. The performer may then feel quite justified in encouraging her by saying, "All correct--yes quite right," which gives her the rest of the name. Such encouragement will appear perfectly natural to your audience, and not in the least strained. They are still marveling as to how she got the first letters of the name; and the subsequent remarks by the performer are sure to be overlooked, or taken as a matter of course by the average listener.

Needless to say, the assistant must be alert and use her imagination

when words are being spelled out in this manner, and often the simplest of abbreviations are all that are required. For example, the generally recognized abbreviations for States may be employed: NY obviously standing for New York, LA for Louisiana, GA for Georgia, etc. A man's name beginning with HE is probably Henry, and a woman's name beginning with HE is probably Helen, etc. This much can be guessed. If not right, the performer can easily say "No!" and proceed to give the next letter or two, which will almost invariably give the key to the right answer.

Thus far, in our Code, we have dealt exclusively with the letters of the alphabet. But it will be noted that each letter of the alphabet also represents a number: C--3; P--16; W--23, etc. There is a reason for this, and these key-numbers must also be learned by heart, and their associations with the letters represented. Such associations must become automatic, so that M immediately brings 13 to mind, and so forth. Numbers are employed in giving the numerals on bank-notes, bonds, social security cards, etc. In all such cases, when the original questions are asked or affirmations given (through the letters), the corresponding numbers are implied, and it is these numbers which must be given by your assistant.

Suppose a young lady is asking her age! If this is less than 26 (the number of letters in the alphabet) this number may be given in a single question (for example 17--"Think next, this lady.") If over 26, the numbers must be given separately: e. g. 37 must be given 3--7. This applies to house numbers, telephone numbers, etc. If a longer and more complicated number be required, such as 4-7-3-1-9 (such as the number of a Note), this may be given partly in the original question and partly in the "affirmations." For example, "Now, here next," would give 4 and 7. Your assistant would start with these. Then, by way of confirmation, you go on, "all right, that's right, quite correct," which would give her the balance of the numbers.

Bear in mind that, in spelling out numbers in this fashion, only the numerals 1 to 9 are employed, plus 0 (zero). The Cue for Zero, you will remember, is "call" or "put." This may easily be given in such remarks as "call it clearly" or "put your mind on it," etc. These seem to the audience mere reprimands for her slowness in getting the full number properly. In this way any complex combination of numbers can readily be given, by using a little ingenuity.

Names of the months can be cued by means of the following Table: 1 - January, 2 - February, 3 - March, 4 - April, 5 - May, 6 - June, 7 - July, 8 - August, 9 - September, 10 - October, 11 - November, 12 - December. Merely give the figure, and the month is indicated. This is useful when giving birthdays, etc. When the day of the month is required, give the month first and the day afterwards. The year, of course, must be spelled out.

In giving the time (on a gentleman's watch in the audience, etc.) the word "right" signifies the minutes before the hour, and the word "correct" the minutes after the hour. The number of minutes must of course be given (cued). Usually the assistant knows the hour, as judged by the time of the performance, so that this may be given first. If, however, the sceptic decides to reset his watch, by twisting the hands around, so as to point to another hour completely, it would be perfectly natural for the performer to comment (aloud)

on this fact, calling the audience's attention to the fact that he is dealing with a sceptic etc. Needless to say, his assistant upon the stage would at once realize that she must no longer give the regular hour, but must wait for the proper cue, which will tell her what this is. That is given in the first (regular) question, while the number of minutes may be given in the "affirmations," coupled with the word "right" or "correct," telling her whether this number of minutes is before or after the hour named.

\* \* \* \* \*

You have now learned the entire Code, and henceforward it is merely a question of adapting and extending it to cover any exigencies which may arise. Both performer and assistant must first memorize the Code thoroughly, so that there is not a moment's hesitation in making the proper associations, either in numbers or letters. This once done, the rest is merely practice, ingenuity and showmanship. All the necessary factors are here. Any normal question can easily be cued, and subsequent information conveyed by means of the "affirmations." Names, dates, problems, questions of all kinds are completely covered by this Code, and any desired information can readily be conveyed. Once mastered, it will prove clear, simple and quite easy, almost casual, in his questions and particularly in his replies ("affirmations") as though these were relatively unimportant, and had really nothing to do with the "impressions" of the assistant at all. They should merely give the impression of confirming what she has already said, in a natural tone of voice. Above all, you must avoid the impression of giving additional information in these replies. They should be spoken as much to yourself, or to your audience, as to your assistant upon the stage. She is supposed to have the complete information already, but has some difficulty in "seeing" it clearly and presenting it, and you are merely encouraging her in this attempt on her part to give her "psychic" impressions correctly. Presented in this way, this Act should prove a "Knock-out."

Above all, if you get flustered, or your assistant fails to get your Cue, do not let this "rattle" you, so that you cannot go on with the Act properly. If your assistant fails to hear you, or your Cue is not clear, she can always say "concentrate" or "concentrate please," addressed either to you or the member of your audience, which will tell you that she must be cued anew. If one Cue is not clear, try giving the information in some other way. Keep calm, be natural, take your time, don't hurry or get excited. If you fail in a certain case, well, occasional failures are to be expected; your subject has not concentrated properly. You can always place the blame on him. So long as you remain master of yourself, and of the situation, everything will go along smoothly. But of course continued practice and proper showmanship are always essential--in mind-reading Acts--especially. If you possess these, you should--armed with this Code--be in a position to baffle any audience, and demand a high price for your presentation anywhere.

## FOURTH DIMENSIONAL TELEPATHY

by  
Annemann

In offering this to mystery workers at large I only ask that it be given a fair trial after the routines have been thoroughly learned. This type of work has proven itself the most lucrative in the mystery field and everything depends upon the showmanship and presentation used by the performer. Through three years of practically constant use, I have developed this effect from a mere idea into a feature number. It is now as perfect as I can make it, and every move, every phase and every excuse is logical and accounted for. I have removed possible sleights, out of sight moves and suspicious actions.

I have given throughout this writing different methods that are possible of being put to use. Conditions (especially with this type of work) are always very strict and are always different and varied. Sometimes one way will be perfect, while the very next performance will need a few changes. Then again some operators like one method better than another and adhere to only that one. I give them for completeness and because I am always ready to use the one that suits me best for the occasion.

I shall not go into a detailed effect and waste time and space, the effect will be easily realized through the reading of the methods.

The first method is one which is entirely impromptu with three unprepared drug envelopes and three cards. The choice of writing material may vary. I have used letter envelopes and slips of paper which have been folded alike. This is all borrowed material.

All of this is handed out to three people. The first is asked to draw a picture of any type they wish and then seal the card securely in the envelope. If they have a slip of paper, they are told to refold it as it was before and seal securely.

The second is asked to write a word of any nature. For the best effect the performer limits them to ten letters and asks that they print the word instead of writing it.

Taking the third piece of paper or card, the performer asks the spectator to whisper into his ear any three figures and upon hearing them, the performer writes them on the card before the eyes of that spectator. Passing to another one at a little distance, they are asked to do the same. This time, however, performer starts writing as he moves away and instead of writing the numbers given, writes figures under the first row of three that will total nine with the one above it. The performer returns to party who has envelope and who gave the first row and asks him for another set. The performer actually writes these down under the first two rows of figures and hands spectator the card before walking away. He tells him to add up the three rows and to remember the total after sealing the paper or card up. The performer only remembers the last



row of three figures that he wrote down. The misdirection of this is perfect and because the first and third rows have been seen written exactly as given performer, there is no suspicion about the middle row. The starting and finishing of the numbers with the one spectator brings all attention to bear at this point where there is nothing wrong.

As matters now stand, three envelopes are sealed and the performer is acquainted with the total of the addition on the one page. How? Because of a simple bit of rapid mathematics. He has remembered the last row of three figures written. When ready to reveal the numbers of the answer (always four figures) he merely subtracts 1 from the last of the three figures and places it in front. For example, 347 would result in 1346, and likewise 640 would result in 1639.

There are two distinctly different methods of procedure from here on. In one method the performer writes the names of the spectators on the envelopes, and in the other the names are written by the spectators themselves. I shall describe the first to start with.

In this case the performer knows the name of a certain person in the audience whom he will use in the test. This is the person to whom the request for a picture is given. We shall term the number as first, the word as second, and the picture as third and last. The performer knows the contents of the first and the name of the party holding the third.

Stepping to the first party, the performer asks their name as he takes the sealed envelope. They state it, and with pencil in hand, performer apparently writes it on face of envelope as he moves toward next party. HE REALLY WRITES THOUGH, THE NAME OF THE PERSON (third) THAT HE KNOWS.

Taking the second envelope on top of the first, he asks this person their name and apparently writes it as he goes to the third party. HE WRITES THE NAME OF THE FIRST PERSON WHICH HAS JUST BEEN TOLD HIM.

On the third envelope, as before, HE WRITES THE NAME OF THE SECOND PERSON and with the three envelopes in hand steps back to stage or front.

There are two methods of procedure from here on. The three envelopes can be tossed upon an empty table in full view to be picked up as desired; or they can be handed a volunteer to hold, he standing six or eight feet to your side.

Starting with the first person the performer asks his name again. Now the performer either asks the volunteer to hold that particular envelope in full view with name outward or does so himself. The party in particular has seen you sign his envelope with his name when he gave it to you (?) and now sees the volunteer holding it up in full view. HOWEVER, IT IS REALLY THE ENVELOPE AND CONTENTS BELONGING TO SECOND SPECTATOR!

With a slate and chalk or pencil and fairly large pad, the performer works up the effect as desired and depending upon his own showmanship. He writes the total of four figures on the pad or slate but does not show them yet. Taking the envelope in hand, the performer tears it open and APPARENTLY READS ALOUD THE TOTAL OF FOUR FIGURES FROM OFF THE CARD OR PAPER, but he is REALLY READING TO HIMSELF THE WORD WHICH SECOND PARTY WROTE! When this has been read the performer immediately calls attention to slate or pad on which he wrote something BEFORE anyone knew what first party had put down. Turning slate or pad around, the performer SHOWS THAT HE HAD DIVINED THE CORRECT NUMBER WITH THE FIGURES IN THE EXACT ORDER.

Every move as given above has its own reason. The reading of the envelope's contents, and the subsequent showing of what performer had written brings things to a climax correctly and dramatically. Verification of the envelope AFTER the showing of what performer had divined would make an anti-climax and not have any reason.

Thus the performer has divulged the first party's number and now knows the second man's secret. When the first envelope was torn open and the card apparently read from and attention called immediately to the pad or slate, the card was replaced on top of the envelope and both dropped into performer's side coat pocket on the left with the card nearest body. The following two times that this is done the card and envelope each time is placed in pocket between those already there and body. After last is in place, by moving card only which is next to body to the other end of the stack, the stack may be removed from pocket and the envelopes and cards are now paired up correctly so they can be carelessly tossed over together.

It is incidentally obvious to the seasoned performer what the remainder of the routine is. While the second envelope is being held in view, the information is written down and when performer apparently reads the contents of this envelope, he sees the picture drawn by third party. When he has finished the third or the picture, he verifies and is now looking at the addition card of the first man. He, however, describes what the picture is and has the third man verify this description and then the performer's drawing is revealed.

I have another method for this finish which is optional, but more effective. In this method I do not return any of the envelopes or cards, which same is really not at all necessary because of the various elements of misdirection which do away with all thoughts of trickery connected with the material used. In this case two slates are used, or perhaps two pads. When the last envelope is held up the performer apparently changes his mind as to the procedure and states that because a small picture would take too long to hand around so all could see it, he will ask the gentleman to re-draw it on a pad or slate. So saying, the performer carelessly takes the envelope from volunteer and tears it to bits and drops same in pocket as he hands out the slates. After the spectator has taken one and starts drawing, the performer takes the other and draws also. When they have finished, both drawings are found to be alike as near as possible!

Another point that should be obvious is the fact that any number of envelopes and cards may be used, as the system of signing prevails throughout. However repetition is useless and boring, and three tests are sufficient to make a really sensational test. If desired, the subject matter may be varied as long as all three are different. The performer may have one write the name of a deceased friend or relative instead of a word, they may write a short test which the performer is to go through with, etc.

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The following is a complete variation from the above procedures. This, however, is not as impromptu and free from outside preparation. It brings to light, though, what I think a diabolically clever variation of an old time principle which is totally unknown, but to the elite of subtleties.

This enables one to have the envelopes signed by the spectators themselves. In this method, however, cards only may be used and it is imperative that the performer pass out the cards only first. The addition problem is not used, and the first party merely asked to write any three figures and to remember them. In sealing them, the performer goes to each and holding the envelope asks them to place the card in same with writing side down. This is done so that all of the writing sides are against the face side of the envelope. As soon as the card is in envelope, it is left with spectator to seal and sign across the flap side of same to prevent tampering and to serve as identification.

In all of the old methods for using a transparency, there have been clumsy and cumbersome pieces of apparatus or fakes to contain same. There have been extra appliances to hold in one's hand, such as sponge boxes which had to be palmed and kept out of sight, envelopes containing pads which necessitated having an extra pile left in hand to conceal them.

In this rejuvenation of an old principle, the hands are seen empty and there is nothing to palm (or to hold with cramped positions and strained muscles), nothing that can get away and nothing to be afraid of.

The Magician's old standby, the thumbtip, is brought into play through an ingenious application and preparation with a few moments work. A round hole about half an inch in diameter is cut through the ball of the thumb tip. The edge is rounded off and smoothed. A piece of pale pink silk or finely woven cloth is folded into a pad of five or six thicknesses and forced down into the tip with the thumb. After this, is forced in also a not too thick pad of absorbent cotton. One must experiment a little bit to get the correct amount, which depends upon the fitting of the thumb into the tip. One cannot have too much of the padding inside. Also at hand is a piece of rubber about three or four inches square and cut from a toy balloon. To prepare this, about half a teaspoonful of the transparency is poured into the mouth of the tip and the sheet of rubber folder over several times and forced in on top of all. The tip is then left in your right vest pocket. Such a prepared tip will be ready for use for the greater part of an hour after being fixed at the last moment possible. For a transparency, there are three kinds, all of which are as good as the other in actual use. They are alcohol, Carbon Tetrachloride, and De-ordized Benzine. When used in great quantity and over a period of

fifteen or twenty envelopes as in all of the other antiquated methods, the odor becomes very noticeable. But with three or one only, and in such small quantity, there is nothing to be noticed at all.

The ease and practicability in handling and using cannot be denied. When on the thumb and handled with due caution as a thumb tip is ever handled, the mere action of running the envelope between the thumb and fingers of the right hand serves to do the work on the face side of same towards performer. It is done when the envelope is first picked up from the table after collecting and when performer calls the name and shows envelope. It is then laid aside in view while performer writes or goes through test. Within two minutes the transparency has vanished and the envelope is once more opaque. I advise the opening and verification at the finish of each test and then the returning of the envelope and card at once. Use manilla quality envelopes as those do not wrinkle as do white ones when drying.

For another variation, the tip may be used only to gain the information on the first envelope when collecting and the one-ahead method adhered to after this. Thus, the performer would write the names, and in returning to the front would gain the necessary information from the first man's envelope signed with last man's name. From here on, use the first routine as given.

I have used all of the above methods at different times. Under closest watching, the thumb tip principle has not been seen nor caught and is the most subtle and perfect of the transparency methods ever conceived.

No matter what your conditions may be, there is a variation and routine to fit. The beauty of the various points lies in the fact that they may be inter-changed on an instant's notice without much thought and with very little or no work.

I trust that my reader will put this effect into operation and actually become acquainted with it 'under fire' as I have, before casting any opinion upon its value and worth.

## EYES OF THE UNKNOWN

Greta Anneman

**EFFECT:** The performer declares that through some unknown power he is able to read and visualize writings in the dark. Three unprepared and blank cards are shown and numbered 1, 2, and 3. They are handed to spectators who are asked to write some piece of personal data upon the blank side, such as a telephone number, address, name, licence number, etc. The cards are then laid down with the writing side down in a row upon a table or stand. Each party knows his or her card by the number. The lights are extinguished and immediately, without a moment's wait, and in total darkness, the performer slowly calls out the number or contents on a card. At once the lights are turned on, the writer acknowledges the correctness of the information and it is verified. Once more in total darkness the information on another card is slowly divulged as if through some psychic source. The effect is repeated with the last and everything may be examined and retained by the writers as there is nothing in the way of trickery to be found. The cards are totally unprepared and the writing is done with either pens or pencils of any kind. There is also no source of light in any way. The secret is subtle and most ingenious.

**METHOD:** The three blank cards are first shown and numbered by the performer. In his pocket and quickly accessible is a duplicate card which is numbered on both sides to resemble the writing on the others. On one side of this is a figure 2 and on the other side is a 3.

Card number 3 is handed out first and then number 2 card follows. With card number 1, the performer steps to another party and asks that they whisper a number of three figures into his ear. These are written down in front of the party. Another person also gives the performer three figures and these are written under the first three on his way to a third person. But, instead of writing the second row as given him, he actually writes figures that, when added to the one above, will total 9. The number that the third party gives is actually written down and this three figure number the performer remembers. The card is left with this party with the request to draw a line, add the figures up and remember the total. Thus the performer will later know this total although the first and third rows were written exactly as given. Performer, remembering the three figures of last party merely subtracts one from the last figure and places it before the first, making a four figure total which is the correct answer.

The three cards are placed, writing sides down, on the table. They are arranged from 1 to 3 in a row and performer explains that in complete darkness he will exhibit a seemingly supernormal power.

The moment lights are out, performer starts slowly to get the various numbers in the addition total and arrange them in their proper order. As he is talking, this supplies ample time for the card in pocket to be brought out with the '2' side upward. The '2' card on the table is merely placed UNDER and squared up with the '1' card and the fake card

with '2' side up is placed in its' stead. The number revealed, lights are on and the performer asks who wrote the information divulged. When they do so, performer lifts card '1' and verifies it aloud but REALLY READS TO HIMSELF WHAT IS ON CARD '2' AS BOTH ARE TOGETHER AS ONE CARD. It is returned to its place and the lights are cut again. This time during the slow revelation, the '2' card is removed from under the '1' card; the '3' card placed under and squared with the '2' card; and the fake card is merely turned over bringing the '3' side up and left in place. The lights are on and the '2' card apparently verified aloud but the writing on '3' remembered. Lastly, in the dark, the fake card is replaced in pocket and the '3' card returned to its place. When the lights come on, everything may be examined as there is nothing to find wrong.

Once tried, the actual handling of these cards is very simple. In drawing rooms, the cards may be placed on the floor in full view and this further prevents any possible mishap because of the cards being so far below the line of vision.

## THE PSYCHIC PENNIES

Larsen-Wright

The performer introduces a calling card upon the surface of which are five pennies, face up. They are slid off onto the table. The performer announces he has written something on the other side of the card which he will not reveal until the conclusion of the experiment. He requests that the five pennies be examined and that it be ascertained that each bears a different date. Next, he requests that the pennies be turned face down, shuffled about and any one selected and placed face down upon the card. Then, taking the penny in one hand, he proffers the card to a spectator and asks him to read what is written thereon. The spectator reads off a date. The date on the selected penny is found identical with that written on the card.

You will need five pennies and a shell which fits over any one of these five. The date on the shell is inscribed on the back of an ordinary calling or business card.

Lay the shell, date side down, open side up on the tips of the second and third fingers of the right hand. Now place the card writing side down on the shell and grip same against the shell with the right thumb. The card thus conceals the shell. On the upper surface of the card lay the five pennies, date side up.

Slide the pennies on the table, retaining card and shell in right hand. The other side of the card is very deliberately held so that the audience may not see it, for says the performer, he has something written there which he must not reveal. In truth he has something else concealed there he must not reveal. Coins are turned over, mixed and one selected, but the chooser places the coin date side down on the card without looking at the date on same!

The left hand now grips the other end of the card. The right thumb presses down on the penny. The left hand draws away the card and the right hand draws away the penny, above and the shell below. When the edge of the card is reached the penny will naturally be pressed into the shell.

All that remains to be done is to show that the date on the card and the date on marked penny are identical.

NOTE: The best method of marking a coin is to place initials or marks on a half inch square of adhesive which is pressed on penny opposite date side. Even if adhesive should loosen it does not interfere. Mark the adhesive after it has been placed on penny.

## SOMNOLENCY

Prof. Harry Helm

NOTICE: I am familiar with every known method, Anna Eva Fay and others. All advertised that people may bring their own questions to the theatre that they have written at home but I have never yet seen anyone read these messages. They are always passed up, with my method, this really can be accomplished.

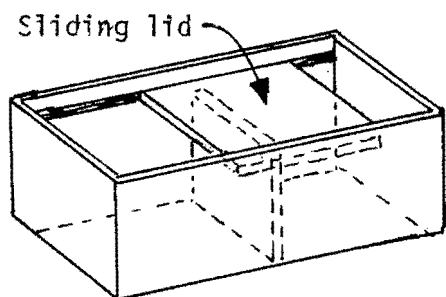
EFFECT: The billing reads that the people may write their questions at home and bring them to the theatre and that they may write on their own paper, sign their name and fold it up. Performer announces that if people have not written their questions at home, they may do so now on their own paper but for the sake of convenience of those who have no paper or pencils he will pass out amongst them and furnish same, which he does (not faked). He requests the people to write their full names and write questions that can be answered in a mixed audience and that all improper and objectionable questions be omitted entirely. He now gives a large decorated box for inspection. This is UNPREPARED. He next asks some prominent man to select a committee of four or more men to collect the messages in their own hats which they do. Once more the box is shown and the messages are placed in it by the committee. The performer takes the box on the stage and places it on an unprepared kitchen table. He now shows another box just like it, proves it empty and then proceeds to mix the messages by dumping them from one box to another, leaving them on the table in one of the boxes. He slides the other box off the stage out of the way. At the back of the stage he now erects in plain view of the audience a cloth cabinet, the front of which has a small circular transparent gauze opening. A small table with lighted candle or electric light and a chair are placed inside. The lady is now introduced (Galatea make-up, hair loose, made up for full effect). Music, "Ben Bolt." She is constantly murmuring to herself (for effect).

She takes her seat in the cabinet, curtains are closed, spectators can see her inside by means of the light. A megaphone on a rack is now placed in front of mouthpiece leading inside cabinet. The professor now takes each message out of the box holds it high above his head and the lady in the cabinet calls out first the writer by his or her name, then reads the message and answers it correctly in a clear and distinct voice

thru the megaphone. In this manner she takes up from 12 to 30 minutes. She also makes predictions on weather, crops, baseball, sporting events, describes some person who has died, names the relatives who are perhaps amongst the audience, etc.

A number of other effects may be worked up with ease, limited only by the knowledge and skill of the performers. This method is in a class by itself, and really does what others advertise but never put across.

EXPLANATION: The real secret is in the second box. The kitchen table has drapery around it and this box is concealed beneath. It is really not necessary, however to conceal it. Here is an illustration of the box.



A and B are two separate compartments. In A there are a bunch of duplicate folded messages, which the professor has placed there before hand. Compartment B is empty. C is a sliding lid that slides from A to B. After the performer comes on the stage with the other box, (the one which has been examined) which has the real messages in it, he places it on the table and the trick box with the fake messages inside is brought into view from beneath the table.

He shows the inside (it is painted dead black inside) and then the outside which is decorated. BOTH BOXES LOOK ALIKE. He then announces that he will mix the messages to prove that he uses no confederates in the audience. The mixing should be done so that the trick box again comes below on the table at the third movement, with the real messages now in the trick box. These are all now crowded into the compartment B - the vacant part. The lid C is slid over them and this time the fake messages are dumped into the unprepared box. The movement is natural and the audience imagines that they are the same messages. The trick box with the real questions is now slid behind the scenes in a careless manner where the lady stands ready. She slides lid to the other side, takes the messages from this box and places them in a small sack. The bag has two compartments - inside top has seam through which a long cord runs (long enough to enable the lady to tie the bag around her leg). While she is doing this, the professor is setting up the cabinet in plain view of the audience. This cabinet has no panel work but is sewn all in one piece. It has a ring on each corner to which are snapped with snap hooks, four guy lines, leading from four parts of the stage through screw eyes. All he has to do is to snap on the four hooks so that the bottom part of cabinet touches floor. The table with lighted candle (or electric light) is now placed inside, also a chair. The lady is next introduced as already explained. Audience can see through the circular transparent gauze front, that is, they imagine they can see her, but they only see the upper part of her body. There is an extra opening in front of the curtain for mouthpiece of megaphone to go through and while the performer is arranging and explaining this, the lady reaches down and unties the bag from her leg and opens it, holding it in her lap. Professor now explains that he will take out each message separately -- still folded -- and hold it high above his head. (Sometimes I call a little girl up on the stage to take each message from the box and hand it to me.) Lady now deliberately reads message by light inside



cabinet. When I want her to know that I am holding the next one, I call "Next," and in this manner she calls the writer by name, hesitates while the performer says to party addressed, "Please hold up your hand (he knows that the party whose name is called really is there) and Medium proceeds to read the message and put a suitable answer to it -- all in a loud clear voice, thru the megaphone. As soon as the lady has finished with a message she places it in the second compartment and in this manner from 12 to 15 messages are read on small time. In opera houses, when you give an entire program, 20 to 25 messages, not counting the predictions or conclusions of the act, are read and answered.

If you wish to work a sensational effect with a booster among the audience (male or female) he (or she) remarks "Say, Professor, you forgot to answer my question." The professor works it up by saying "That's not my fault," but on second thought tells him to hold up his message tightly in his hand and now announces "Like wireless Marconi system, Miss W---- will read your innermost thoughts." Of course, this is all pre-arranged. The lady has this stock message memorized. It should lead to the sensational.

This knocks the knowing ones completely off guard. The professor now announces that Miss W---- will make predictions, describe some person who died recently, etc. The latter information can be had at the local cemeteries from the tombstones, or from old daily papers, and by finding out at the post-office or in the City Directory the address of some of the relatives whom I mail complimentary tickets. The ticket taker then informs the lady from notes taken, of all those having complimentary tickets.

In the performance, she first calls the persons by name and then describes the relative that died, even naming the age and perhaps the cause of the death. She can also describe many other notable happenings of that particular town. Old papers will give all this information. My advance agent used to mail all this information to me before I played the town. The predictions are about the same. The daily papers generally tell how baseball teams are running and who is near the pennant, or who is near the championship in prize fights, races, elections, etc.

This, the lady makes a memorandum of and anything else of importance. This is done at the end of each performance. For the finish the curtains are opened, megaphone set aside (lady however has first retied bag to leg) and music plays "Ben Bolt." She is waved off the stage by hypnotic passes by the performer. Curtain.

NOTES: Lady can take out the messages that she has read and places others from bag into a basket, and the ones that have been read on top. Curtain goes up again and the messages can be examined. This is not, however, really necessary. It will be seen that it is not necessary to read all of the messages, neither is it necessary to first introduce a Spirit Cabinet, a la Anna Eva Fay in order to get possession of the messages. Neither is it necessary as in the old method, to develop the messages after performer gets possession of them. Everything is always ready and can be worked at an instant's notice. It can also be worked

with a wooden platform and cheese cloth covering effect (but then the messages would be concealed in the bosom part of the lady's dress.) It can also be worked with telephone system. Third party gets possession of trick box and takes it with him to his operating room. I have performed it in all three ways, but I prefer the cabinet and megaphone method effect because it is away from anything attempted. Of course in this method the lady should have suitable answers to questions memorized.

There are very few performers doing it this way. It can be framed with velvet front cabinet which makes a fine setting and latter can also be used in Spirit Cabinet work.

NOTE BY E. J. F. It is suggested that envelopes be passed out to those writing on their own paper so that all questions look alike for obvious reasons. The reason may be given to the audience as doing "away with any chance of confederacy by conspicuous messages which are recognized by the Medium."

#### "A NEW SPIRIT MESSAGE EFFECT"

by

Oswald Rae

A large envelope is shown - it has the main portion of the front cut out, thus forming a 'window'. The envelope may be examined if desired. A piece of white paper is shown both sides and inserted into the envelope. Through the window, the spectators can see the paper slowly going down inside the envelope. The envelope is then sealed, and a spectator marks the white paper for identification. This is done through the window. On performer opening the envelope, the paper is withdrawn, and the spectators plainly see this being done through the window.

The envelope is obviously empty, and the paper is shown. On its reverse side is written a message from the spirits. The paper is then handed to the spectator as a souvenir.

The envelope is ordinary except for the piece cut out. The paper at the start is not quite so innocent. To prepare this, first take a second envelope and cut away the front. This leaves the back with the join showing all the way down. With paste stick a piece of white paper onto the back of this. The result is a piece of white paper on one side, whilst the other matches the inside back of the window envelope.

Another piece of similar white paper is now taken and a tiny quantity of paste or mucilage is carefully run along one end. This is stuck to the bottom of the other piece on the side that matches the envelope. It must only be stuck along the extreme bottom edge and the result is that this piece is neatly kept in position, and if held together at the top end, it may be handled quite freely. The whole can thus be shown back and front, and appears simply a sheet of white paper.

After manufacturing it, it will generally be found necessary to trim it up all the way around, so there are no tell-tale edges of paper showing. On the inside of the loose piece of paper the message, whatever is desired, is written.

When presenting, the envelope is first shown, and the fact that it is perfectly empty made obvious. The fake piece of paper is now shown with several ordinary sheets of similar paper under it. These pieces are fanned out, and a spectator is asked to select one. He does so, and the performer says he will use it, takes it and returns to his table. En route he top changes the selected piece for the chosen one. This movement is just as easy with sheets of paper as with cards.

The fake piece is held at the top or loose end, shown back and front and inserted into the window envelope. It is inserted with the loose or message piece in front, and the stuck end is inserted first, the fingers thus preventing the loose end from moving. As soon as it is in the envelope it is pushed well home -- the envelope is sealed, and in that state may be handed to the spectator to mark the piece of paper he chose (?) through the window.

On receiving it back, the performer lodges it in some prominent place, with the window facing the audience. Incidentally, he picks it up again at the finish so that it is upside down, but as the flap is upstage, that is not visible to the audience.

If possible, it is as well to get the spectator to mark his paper sideways, and then even the mark will not give away the face that the envelope is turned. After due business, the envelope is cut open with shears. This cuts through the envelope and faked piece of paper as well, so that the narrow portion that is stuck is cut right off.

This comes inside the top or rather bottom of the envelope, and is thus safely hidden. It is now possible to remove the marked piece of paper with its message on the reverse side, and leave the remainder of the faked portion in the envelope. As the only visible portion of this exactly matches the real back of the envelope, to all intents and purposes the envelope is empty, and the spectacle of the marked paper being withdrawn, and revealing only the back of the envelope (?) is so convincing that no one ever dreams of wanting to see the envelope.

#### Note By Thayer

Perhaps a more simple way to prepare the fake. Instead of pasting one end of message sheet, this is simply a single sheet that is folded so as to cover both sides of the fake envelope back, but which is free to be removed when bottom end of envelope is cut away.

While the effect is practical for use in a small size, a better effect may be obtained by using a much larger envelope, say 6 x 8 inches or thereabouts.

Merely a suggestion: Have a number of plain cards on which you

have various questions such as: When will my wish come true? Whom will I marry? Will I get my old job back again? etc.

Force a card on a married gentleman with this question. "When will the next great war take place?" Have the message on the paper read: "Tonight, if you remain out as late as you did last night."

## SUPER-DEFIANCE ONE-MAN MIND-READING

Dr. Divino

For many years it has been the ambition of magicians to present a "one-man mind-reading" act that would give satisfaction and at the same time defy detection, and be an act that would be presented anywhere. Many so-called "one-man" mind-reading acts have been developed at various times, but always something was lacking, it is now released for the first time.

The principle used is not new--but we claim, however, that never before has any performer ever put this principle over in such a baffling and convincing manner. It has been presented frequently before magicians' clubs, whose members knew the principle well, but never did they tumble to the fact that the "one-ahead" principle was being used--not a one of them. Now read:

PROPERTIES NEEDED: There is one unusual property that should be used and, while it is not essential, you will find it advisable. Since this act has been released, I understand that another person has described a similar prop in a mind-reading act, but here is the original.

Procure a pile of monthly magazines so that, when stacked, they stand about 9 or 12 inches high. From each magazine cut out a section right through the magazine at the edge opposite the binding. This applies to all the magazines but one, which is the top one of the pile. The top one is not altered.

Now open the top one half-way. Through the bottom half of this and right through the other magazines, bore a number of holes. Through these holes thread some copper wire and thus wire the magazines into one solid block with the exception of the top one, of which 20 or 30 pages are left as they were (in order to give the appearance of genuineness). You now have a solid stack somewhat like figure 2.

Now in the cavity "A", figure 2, paste two pockets of the type common on letter racks. They should be as in figure 3. You need a good solid table on the stage and on one side of the table there is a glass bowl. Your crystal, standing on an oriental cushion, is off stage and with it is an extra envelope to match those distributed, and a pencil. On the stage is a silver tray.

METHOD OF WORKING: Suppose you wish to answer twenty questions, which will ordinarily be sufficient. Hand out twenty envelopes about three by two inches, with cards to match. Have questions written on the cards and have cards sealed in the envelopes.

Now take the tray into the audience, and also pencil. Approach one of the writers and take sealed envelope and ask his name. Apparently write this on his envelope. Actually, you write nothing.

Now take another sealed envelope, ask the writer's name, and scribble on the envelope, NOT his name, but the name you got previously. Repeat this with all the 20 cards. Thus, B's question is in an envelope marked A and C's question is in an envelope marked B. The last (20th) envelope will bear the name of the 19th writer, so that you have not used the 20th's name, Remember this name, however.

During the process you have had the tray under the left arm. Now place the pile of envelopes on the tray at one edge, and spread them across the tray (figure 4). Now holding tray at arms length, return to stage, and by tilting the tray in a natural manner (but so that back of tray faces audience) dump the questions into the glass bowl. HOWEVER, No. 1 question is retained by the thumb as shown in figure 4. The tray is now dropped to the side in a natural manner, and you walk off stage still holding the envelope to the tray.

Off stage, this written card is removed from the retained envelope, and the message is read. Throw away the envelope. On the extra envelope which you have there (and which should be SEALED with a blank card inside), you write the last name you received. Place this envelope on top of Card #1, and on top of both place the cushion bearing the crystal.

Now walk on stage and, approaching table from the side, leaning over to place the cushion on top of magazines, the card and extra envelope are withdrawn by the hand furthest from the audience and under cover of the body. Leaning forward, the card is deliberately deposited behind the magazines, and the envelope is placed in the bowl.

Straightening up, pick up the bowl and walking forward, request someone in the front row to take charge of the bowl. Now seat yourself behind the table and after any preliminary remarks, lean forward on the table and, gazing intently into the crystal, you commence your reading. You slowly answer the first question and then give the name of the person who wrote it. Then ask the person holding the bowl to find that question and pass it up to you.

He, of course, finds the envelope bearing that name, and hands it to you. You open it and withdrawing the card you read it aloud, of course, you read the question you have just answered. But the card you hold bears another question. When you have read it, with card in right hand and envelope in left, glance at the envelope as you say, "Am I correct? Mrs. Smith?" and allow the right hand to momentarily fall below the level of the magazines, where it drops the card into one of the pockets and picks up the #1 card lying there. This is done quite unhurriedly and casually, and is largely a matter of showmanship. The card is now placed in the envelope and handed out to the writer to take and check.

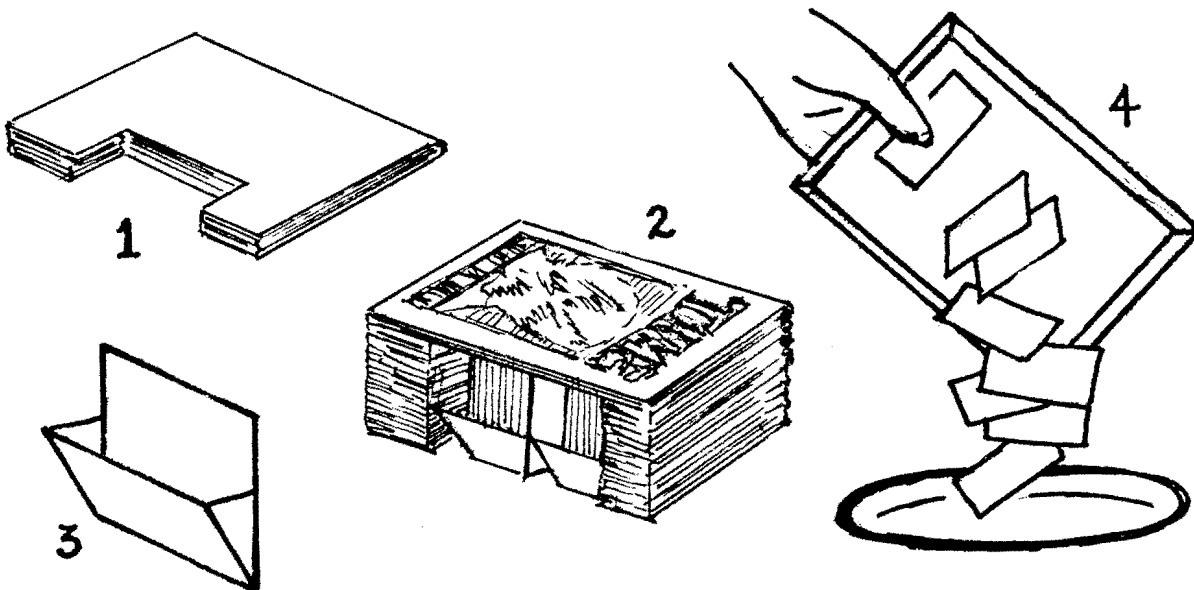
NOW CAREFULLY CONSIDER THIS: The spectator has just had his question answered while it was in the glass bowl and bowl held by one of the audience. And now, before any more questions are read, the question is handed back to the original writer to check up, and he can only admit that it is as performer states, the envelope bears his name, and the question is his own original writing.

Suppose that he was a man who was familiar with the "one-ahead" method--do you think he would associate that idea with the act that he is witnessing? Never. No person yet has ever tumbled to the method employed--therefore our claim that this is the greatest one-man mind-reading act ever presented. I think you will agree with us.

You are now in a position to answer question #2, and thus you proceed until all the questions have been answered. When you have answered the last one and request the envelope, the card you take from this is, of course, blank, and when this is exchanged it is the only card that remains on the table.

ANOTHER BIG FEATURE IS: There is one advantage that you always have before you, viz., that the card you are answering is always before you, and therefore you do not have to worry about memory or remembering, and you can consequently put your best effort forth to evolving questions, etc. The idea of having two pockets in the magazine pile, is of course, to always have an empty one into which you drop the card your holding, and then extricate the other from the other pocket.

NOTE: When working clubs, I find it an easy matter to get the name of one of those present, and I write his name on the envelope containing the blank card, and place this in the bottom of the bowl. I then see that this person has a card and envelope, and that his is the last collected. This makes the work much simpler. You will find that this act will beat all the wise ones and will go over to a big hand. IT IS A BAFFLER FOR MAGICIANS.



## MAN AND WIFE MINDREADING ACT!

by

Robert A. Nelson

Encouraged by the many scientific experiments conducted by the psychology departments of our leading universities, and scientists, in a quest to determine if mental telepathy can be genuinely produced, or if it is a result of pure coincidence, the writer has devoted much time and thought to a system of secret communication whereby two people can duplicate (fraudulently) these publicly known experiments, and many others, with a minimum of practice and little skill.

In fact, the primary intention in this treatise is to impart such a secret system as to enable any two people to put into actual practice after fifteen minutes of labor, and to produce such startling results as to astound even the scientific mind, and to convince all spectators that they have witnessed a series of experiments in genuine telepathy.

Effort will be expended only with playing cards, which offer a great variety of possibilities, and easily learned. For years, the author has performed this series of effects, with amazing success. The appeal to two people working, transmitting thoughts from one mind to another - or from the mind of a spectator to one of the performers, is indeed remarkable. It is more intriguing than magic. It fascinates and rivets the interests of the spectators, because they do not know definitely that it is a trick as in magic - or if they have truly witnessed the phenomenon known as 'thought transference.'

The routines herewith given, if presented in a serious vein, and with intention of causing your audience to believe they have participated in true mental telepathy, will not fail to create favorable comment, and win for its operators a reputation as master telepathists.

### Lecture

"Ladies and Gentlemen" - the most of you, no doubt, have read of the thousands of extensive experiments being conducted by our leading universities and scientists to determine if the phenomenon of thought transference or mental telepathy does really exist. These experiments have been going on quietly for the last several years, and now the fruits of their efforts have recently been given much space in our public press."

"The consensus of opinion as a result of tens of thousands of scientific tests is that mental telepathy is a fact - does exist - and may even be controlled to a certain extent. For months I have followed these experiments, and participated privately in them, and to my amazement found great success, working with ----- my partner in this interesting work."

"The usual plan in these scientific tests is to have one subject concentrate intently on a card or symbol, the other subject at a given time to cause his mind to be passive and in a receptive state, to see if

he could not received the mental thought vibrations. In most cases, playing cards were used."

"To definitely demonstrate these experiments, and to even allow you to participate in them, we will use this ordinary deck of cards. May I request anyone to take one, two, three, four or five cards from the deck . . . to allow no one else to see them . . . and if you wish, any other spectator may take a few cards. Thank you. Assuming this to be a strictly scientific demonstration, let us understand ourselves before we proceed further. Two groups of cards are fairly selected and observed by no one, other than these two people who hold the cards."

"Please concentrate most intently on your cards, and my partner will endeavor to call each card that was selected. Remember, any noise or disturbance in the audience makes it very hard for her to receive the mental vibrations from your mind, and for that reason, please let it be as quiet as possible."

(Opening lecture and patter for party groups of people, clubs and theatre gatherings. To be varied to suit circumstances.)

Nelson's Man and Wife Mindreading Act employs a wide variety of ways and means, and justly so, because long before your keenest spectator can begin to figure a basis for your performance, you have thrown him entirely off the track by another totally different method. The clever operators are the ones that will vary the presentation, and modus operandi, and thus take advantage of every 'break'.

Each method is entirely independent of another . . . or may be used in conjunction. Each step a separate method . . . though blended in one presentation, sensational results may be achieved.

That this system can be learned in less than fifteen minutes is not surprising, when you realize that only 11 cue words are necessary, plus a short sentence and very elementary arithmetic.

The basis of the system of secret communication is

#### CHARLEY HAS SOME DIAMONDS

If you learn that sentence, and can add in groups of three, half your work is done already. You need not employ any skill with the cards, or worry over further memorization. Just remember about Charlie - Charlie has some diamonds.

This sentence is so important because it represents the sequence of suits in the deck, and is used in two different manners . . . in the stack arrangement, and numerical values for the verbal and silent imaginary KARD-KODE.

CHARLIE	HAS	SOME	DIAMONDS
CLUBS	HEARTS	SPADES	DIAMONDS



As designated by the first letter in each word. Some people find it easy to simply remember the sequence, Clubs, Hearts, Spades and Diamonds, but Charles Has Some Diamonds will do the same trick, and no need to forget the sequence at any time. As you become familiar with the system, you will forget about Charlie and the sequence of suits will come to you. However, recall that you are to learn the entire act in fifteen minutes.

#### THE STACK

1 Ace of Clubs  
 4 4 of Hearts  
 7 7 of Spades  
 10 10 of Diamonds  
13 King of Clubs

3 3 of Hearts  
 6 6 of Spades  
 9 9 of Diamonds  
12 Queen of Clubs  
 2 2 of Hearts  
 5 5 of Spades  
 8 8 of Diamonds  
 11 Jack of Clubs

1 Ace of Hearts  
 4 4 of Spades  
 7 7 of Diamonds  
 10 10 of Clubs  
13 King of Hearts  
 3 3 of Spades  
 6 6 of Diamonds  
 9 9 of Clubs  
12 Queen of Hearts  
 2 2 of Spades  
 5 5 of Diamonds  
 8 8 of Clubs  
 11 Jack of Hearts

1 Ace of Spades  
 4 4 of Diamonds  
 7 7 of Clubs  
 10 10 of Hearts  
13 King of Spades  
 3 3 of Diamonds  
 6 6 of Clubs  
 9 9 of Hearts  
12 Queen of Spades  
 2 2 of Diamonds  
 5 5 of Clubs  
 8 8 of Hearts  
 11 Jack of Spades

1 Ace of Diamonds  
 4 4 of Clubs

Note the arrangement of the stack is entirely mechanical, and does not require memorization. It is based on the following sequence of suits Clubs, Hearts, Spades and Diamonds and the addition of three to each subsequent cards.

CHARLIE HAS SOME DIAMONDS reveals the sequence, and is extremely easy to remember. The first letter of each word gives the cue to the suit, such as C for Clubs, H for Hearts, S for Spades and D for Diamonds. Naturally, the sequence of suits and values is simply repeated four times thru out the 52 cards, or four similar groups.

You do not remember each card or the sequence. You merely remember the arrangement of suits, and the addition of 3 to each card.

To stack the deck, divide the deck into four piles, according to suits. The first suit is clubs, then hearts, spades and diamonds. These are the positions, from left to right. Arrange each pile of like cards, with ace on bottom, facing up, and each card stacked in numerical value, such as ace, two, three, four, five, six, seven, eight, nine, ten, Jack, Queen and King. Ace on the bottom, King on top. Arrange each pile in this manner.

Now, starting with the club suit, take one card (ace) from the bottom of the stack, and place on top of that pile. With the next pile (suit is hearts), add 3 cards, or take the bottom four cards, in order and place on top of that stack. In hearts suit, 5 is on the bottom, 4 on top, facing up. To the next suit, (Spades) add 3 more, and take the seven bottom cards in order and place on top of pile. 8 of spades on bottom, the 7 of Spades on top.

In the remaining pile, add 3 more cards (to 7) and take the ten bottom cards, in order, place on top of the Diamond suit. Jack is on the bottom, ten of Diamonds on top.

7	7 of Hearts
10	10 of Spades
<u>13</u>	King of Diamonds
<u>3</u>	3 of Clubs
6	6 of Hearts
9	9 of Spades
<u>12</u>	Queen of Diamonds
<u>2</u>	2 of Clubs
5	5 of Hearts
8	8 of Spades
11	Jack of Diamonds

The mechanical structure is complete. Starting at the left with the Clubs, place the top card (King) in the hand, face up. Take top card in next suit into hand, and in like manner collect all the cards, one at a time, always starting at the left with Clubs, and picking them up, working to the right. Continue until all cards are in the hand, facing upward. The card facing upward (bottom of deck) should be the Jack of Diamonds, and the top card on the deck (facing down) should be the Ace of Clubs, as shown in the stack arrangement.

These cards may now be cut any number of times, as a true cut will not disturb the arrangements. Shuffles, unless false, should be avoided. You are now in position to name the entire sequence of the cards, but such a performance should never be given, as it shows that a prepared sequence is being used, and you defeat your own purpose.

Thus, by knowing the bottom card, you always know the card on top, and the other cards in sequence. Assume the bottom card to be the 2 of Spades. In the Charlie Has Some Diamonds sequence, diamonds are next, to the two spot, we add 3, thus the top card will be the 5 of Diamonds. In like manner, the second card from the top will fall into the Club suit, and adding 3 to the five, gives us the 8 of Clubs - the next card will be the next suit, or Hearts, and adding 3 to 8 gives us 11, or the Jack (value) of Hearts.

With the deck so stacked, you are in a position to do several miracles. For instance, you can allow any person to take any card from the deck, and by making the break at that point, i. e., removing whatever number of cards were above the selected card and placing that section to the bottom, you learn the bottom card, and naturally know the card that was next (one below in your stack, and consequently name the selected card,) though at no time did you see it. When the card is returned to you, place it either on top or bottom of the deck and your stack is again complete.

Several cards may be withdrawn from the deck, from one location, and by making the break, bring the cards on top of the selected card, to the bottom of the deck, and getting a glimpse of the now bottom card, you can name the selected cards by merely going thru the Charlie has some Diamond's sequence, adding a three value to each card, when named. Replace the cards on top or bottom of the deck, and again arrangement is in order. It is not well to describe or name over three cards, as the sequence may become apparent to the spectators - unless, in calling them you name them in some other order. Such as: six selected cards are

withdrawn, you divide the deck, and find the Jack of Spades on the bottom of the deck. The next cards in the sequence after the Jack of Spades, is 3 higher and the Ace, next suit is Diamonds, or the Ace of Diamonds, followed by 4D, 7H, 10S, KD, 3C. Rather than to name them in this sequence, it would be well to ascertain the cards in the mind, and say, "I get the 3 and 4 of Clubs, another black card, which is a Spade, the 10 of Spades, and two red cards, the 7 of Hearts and the King of Diamonds."

However, it is possible that the sequence will be broken by the spectator, exhibiting the cards as called. Should you wish to repeat the trick, you may do so immediately, allowing another spectator to take a few cards from the deck. Make the break at the place of the selected cards, bring the top selection to the bottom, see the bottom card, and then you are in a position to name the selected card. When returned to you, you have performed the climax in this series, shuffle the cards, and then go into another trick or discontinue your performance.

The mere effect of being able to call the name of the selected cards is not so startling in itself . . . however, when another party other than the performer, and apparently without any predetermination, can call out the names of selected cards . . . which are known only to the person holding them . . . then you have a most startling effect.

In order for the assistant to know the selected cards, it is necessary for the performer to convey the name of the locator card, which is brought to the bottom of the deck. Once the assistant is informed of this card, and knowing the Charlie Has Some Diamonds line, and to add three to each card, they can readily name the selected cards, whether one or more.

The easiest and simplest way for the assistant to learn that card is to see it. Bringing the locator card to the bottom of the deck, and the fact that the performer DOES NOT know the selected cards, neither does anyone else, completely takes all spectators off guard. The performer merely need hold the deck in the hand, locator card to face assistant at some time or other. Natural moves and actions make this extremely easy. This can be accomplished in the majority of cases, and unless too much repetition of the same effect, detection need not be feared.

The other means of conveying the card to the assistant is by the use of the Kard-Kode, either silently or verbal. By varying from one method to another, detection is practically impossible. The KARD KODE will be presented a little later.

Here we will further proceed in an effort to exhaust more of the possibilities of the STACK. A rather complicated method of determining the selected card, and yet not to make a break and see the next card in sequence. For a test, you can slowly run the cards from one hand to another, allowing the spectator to withdraw one or two cards, return them to the deck, without you touching or seeing that card or others IN the deck. All you need know is the bottom card prior to starting this particular experiment. As the card or cards are returned to the deck in their original position, or elsewhere, the spectator immediately

shuffles the deck thoroughly, and therefore removes any possibility of later revealing the stack.

This method is more complicated, but extremely easy, once you clearly grasp it. If you will study the stack arrangement, you will learn that the 4th, 8th, 12th, 16th, 20th, 24th, 28th, 32nd, 36th, 40th, 44th and 48th, will be the same suit as the bottom card, and naturally the suit arrangement, C, H, S and D continues the same.

If the bottom card is the 3 of Clubs, then the 4th, 8th, 12th each card down from the top will also be the Club suit. Therefore, if you are offering the cards to a spectator for a selection, you fan out the deck and slowly run the cards past, from left to right hand, asking that one or two be selected. While doing this, you count the cards, starting from the first card (or top of deck), until a card is selected. You therefore know the card selected (illustration) was the 16th card from the top, because you counted same unbeknown to the spectator. Therefore, any multiple of four will be the same as the bottom card. Immediately you know the suit. If the 17th card was selected, the 16th would be the same, and then proceed to the next suit for the 17th card, or Hearts.

It is easier to determine the suit of any given card by the multiple of four method. Divide four into the number of cards you count. If it divides without a remainder, it is the same suit as the bottom card. If there is a remainder, continue that many down through the Charlie Has Some Diamonds line, and you learn the suit.

To learn the value of the card by mathematics, learn the position of the card from the top by count. If it is the fifth card, you know the suit to be ONE above the bottom card suit. Multiply the number of cards counted (including selected one) by three. Add the value of the bottom card, and divide by 13. The remainder will tell you the value of the card. That rule applies if the selected card is with the first 13 cards.

Example: Bottom card is 3 of Clubs. Spectator takes the 5th card. The fifth count shows you the suit is Hearts.  $5 \text{ Cards} \times 3 \text{ equals } 15$  plus 3 (value of bottom card) equals 18, divided by 13, goes once, with 5 as a remainder, or 5 of Hearts.

Insomuch as the set-up is repeated four times in the entire stack, the mathematics of the problem is greatly simplified when the selected card is deep into the deck. If the count is greater than 13, merely subtract 13 from the count after you have determined the suit.

Example: Four of Spades on bottom of deck, the 37th card is selected. Your problem is to determine this card mathematically, and here is how. Divide 4 into 37 - going 9 times (disregard) and 1 remainder. Therefore, the 36th (multiple of 4) is the same as the bottom card or a Spade, next (37th) would be a diamond. Immediately you know the 37th to be a Diamond. As you work in multiples of 13, and two multiples of 13 (26) may therefore be deducted from the count, leaving 11. 11 (as the count)  $\times 3$  equals 33, plus 4 (value of bottom card) equals 37, divided by 13, goes 2, remainder is 11, or Jack of Diamonds.

It is not necessary to multiply the count by 13, if the count is greater than 13 . . . merely subtract 13 from the count, and use that number AFTER the suit has been determined. That greatly simplifies the mathematics and does not make it necessary to run into any figure higher than 3 times 13, plus the value of the bottom card. These extremely simple mathematics can easily be handled mentally.

Therefore, you learn the suit and value of the selected card or cards. If doing mental telepathy, you either read the spectator's mind, if working alone, or your assistant on the other side of the room states the selected card or cards. This later part is made possible by the KARD-KODE.

It might be well to state at this point it is not the intention of the author to give you a lot of complicated mathematical processes, or work to be memorized. The entire plan is extremely simple, once you visualize it, and in order to get all out of the system that is of merit, the explanations and varied possibilities must be completely revealed.

Most performers will not use this effect. They will not go to the trouble to run through this procedure. However, the above effect is included for those to use under test conditions.

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To give you a simple means of coding, number values will be used for each card. These are so arranged as to require practically no memory, but merely a moment's recollection. Natural numbers and the Charlie Has Some Diamonds for suits will be employed.

<u>Code Value</u>	<u>True Value</u>	THE IMAGINARY STACK
1	A of Clubs	This arrangement has no relationship with the stack, except that the suits remain in the same sequence. For the moment, forget the stack.
2	2	
3	3	
4	4	Rather than to try to code the name of the card, or to code the suits and then the value, this short cut is applied.
5	5	
6	6	Remember the Charlie sequence on the cards, and then a simple count from 1 to 52, as shown on the left.
7	7	
8	8	
9	9	
10	10	
11	J	In this MENTAL stack, the A of C is the first card, therefore it is #1. In natural sequence the deuce will be 2nd, the trey 3rd, and so on thru the first
12	Q	suit. The next suit is Hearts, and the count continues, the A of H will be #14, the deuce #15, the trey #16, and so on.
13	K	
14	A of Hearts	
15	2	
16	3	
17	4	In the case of the second suit, or hearts,

<u>Code Value</u>	<u>True Value</u>		
18	5	the code values in every case are exactly 13 higher than the card values. Therefore, for any number above 13 (to 27) subtract 13 for the card value, and hearts being the second suit, the card is easily ascertained. Suppose you wish to determine 31 in this mental stack. Subtract 13, leaves 8, or 8 of Hearts.	
19	6		
20	7		
21	8		
22	9		
23	10		
24	J		
25	Q		
26	K		
27	A of Spades		Each suit having 13 cards, has 13 values and they are the same sequence as suits. The code values continues consecutively, and thru Clubs, Hearts, Spades and Diamond sequence. All numbers falling in the first set of 13 are Clubs, all numbers in the 2nd group of 13, or to 26 are Hearts, all numbers in the third set of 13 (or to 40) are Spades, and from 40 to 52 the suit is Diamonds. Divide 13 into any number. Remainder is the value of the card.
28	2		
29	3		
30	4		
31	5		
32	6		
33	7		
34	8		
35	9		
36	10		
37	J		
38	Q		
39	K		
40	A of Diamonds	Therefore, every card in the deck is given a code value. Code number is used, not the name or value of card, as it represents exactly the same. No need to memorize this system - it does not amount to that. It merely is a continuous count of 52 cards, Ace to King, and with Charlie sequence of suits. A moment's reflection will allow you to decipher any number of its card value, or any card reverted to the code value.	
41	2		
42	3		
43	4		
44	5		
45	6		
46	7		
47	8		
48	9		
49	10		
50	J		
51	Q		
52	K		

Assuming that a telepathy demonstration is in progress, and I as the operator wish to convey secretly to my assistant the name of a card. For purposes of illustration, assume the card to be the 7 of Spades. Without referring to the illustrated sheet, I know the Spade suit to be the third group of 13 values, and that in the code values, all spades are 26 higher than the card value. I must therefore add 26, which means Spades to the selected card, seven, which gives me a numerical value of 33. Therefore, if I can convey the number 33 to my assistant, she will immediately go through a similar mental process, deduct as many sets of 13 (two in this case, or 26) from the given number, which leaves 7. As 33 falls within the scope of the numbers valued (27-39) for Spades, the card is readily determined to be the Seven of Spades.

REMEMBER:

All Clubs are true value. (1-13).

All Hearts are 13 higher than true value (14-26).

All Spades are 26 higher than true value (27-39).

All Diamonds are 39 higher than true value (39-52).

Thus, you are able to identify any card in the deck by the use of their corresponding numbers. Now, practically the only real memory work required is the KARD-KODE, the following list of 11 words, each with a corresponding number.

KARD-KODE VERBAL CUES

1 - Think - or Alright

2 - Concentrate

3 - Now

4 - Just

5 - Ask

6 - Tell

7 - Name

8 - Please

9 - Go on

0 - Go ahead

Repeat - see.

By the use of these words, in various combinations, it is possible to convey the name of any card to the medium. The requests and conversation may be addressed to the spectators, or the assistant. Natural phraseology is simple and easy. The requests and sentences should be so structured as to convey the representative number early in the sentence.

If you employ the Kard-Kode and verbal cues, it is necessary that you absolutely learn and memorize the above words and their values, and to be able to recall them on a moment's notice.

This simple sentence may be of assistance in learning them.  
THINK and CONCENTRATE, NOW JUST ASK or TELL your NAME,  
PLEASE GO ON. GO AHEAD, SEE?

Insomuch, as you are interested in coding only to the value 53 (represented by the last card in the deck, the Joker), you are concerned only with the first two digits coded. Example: to code #23, you might say, "Concentrate on your card. Now, ask for it." equals 234, only the first two digits having value. Further, to aid in formulating the requests, if the numbers are above 53, they are merely reversed to give the correct cue, i. e., PLEASE THINK of the card - equals 81 - and there being no number above 53, it is naturally reversed, meaning #18, or THINK of your card, PLEASE.

#18 in the KARD-KODE means the fifth card in the second suit, or the Five of Hearts. Therefore, to transmit the Five of Hearts, performer merely says to the spectator, "Please think of your card," and assistant received the #18, translates it to the Five of Hearts, and announces it accordingly.

Therefore, any card known to the performer may be transmitted verbally to the above cue values to the assistant, and unbeknown to the other spectators, who regard the requests and other conversation as a matter of course. In playing cards, this system can be used to tell your partner what you hold, and the conversation may be made to appear most innocent.

In doing an act in mental telepathy, it is possible for the assistant to call any of the cards, in the deck, providing the performer knows the card. The audience may tell him the card, or otherwise acquaint him with the selection, or he can determine the same in various ways, such as to employ the stack deck.

When using the stack, the performer brings the locator card to the bottom, and if he does not have the opportunity of showing it to the assistant, he merely tells her in the course of the conversation. Knowing the locator card, she is able to name the selected card or cards.

This same system of cues can be employed in the test where the performer counts down the number of the selected card, mathematically works out its value and thus verbally codes same to the assistant.

Some performers may wish to use a silent system, and as it requires practically no memory or practice, it is herewith included for those who wish to employ the same. The coding in this instance is done by signals, or the position of the hand holding the deck.

Each card carries its numerical value, as in the imaginary deck. To code the Five of Heart, which is 18, you must convey the digits one and eight. This may be accomplished in two ways. First, picture an imaginary clock dial surrounding your body. The cards, as a deck, are held in positions that indicate these values. For a #1 position, the deck would be in the right hand, near the shoulder in a fashion as to indicate #1 on the imaginary clock dial around the body. The performer holding the cards places same as though he were looking at the clock, therefore, the assistant must REVERSE same. The eight position would come when the deck has been shifted to the left hand, and held two-thirds of the way up from the lowest position possible of the left hand. All values are shown in this way, the deck being moved from one position to another.

A second method is to first code the suit, and then the number. The suits can be sent as follows: Charlie Has Some Diamonds. Clubs indicated by the deck being held in the right hand above the waist line. Hearts, same hand, below waist line, Spades in left hand above waist line, and Diamonds, left hand below waist line. The values are sent by the clock method, and for 13 or the KING, cards are held in the center of the body.

The performer may find it convenient and very good showmanship to sometimes employ BOTH the verbal code and silent code, sending one digit with both systems, and in such event, it must always be agreed in advance which cue is to act as the first digit, as the assistant might not otherwise be aware of which cue was intended to be transmitted first.



Now you have the entire basis of the KARD-KODE. Note, that it employs the STACK, the IMAGINARY STACK, and the KARD-KODE KUES. Other secondary features are the FLASH of the card (secretly exhibiting the selected or locator card to assistant), the FORCING of a known card, FALSE SHUFFLES, and the "Sniff." These principles are employed in any routine suitable to the occasion, and should be continually varied, which makes detection of the system impossible.

Some little practice will be required for real proficiency and rapid operation. However, in a few minutes time, you can begin to operate the system, and with a little repetition and practice, its operation will become almost automatic.

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Showmanship is required to get the most out of this demonstration, or in fact, any presentation. The assistant should not reveal the selected card or cards readily. It should be made to appear to be a serious and difficult mental effort - first discerning the color, suit and value. Performer should go thru a little hocus pocus for opportunity of directions, during which time he can readily code the card.

The common force is a true ally in mental telepathy effects of this kind, and immediately you can perform this stunt. Whether or not you are proficient in the art of forcing cards does not matter, because if you miss, an alternate method, though apparently crude, will permit you to achieve your objective.

#### THE FORCE

Employing an ordinary unprepared deck of cards, your assistant knows in advance which card you intend to force, and having shuffled the cards, you cut the deck so as to bring the desired card about one-third of the way down. You ask the spectator to take one card and as they are to reach, bring the desired card into position for them to take it. Nine times out of ten, they take the proper card. It is child's play then for the performer's assistant to tell the selected card.

It is poor showmanship, however, to call out, 'The Seven of Spades.' That is too easy, and without punch. The assistant wants to concentrate - to first discern the color of the card - I get the impression of a black card -- yes, that is right . . . I can't make out if it is a club or spade. Please concentrate on the suit. That's better, yes, it is the Spade Suit . . . now, please count mentally the number value of the cards, Jacks counting 11, Queen - 12 and King - 13 . . . count, one, two, three, four, five, six and seven . . . that's it, the Seven of Spades. There you have a very neat trick.

Suppose you can't force cards, or did it very, very poorly, as does your author. If you miss, think nothing of it. Simply open the deck where the break was made, ask spectator to replace card on top of packet, and replace the top section of the deck in a chopping fashion, merely throw the top section to the bottom of the deck, leaving the selected card

then on top of the deck. It is now necessary that you pull the top card to the bottom of the deck, and so hold the cards as to enable the assistant to see that card. This is the selected card that is then named.

If you wish to repeat this and do not have a card agreed upon for the second card, performer selects any one card -- signals to the assistant the card, i. e., same by placing same bottom of the deck, and exhibiting the card in a quick flash.

#### A STUDY IN CONCENTRATION

This effect is aside from what has been previously described, but lends itself to parlor entertainment nicely along with the demonstrations of this nature. A confederate is employed, and in the event you have been doing mental telepathy demonstrations before the same crowd, it would be well if your assistant could be out of the room while the test is being conducted, using another confederate.

Any number of cards are placed face up on the floor in a large circle, and while the performer is out of the room any spectator indicates one card by touching same, or pointing. The performer returns to the room, gets down on his hands and knees, and slowly passing his hand over each card around the circle. After great mental strain, the selected card is found. All takes place, apparently, without regard to any of the spectators.

The confederate, of course, knows the selected card, and being unsuspected by the crowd, need not fear detection with this simple but clever effect. As the performer's hand passes over the selected card, the confederate merely SNIFFS a trifle! This signal tells the performer the card, though he does not immediately select it, but passes on and later finds it. An improvement on this old trick is for the confederate NOT to sniff at the time the hand is over the selected card, but wait until the hand has passed over three more cards. With this pre-arrangement, the performer needs only count back to the fourth card to get the correct one. That relieves any possibility of the sniff being detected as the signal. The writer has performed this stunt hundreds of times, and have never been caught to my knowledge.

Of course, knowing the Kard-Kode, the confederate could convey the name of the card during the course of conversation with other spectators.

#### POCKET MINDREADING

Permit any deck of cards to be shuffled, and without seeing the rotation of any of the cards, ask spectator to think of any number between 1 and 12 - to count down into the deck to that number, look at the card (do not withdraw it), and not disturb the arrangement of the deck.

The performer now places the deck behind his back, stating he will read the spectator's mind to divine the position of the card - withdraws that card, and places it in his own pocket. That is apparently done. Performer asks spectator the number thought of, and upon hearing it, withdraws the selected card from his pocket.

No preparation is required, and it is extremely easy. As soon as the cards are placed behind his back, the performer takes off several top cards (at least a dozen) AS ONE, showing only the back as he puts them in his pocket. Apparently, he has withdrawn only ONE card. With hand still in pocket, he asks the spectator the number, and immediately starts to count down to that card in his pocket, which is produced, and is naturally the selected card.

#### ANOTHER CLEVER STUNT

Employing ordinary cards, apparently remove several at random, though the cards selected are spot cards, with ODD values or odd numbers of pips or spots, such as an Ace, Trey, Five, Seven and Nine of Clubs, Hearts and Spades. The Seven of Diamonds, as well as the Six of Clubs, Hearts and Spades. Arrange all of the cards with the pips pointing one way. All Spades, Clubs and Hearts up, or down as the case may be. For instance the Seven of Hearts is easily distinguished by the five pips on one end of the card pointing one way, and two pointing the other way. Shuffle and hold the cards fanwise in your hand, and allow spectator to take one card. While they look at the selected card, turn slightly sidewise, and unbeknown to them, turn your cards end for end. Almost invariably they will replace the card in the deck in the same position as it was withdrawn. Shuffle cards, and look through the cards - you need only find the one card with the pips facing in the opposite direction.

#### WORKING UNDER TEST CONDITIONS

Your assistant leaves the room while a card is selected, returned to the pack and carefully shuffled by spectators. Performer places deck on a table, face down, without a word or giving any kind of signal, the assistant enters the room and names the card! An even stronger presentation can be made if the performer will exit from the room just prior to the assistant's entrance to name the card. However, before the performer leaves the room he must leave evidence of the selected card for his assistant.

The performer places the cards on the table, and it is the position of the cards that indicates the selected one. Previously agree with the assistant as to the top of the table, or as on a compass, the north shall represent the time. Place an imaginary clock dial around or on the surface of the clock. The position in which the cards are placed in relation to the hour figures on the imaginary clock.

That arrangement will give you from Ace to Queen. In order to designate the suits, the deck is square for the Clubs. With the cards slightly tilted to the left for Hearts, tilted back or towards the six o'clock position for Spades, and to the right for Diamonds.

If a 'one way' back is employed, the design of the card can be agreed upon as to the top or pointing end of the card. Deck is then placed in center of table, the cards pointing to the position on the imaginary clock dial as to give the cue to the value of the cards. If the King is selected, there being no 13 value, place deck face up!

## TELEPATHY VIA THE TELEPHONE

If you are on a party, or in a situation where you desire to exhibit your ability as a telepathist, and your assistant is not with you, but can be reached by telephone, you still can perform a most remarkable feat.

Having learned the verbal Kard-Kode Kues, you as the performer have any person select any one card. After it has been definitely decided the card was fairly selected, you request one of the spectators to go to the telephone, stating some numbers, and ask for so and so, the 'card expert.' Spectator requests the name of the card in his or her own language, and the selected card is immediately named by the party on the other end of the line.

Naturally, the performer must tell his assistant, but how? The identity of the card is transmitted with the name, or initials. Your code cues - Example:

As soon as you learn the code, determine its number value, such as the 8 of Hearts, which is 21. You must convey 21 to your assistant. You say, 'Please phone number . . . and ask for Charles T. Jones' (or whatever the last name), the card expert. C and T are the first letters in your verbal Kard-Kode Kues, the equivalent of the number values. Or you may just use the initials. When your assistant is expecting a call, you can dispense with the middle initial. To code 36, frame this fictitious name, "Norman Thompson," the card expert. The N and T gives the 36 value cue, which is the 10 of Spades. Over a long distance, telegrams can be sent, and the selected card being advised also by telegram. A fine stunt for booking offices and party groups.

As the initial G appears twice for 9 and 0, allow the second word in 0 value (Go ahead), or Ahead, act as the cue, the use of initial A, as it does not appear elsewhere, only in the alternate for #1.

## MECHANICAL FORCING DECKS

This work is devoted solely to ordinary playing cards, but the author cannot overcome the temptation to tell you of the wonderful results that can be obtained by the use of forcing decks. The assistant knows the card before it is taken, consequently a miss is impossible.

By having several forcing decks, and switching them, you can repeat. Only objection is that the cards cannot be passed for examination, yet if properly presented, that thought would not occur to the audience. So don't overlook the possibilities of a few Svengali or Forcing Decks.

## IN CONCLUSION:

Fifteen minutes of study and effort should permit excellent success, even with the first experiments. Here, you have an instrument of entertainment, and as you practice and perform these feats, proficiency will rapidly follow.

## THE ABNORMAL LIFT

**EFFECT:** Two persons insert one finger under knee, other under arm pit of seated spectator, and lift him several inches clear of the chair he was seated on, exerting no effort.

**MODUS OPERANDI:** Select two serious-minded spectators to aid you in the experiment (or better, use your own assistant). One spectator is seated on chair, the performer and assistant take their places on each side of the seated spectator. Each slip their forefinger under arm pit and under knee of person to be lifted.

The performer acts as director and advises the remaining two of the trio to do exactly as instructed. As directed, all three take a deep breath in unison, breathing as deeply as possible, and at the beginning of the third inhalation, two persons on either side are to bring pressure to bear with fingers under arm and knee and lift upward.

The person seated should maintain a reasonable posture as this will aid in lifting. By all breathing in perfect harmony and the lifting force being applied on the third inhalation, the seated party can be lifted clear of the chair with ease.

The number of breaths taken does not affect the experiment, as long as they are in absolute harmony. Three is suggested as ample. Less than three may result in failure.

This is an excellent experiment for impromptu affairs. We do not attempt to explain this phenomena, as it is beyond us. And we seriously doubt if you will find anyone who can offer a legitimate explanation.

## MIRACLE NUMBER DICE

**EFFECT NO. ONE:** Five dice with different numbers on each face are given to the audience for examination.

A spectator is requested to shake them up thoroughly, place them on the table and add up the total of the numbers on the tops of the dice.

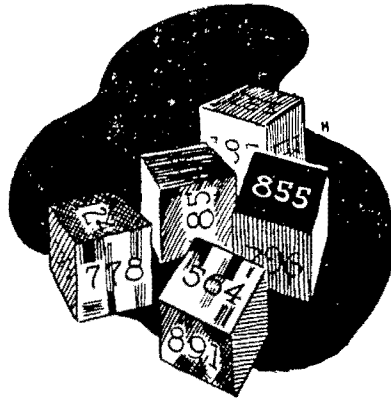
This takes quite a little time, in view of the fact that each number is made up of three digits. Nevertheless the performer almost instantly names the grand total before the spectator really has a chance to get started.

Properly performed, the trick is a new miracle.

**SECRET AND PREPARATION:** There is no special preparation. All you need to do is know the secret.

You mentally add the last digit of each die. The total will be the last two figures of the grand total.

You then mentally deduct this total from 50 which will give you the first two numbers of the grand total.



#### PRESENTATION:

(1) State that you are going to perform a near miracle in arithmetic, and for that purpose you use five dice, each one of which has six different digits of three numbers each on the faces.

(2) Hand the five dice to a spectator and ask him to note that all of the numbers are different.

(3) Request that the spectator shake the dice thoroughly in his hand and throw them on the table.

(4) Request him to place each die one below the other and add up to total.

(5) As he does this, you mentally add the last digit of each die, which we will assume totals 19. You now know that 19 is the last two digits of the grand total.

(6) Mentally subtract 19 from 50 which is 31.

(7) You now know that the grand total of all dice is 3119.

(8) The moment you know this, say to the spectator, "The grand total is 3119."

(9) As the spectator will barely have had time to get started you can imagine his amazement at your being able to name the total so quickly.

**EFFECT NO. TWO:** Another good way to perform the trick is to quickly add up your total of the last digit of each number and turn away with your back to the spectator.

Then request him to place each die under the other and add up the total giving the impression that you have not had an opportunity to even see the numbers.

You then ask him to total up all the columns and write the result on a piece of paper.

All this is done with your back still to the spectator.

Now ask him to concentrate on the grand total and pretend to read his mind by naming the grand total.

This makes an excellent mental effect.

EFFECT NO. THREE: In this effect you take a calling card and write a number on it which you place in your pocket.

You then show the dice, ask the spectator to shake them well, toss them on the table and total up the figures. After he has done this, you ask him to name the total.

You take the calling card out of your pocket and show the spectator that you have written the same number that he told you.

PRESENTATION:

NOTE: To perform this effect is is necessary to have a device known as "Secret Swami Gimmick" or Improved Band Writer.

This little device is a special gimmick that fits over your thumb and has a piece of lead attached enabling you to write the total on the card while it is in your pocket.

(1) Pretend to write something on the card and place it in your pocket, as a matter of fact, you leave the card perfectly blank.

(2) Hand the five dice to a spectator and ask him to note that all of the numbers are different.

(3) Request the spectator to shake the dice thoroughly in his hand and throw them on the table.

(4) Request him to place each die one below the other and add up the total.

(5) Secretly determine the grand total as previously instructed.

(6) Now reach in your pocket and write this total with your thumb gimmick on the card.

(7) Take the card out of your pocket and ask the spectator to name the total of the five dice.

(8) When he does so, show him the same total on the card that you presumably wrote before the trick started.

You will find this a near miracle in actual practice. This is also a marvelous mental effect.

Additional Routine

This routine is used by George Boston in his famous mental act.

This assumes the proportions of a stage illusion, as it can be used in front of a large audience with the assistance of a big blackboard, and a committee.

PRESENTATION: Performer requests the assistance of two members of the audience, explaining that he is about to perform a mental test. The five dice are shown and examined by them. One spectator is placed at the blackboard, the other spectator handling the dice.

Ask the spectator to roll out one die at a time, the other spectator to put down the top number of each die rolled on the blackboard so the entire audience may see the performance. NO NUMBERS MUST BE CALLED BETWEEN THE TWO SPECTATORS.

All this while the performer is standing in front of the stage to the side with a slate and piece of chalk in his hand.

After the five numbers have been placed on the board, the performer merely says "Now draw a line under the five numbers," illustrating with his hand in the air.

This is the most important move of the entire experiment. As he says these words, he swings his body half way around to illustrate to the committee. During that small period of time, he glances at the board and totals the last column as described before.

He then states that he will predict the total of all the figures on the board by writing it on his slate. This he does without showing it to the audience. He then requests the committee to total their figures and call out the result. This they do. The performer then turns his slate around and the two totals are identical.

NOTE: The strong points of these effects are the facts that the entire audience may watch and check the addition. Mr. Boston sometimes uses a blindfold over his eyes, the reason being given is that he is then unable to see anything that transpires. The blindfold however, is the well known double thickness blindfold made of pan velvet. One thickness you can see through, two thicknesses you cannot.

IMPORTANT: The spectators on the stage are not to talk to each other.

SECRET OF DR. 'A'

by

'Robert A. Nelson

"Dr. A" is a very real-life figure, having devoted 20 years of his life as a very successful office reader and clairvoyant. It is almost necessary to know this individual personally to appreciate his real talent.

He is one of the cleverest of the old school of clairvoyants and one of the most interesting scoundrels that I have ever had the pleasure of knowing. I cannot speak so highly of his ethics, nor can I condone his practice, but I do recognize his superb showmanship and genius.



Let me first tell you something about this clever character and his genius. In knowing him better, you will perceived a better understanding of his methods, and should be able to use them to great advantage in legitimate entertainment.

I would judge 'Doc' to be about 38 years of age - recently honorably discharged from the Armed Forces of Uncle Sam. He has been thrice married, and unfortunately, it didn't 'take' on any of the multiple occasions. This is another way of saying 'Doc' is not the type of individual that goes to make a model husband. He is sufficiently attractive to the ladies - Oh, yes, but he is definitely not the stay-married type. His shoes are filled with wander-lust -- this may likewise be said of his soul. Consequently, Doc is always on the 'go,' a few weeks at the most here, there and everywhere.

Besides the wander-lust fever, it is most likely that his activities prompt some of his extensive travel, as you will later learn. Like many a genius, Doc 'A' has a weakness - perhaps I should have spelled the weakness with capital letters and pronounced it whiskey.

They are inseparable friends -- these two. One was never without the other for long. Doc's association (close) with liquor, I perceive, is the only stumbling block to his rise to great fame and fortune in his chosen profession, that of a mindreader and clairvoyant, for Doc would 'read your fortune' at the drop of a hat and before you could say 'hocus pocus.'

He was a man of high school education, but unduly wise in worldly affairs. One secret of his success was that he was a 'natural born talker' -- a good mixer with an infectious personality. Though often rudely butting into the conversations of strangers, the intrusion was not resented -- but welcomed, when it became apparent that here was a 'fortune teller' ready to deliver the goods.

This man had all the brass in the band -- plain guts, plainly speaking is the only way I can accurately describe him. Strangers to him, existed only momentarily -- he did the talking -- he held the spotlight.

As I have said, and in all fairness, Doc was a very likeable guy -- a fellow for whom you would gladly do a favor. Sober, he was a swell fellow, well-behaved and nice to have around. The desire for his company would lessen with each succeeding drink, naturally, yet he wore well and long. Maybe I should have just briefly described him as a 'clever drunk' and let it go at that -- if I did, I would find myself defending him. But I think you begin to perceive something of his character.

Thru his travels and constant contact with the public, his perception of human nature -- psychology and the raw course of life was sharpened. Instinctively, he acquired a knack of approaching people -- of reading their character -- of being at all times the commander of the situation.

When I say Doctor 'A' was one of the old school of clairvoyants, I mean that his practice is not just that of entertaining with mindreading and psychic feats, but earning his livelihood by his wits. It was not his

problem to secure clients for private readings only, but to find patrons whom he could 'case'.

There is a term of the old school meaning that the clairvoyant would sell his bill of goods to the patrons -- scare the very daylights out of them with the thoughts of dire evil that was about to overtake them -- and then, by the use of black magic, bring about a cure for the situation -- at a large fee.

It mattered little to the Doctor as to the patron's worldly goods -- all that he was interested in was, "How much cash you have now?" Of that, rest assured, he would secure the greater portion, and so frighten the client into a desire to overcome these adverse conditions that the patron would make repeated visits, bring alms to the Great Doctor.

The reader may take exception to this line of reasoning, -- in this enlightened age, and refuse to believe that people today are so gullible, as to accept the blabbering of a clairvoyant, and hand over large sums of money 'for work to be done' to overcome evil conditions, to bring back lovers, husbands or wives -- to bring new and vibrant health to the individual thru charms and the working of black magic.

It is true that this practice has greatly died out -- not so much because human nature has changed or smartened, but because of stricter law enforcement. This confidence game still continues on a greatly diminished scale, and I am sure that our friend the Doc is contributing his efforts to the unsavory business as I write these lines.

To the man, woman or child in great mental distress, and in an unbalanced emotional state of mind, they will reach for any straw. And if they are convinced that this man or woman can 'correct all' any fee, no matter how large or small, is trivial.

The old school of clairvoyants realize this only too well. They are dealers in human behaviour -- in cause and effect -- supply and demand in human emotions. They are master and salesman, meeting a situation that is greatly in continual demand.

As the author stated awhile ago, I can only condemn these practices as so much thievery. It places the entire field of mentalism in a bad light. It is a situation that the law alone will eventually clean up, just as it has made great strides in the past.

On the other hand, I express the opinion here that any 'fortune teller' who understands human nature -- and who is a good listener, can do, and does a world of good, if their efforts are sincere and directed at helping the individual to a better solution.

It may be of interest to my readers to know how the clever Doctor operated -- from whence came his business and revenue.

This fearless individual would move into a strange city without a dime in his pocket -- register at one of the better hotels, and within an hour have plenty of money in his pocket. He didn't use newspaper advertising -- he used himself!

He would accost you in a bar -- a favorite place for the Doctor -- and begin to read your fortune. In a moment, you would be very much engrossed by his reading -- others would gather. He'd tackle mostly women -- they were his fish. Find a woman (in the presence of a fortune teller) who doesn't promptly stick out her hand and want her fortune told.

Doc would start out with a hand full of cards -- give them to everybody. He has a passion for beauty shops -- stop in each, passing his cards around and giving a reading to the owner gratis. He claimed to be a mindreader -- and he would prove it on the spot. He'd pick up two, three and five dollar readings in beauty shops, in cocktail rooms, on the street, wherever he could.

The author spent many an interesting (and sometimes weary) hour with the Doctor, watching him work -- studying his approach -- his unusual technique. It wasn't long before I concluded that a great majority of the women -- and many men are sure-shots for having their fortune told.

Nearly EVERYBODY wants their fortune read! It is true, many go in for it for just the lark of the thing. And at the same time, with their fingers crossed. Millions and millions of dollars are spent in this country every year for 'fortunes' and in quest of the very elusive and mysterious future.

It has taken many paragraphs to bring up this point at a proper conclusion. It is one of Doctor 'A's Secrets -- the knowledge that he can crash practically into any situation -- proclaim himself as a fortune teller -- and have ready and eager clients, willing to pay for his services.

I said the man has guts -- he has, but does it take such great intestinal fortitude to make these approaches after you have learned that you will be eagerly received and compensated for your efforts?

His manner of getting business had a new approach -- he didn't advertise thru printed messages, and except that media to bring him a land office business. As to be successful in any business, he went out after it. He advertised himself by card and by actual demonstration at the point of sale -- and made it. He knew that people would gladly buy his services, if they believed in him, and it was convenient.

His advertising cards were placed wherever he would go. And my observation was that they were not left on tables, or tossed onto the floor, but carefully put away in pockets and purses for future reference, or to tell a friend. This is not theory, but proven practice. This is a lesson in psychology, and my point I repeat, is that there is a definite and eager demand for a person who professes to tell fortunes, and once the ability has been demonstrated, the sale is a cinch.

After a day or two of such exploitation (though it never ceased, even far into the night), the patrons would pour into the Doctor's office -- his hotel room. He made a point of giving cards to all the hotel maids, elevator operators, clerks, etc., and most often, a brief demonstration, in which he answered one or two brief questions -- a come on!

### Doctor "A's" Demonstration

His demonstration, as you have been led to believe, was not miraculous -- but it was damn clever. It was brief, apparently fair and above board, and intrigued the spectator.

He would ask you to write the name of any person on a slip of paper, press it to his forehead, attaching it there with a drop of 'spit', or simply leave it lying on the bar or table. He would knock you right off the chair by calling the name and telling you a few other things -- and you would open the paper, and there it was.

If the spectator really reacted -- then he would start a little psychological line about the disturbing influence in their life -- beat all around the bush, and consent then to your pleadings to tell you more.

Another piece of paper or a card, and you write three questions. The same darn clever procedure, and while his method might be what you now suspect, you would never catch him -- unless he was falling-down drunk.

He had developed, over a period of many years, a very peculiar technique that always fascinated me hour after hour. It is the author's opinion that his method of gaining the information, under the circumstances in which he worked, is without equal.

It did not matter to the Doctor where the reading took place. I have observed him give readings drunk and sober in cocktail lounges, surrounded by spectators, at bars, standing in crowds, and even under street lights. And during my observations, I have shuddered many times and crossed my fingers that they wouldn't string him up on the nearest lamp post!

Giving this observation logical consideration, one must believe that his boldness was perhaps his greatest virtue. It took nerve, daring and resourcefulness, to get away with the many things Doc perpetuated on the public. It brought forth another important secret of Doc's -- that the successful mentalist, fortune teller or clairvoyant must not only be resourceful, but extremely bold and daring!!

To those who would like to use some of the secrets and methods of the good Doctor for entertainment purposes, let us pattern - to a certain extent -- our methods and technique after him. As stated before, his only stumbling block to fame and good riches -- even as a legitimate reader, was excessive drink. So, we can pattern after his 'reading technique', and profit greatly.

## DOCTOR A'S MASTER SECRET -- THE INDEX CARD BILLET SWITCH

Before the author reveals the basic method of Dr. A's work, may I add a word of my own. The last twenty-five years of my life has been very closely associated with all forms of mentalism -- as a writer, publisher, manufacturer and dealer -- also, as an observer and investigator.

It has fallen within my province to personally witness the demonstrations and technique of literally hundreds of stage, seance and office fortune tellers. My quest is never ending -- always in the search for information as to methods and means of performing these tricks. I have seen hundreds of office workers (the most of whom are exceptionally crude) do the billet switch for many years, but I have never before seen a switch so clean and cleverly presented as the Dr. A's Billet Switch. Dr. A added a subtle and master's touch that actually removes it from the realm of others who make the obvious switch.

If a client has called in quest of a reading and with the good intention of paying for this service -- and catches a clumsy operator fumble and deliberately switch the billets -- this fish -- pardon, client, will escape the hook. Not so with Doctor "A".

Regular index filing cards - size 3 x 5 inches are used. These are obtainable in any stationary store. Best use the plain or non-ruled cards. Some performers may find it easier to use a slightly smaller card - say 2 1/2 x 3 3/4 inches, however, this is optional.

There is a special reason for using the index card. It is of such a texture that it holds a crease, and may be opened and closed SILENTLY. (This type of card is used by most billet-switching clairvoyants.)

A long soft lead pencil is also used. This insures easily read writing. These are important details. The performer folds the cards in half, the short way, and a second fold in half, giving a folded billet approximately 1 1/2 x 2 1/2 inches, and when placed in an upright position on the table, will stand like a miniature tent. This same fold should be used in every case.

This card is unfolded and given to the client with the request that a name or two be written on the card, and three questions that are uppermost in the client's mind -- and then to refold the card.

The client writes this data on the card and folds same. If they retain it, performer asks them to put it on the table. Nothing is done hastily -- everything leisurely.

Needless to say, the performer has concealed in his right hand palmed a duplicate card, and folded in the same manner. The card should rest in the slightly cupped right hand, folded edge uppermost, and about half behind the two center fingers and the balance in the palm. See Figure 1.

FIGURE 1  
Performer's view

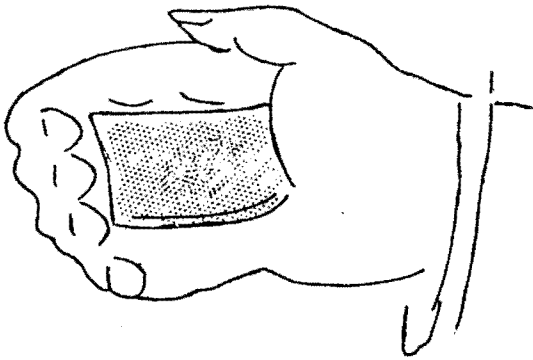


FIGURE 2  
Performer's view

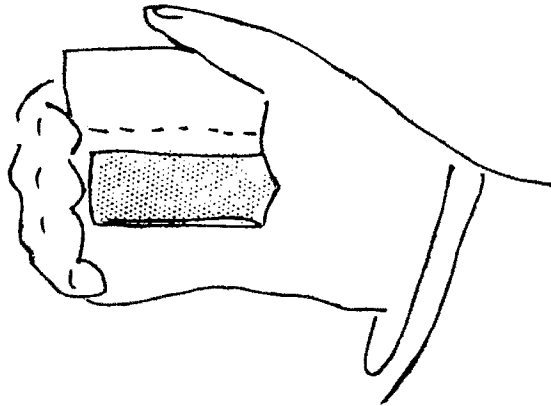


FIGURE 3  
Spectator's view



The hand should be carried and maneuvered in a natural manner. Performer reaches with the left hand, picks up the client's billet in the tips of the fingers. He approaches the right hand, concealing the dummy billet, and places the real billet between the forefingers and the thumb of the slightly cupped right hand, allowing the real billet to partially protrude above the cupped hand and in view of the spectator. Figure II.

The left hand lazily drops away momentarily, as the performer is talking to the client and gesturing with the right hand. The left hand again approaches long enough to draw the real billet into the right hand, behind the dummy billet, and gets them in perfect alignment. The thumb and forefinger of the left hand takes the TWO billets by the upper left corner and partially draws them from the right hand, and the thumb and forefinger (of right hand) slips down to the center of the TWO billets. Retire the left hand, holding the two billets as ONE in the thumb and finger of the right hand. Gesture with the hands, as shown in Figure III. Just for a minute - while talking - thus showing BOTH hands empty, except for the SINGLE (?) billet, which the spectator observes as ONE and his billet. It has never left his sight - except for the briefest moment as the two are slid together. This must all be done in a most natural manner, and almost as a continuous move. Don't be hasty.

At the point where the billet actually leaves sight, you are talking directly to the client, looking them straight in the eyes and holding their undivided attention. Later, they will never realize the billet actually left their sight.

One could hardly be accused or suspicious of a switch, and as the performer merely picks up the billet for a moment, while making reference to it -- SHOWS THE HAND TO BE DEVOID OF ANY BILLET THAT COULD BE USED AS A SWITCH. Actually, the two billets are held together as ONE!

At this point, there are two procedures used by Dr. "A" -- depending on the observation of the client. The two billets are in the right hand - held as one - between the thumb, fore and index finger. In a slightly overhand movement, the thumb slides the real dummy down slightly and the finger pushes forward and releases the dummy, which is thrown on the table in an overhand movement. Needless to say, if the performer is holding the undivided attention of the client - their line of vision - most any kind of move could be performed unobserved. This is perhaps the sloppier of the two procedures.

In the second method, the left hand again approaches the held billet(s) taking it momentarily from the right - a fraction of an inch so the right hand relaxes and the left hand puts the two billets into the right hand where the dummy was originally. See Figure I. The thumb pushes the real one down slightly and quickly moves up, and with the fingers withdraws the dummy and casually drops it on the table. It is one continuous move.

It is a move that warrants many hours of practice. The author

has spent hours in practicing before a point of perfection was reached. It is essential this be done perfectly - and with the correct timing. The move, if closely observed, must appear as though you are merely placing the original billet on the table. This is your goal - a perfect resemblance of the true movements.

The original billet is now retained in the slightly cupped right hand - palmed. Sitting at a desk opposite the client, the performer begins the reading with a few psychological remarks, billet is dropped in the lap. Under no circumstances should the performer attempt to open and read the billet immediately. Proceed into the reading for a full minute at least, pattering along psychological lines.

Leisurely and without haste, slowly open the folded card in your lap and place it on your knee. You are ready to 'cop the message' when the opportune time arrives. Remember, no haste.

Scattered down thru this text of the last few pages will be found many more of Dr. A's secrets - important ones - timing - natural moves - leisurely procedure - holding the client's undivided attention at the moment of mis-direction. Each, blended into a composite picture, make for a tremendous and subtle presentation.

It is quite easy to move slightly in the chair, and shade the eyes as though in a moment of concentration, and read the message on the knee or in the lap.

The spectator's guard is down completely - because of the cleverness of the switch and the fact you immediately jump right into the business of the reading. Other vital psychological factors come into play here, in the performer's remarks, which will be revealed later. Ways and means of riveting the client's attention on the READING - which means themselves, their loved ones and the key to their future.

To proceed with the mechanics of the switch, after the reading is completed, Dr. A always re-switches the billets, and usually makes some remark which lead them to open and refer to the written questions. This is proof again that the switched billet was always on the table top - and NOT read by the medium. It all leads up to a 'perfect crime.'

The method of switching is the same as the last part of the original switch. The business of showing the hands empty - except of the billet - is omitted, as there is no necessity for same. The left hand picks up the billet, puts it behind the now real one in the right hand, switches and tosses the real one on the table. Usually at this point, the Doctor leans forward with arms crossed, and drops the dummy in his lap.

Study carefully the diagrams, especially the all important Figure III where both hands are shown empty, exception of the single (?) billet. This is the piece de resistance of Dr. A's work! If you wish to do this switch, I can hear the Doctor saying "Practice, practice, practice - and practice some more."



## HOW THE DOCTOR APPLIES THE SWITCH

Here is the procedure followed by the Doctor when doing professional office work. The client has called for an interview, and is ushered into the office, seated across the desk from the Doctor.

On the desk are several soft lead pencils, and a package of index filing cards, with the wrapper around them, just as purchased in the stationary store. The performer removes one of the cards from under the wrapper, folds it properly, unfolds it and hands it to the client.

"Have a seat, young lady - take this card (folded). I'd like you to write some name that is near to you, or several names, and then write the three most important questions in your mind . . . the reason I ask you to write these questions is because your mind is definitely made up - there are so many things in your life you want to know - I only hope I have the power to help you on a few of these problems. Write only the most important thoughts - it aids the concentration."

"After you have written your questions, take this card and fold it."  
(Performer folding card, places creases in same.)

The doctor would arise from his desk during the writing, and often left the room. Allowing sufficient time for the writing of the questions, the Doctor would time himself and arrive at the conclusion of the writing, making a brisk entrance into the room, all full of fire and ready for action.

His offices were so arranged that he would enter the room slightly from behind the client, and on their left side.

He would immediately pick up the billet and go into the switch as previously described, while talking - "You really want to know the truth and the whole truth? If there are any DEATHS or accidents, you would like to know about these too? (Pause). Your problem looms before me very clearly - you want me to tell you good or bad? (Switch made during this patter.)

These opening remarks really give the client a jolt - references about death or accidents, which the client assumes are impending! They are caught unawares, and now they are all attention, because they have been given a bit of vital news.

## DR. A'S PSYCHOLOGICAL BUILD-UP

"You really want to know the truth? If there are any DEATHS - or accidents, you would like to know about those too? (Pause). You appear to me to be a very intelligent person - your future looms up before me quite clearly - indicating more happiness in the future than in the past - you are a woman that is very proud and high-minded - you are a person who likes to speak your own mind, then your heart is at ease. But people really don't understand you - they think you are odd, peculiar or skeptical - but if you care for anyone, you are sincere and there is nothing you wouldn't do for them. If you don't care for them, you don't want to have

anything to do with them. You know - you are a woman of intuition and dual nature - you don't get blue, discouraged over little trivial things - but sometimes when you do get the blues, it seems like the whole world is against you, and everything in the world is wrong - nothing is right - sometimes you feel like packing up and getting away from everything - personally, I think you are a very intelligent person - you are progressive, enterprising and foreseeing - I know you are from good people. You have seen much better days - there are two things in your mind at the present time - personally I'd like to advise you that you are really your own worst enemy. As a matter of fact, you let your heart rule your mind. Right now, you don't know what to do - which course to pursue - you are not exactly a fickle person - you are just undecided and you need help. Young lady, you came to me, because you need help - my work is like any profession, doctor, lawyer, etc. If you go to a doctor and he can tell you what your troubles are, he can surely help you. If I can tell you what your troubles are, I can certainly solve them - the human mind is not merely an organic function of intelligence - its a dynamo - the greatest radiant force known in the universe - it can not only imagine things or mentally create things, it can cause them to actually materialize - we all possess a certain psychic force, but it is latent in most people. "

"Even you sometimes have sat in a theatre and concentrated on a person in front of you and they have turned around and looked at you. Sometimes you have even concentrated on something that you wanted and it came to you. You see everybody is born with a talent - but these talents must be developed. I discovered I had this great power many years ago, and now I put it to practical use helping those like yourself. "

"All the readings in the world wouldn't help you - what you need is personal help. No use to go to a doctor to be told you are sick, because you know that if you have enough confidence to go to him, he can help you . . . in other words, when you cross the threshold of this door, you are half cured, that's because you have confidence. "

"You must have confidence in me - I know you are not a millionaire - but if I can help you, I'll try my best - I charge according to the person - I have three prices - \$36.00, \$56.00 and \$96.00, just according to who the person is - I just charge you the minimum . . . you see, your satisfaction is my success. If I can help you, I know you will help me. "

"I see you have a little money, but you have another place for it. You will realize this is the greatest investment you have ever made in your life. "

"Bow your head, will you please? Place both hands on the table - please give me some spiritual light - and power to do good which is within me - let my light so shine that it may help those that are present here - peace, peace, etc. "

Somewhere in the reading, the Doctor will use these lines, "You are about 35 (guessing age) and you still have that much longer to go - there won't be any serious operations, accidents or deaths, except what has occurred in the past. Your folks are long lifers (pause) at least on one side of the family. "

Most clients are women - that is a fast rule. Women are more emotional than men and react better. By watching the effect of your words on the client, you can perceive whether or not you are on the right track or so, and proceed accordingly.

There have been several excellent books written on psychological readings, that data of this type will not be repeated here. You are referred to the "Technique of the Private Reader," "Pages from a Medium's Notebook," and the "Private Medium's Secret Guide."

In giving the brief introductory psychological reading, you naturally judge your client, dress, grooming, age, sex, jewelry, etc., for the cues which are used in addressing the client.

Actually, in the psychological reading, the Doctor says a lot and it sounds good, but actually he says very little. Awaiting more vital information, the client reacts to this line of reading. The concluding remarks are the 'build-up' for a big fee, though you will note that he does not stop and set a definite price. He merely sows the seed that a higher than usual fee is to be expected, because of the seriousness of the case. He shows his generosity to realizing their financial status, and proceeds to stick his teeth into the actual reading.

In the concluding paragraph, he shades his eyes, and glancing down, reads the names and questions on the billet in his lap on his knee. With this definite data, he is ready to really 'pour on the heat' which he always did. It is not difficult to give a private reading, when you know what the client desires to know. While I do not like to say this, Doc instead of really trying to help the person with good, sound and clean judgment, would magnify the difficulties confronting the client, and scare them half out of their wits. In a moment of desperation, and influenced by Doc's Master Salesmanship, they were easy prey to be 'cased' - paying a fee and promising more fees at later dates for the Doctor to remove these evil influences and make every thing sweet and rosy again.

With such a build-up and a powerful reading, Doc would take what ever fee was available to 'start the work,' and have them return in a few days more with more money.

One might wonder how he could keep stringing them along, when reason tells us he could really do nothing for them to help them overcome their problems. Here is how he operated:

As in the case with most people when they get sick, one or two things will occur unless they receive the proper medical attention; either nature will cure them in due time, or the condition grows worse and the patient dies. The larger percentage is always in the affirmative, so regardless of the Doctor's efforts, more than half of his client's troubles will correct themselves!

A great many of these troubles are imaginary, and exist only in the client's mind. Having confidence in the Doctor, they EXPECT (A

POSITIVE THOUGHT WHICH ATTRACTS POSITIVE THINGS) conditions to get better, because they are paying for an improvement, and thus aiding their mental outlook, help themselves.

To the smaller percentage of persons, who because of circumstances etc., have not found a solution to their problems, the situation may continue on about an even keel, or get worse. One might assume that these people would become difficult to handle after paying in large sum, and getting nothing in return! It's a logical question, yet, Mr. Reader, how many times have you sought medical and legal advice, only to be misinformed and unaided, yet you pay for 'professional services rendered?' You might seek services of this kind because of desperation, and one might say, in extreme cases, the client is a bit emotionally unbalanced. It is like drilling a well or gambling - one hates to quit with money invested, and usually continues to throw good money after bad. That is the case with many persons who are 'cased' by these fakers.

However, these operators have a big bag o'tricks, and a means of satisfying even these disgruntled clients. Sooner or later, the clients lose faith, patience or run short of money (just when the results are almost achieved) and quit. Dr. A. (and any of the old school of grafters) would give their clients some ritual to perform each night - such as writing many times the name of their loved one on a piece of paper, and repeating "Lover come back to me" - twenty times on the stroke of twelve midnight for eleven days. It could be any kind of ritual, depending on the problem, and knowing human nature - the Doctor knew that his clients would not rigidly follow his instructions to the letter!

If they didn't THEY had broken the spell, and it was their fault - NOT HIS!

I mention this one example which conveys the thought. However, it is not the author's intention of revealing information that may be utilized to swindle others, but to expose the methods of these spook crooks. It further shows the cleverness of the operator, and the guillibility of the clients.

### THE CLIENT RETURNS

Concluding his reading, the Doctor takes his fee (all he can get), and tells the client to return in three days for further help - that he will then have some good thoughts for her.

If more questions are to be answered at the second reading, the index card switch procedure occurs all over again. It is quite possible the Doctor did not recall the client, because of reading for so many people each day, or associate her problems with the individual, that he must let the client tell HIM what has happened, and what progress has been made.

This was one of A's most deadly stunts. He would sit at his desk across from the client, knees crossed and a pencil in his hand. At some point or other, he breaks off the pencil end - an extra long piece of lead

and retains it in the fingers of his right hand, and getting excited, slams the pencil down on the desk, where it finally landed. Of course, in the violent slamming of the pencil, the end was broken off (?). Actually it was retained in the Doctor's fingers - slipping out a card and placing it on his knee, he would engage his client in conversation about names and events, and write these on the card on his knee with the pencil point.

Shifting his chair, he would palm the card up to his coat pocket, and ostensibly remove it from his pocket and toss it on the table to the client, to prove that he had been 'working in her behalf' and there was the proof.

OR, here is another pet procedure by Doctor "A". Client returns - "Did you write those questions down I told you yesterday - let me see them?" (Now, writes same on knee.) "Please note, I wrote the same. Now, we are making progress and I know I can help you."

"You see I only do my case work at night - behind locked doors - however, I have just finished two successful cases, and I will begin my work on your problems tonight. Please return in three days, and in the meantime, follow this ritual, etc., etc."

#### DR. A's SUPER BILLET SWITCH

When the Doctor was in extra good form, he would add this subtle touch to the switch. After he had accomplished the switch, read the real billet and during the actual course of the reading, he would toy with the dummy billet on the table, but would never open it. He would then tear the dummy billet into two pieces, placing one over the other, tent fashion and proceed with the reading. This action was sort of a 'nervous outlet', and apparently done subconsciously.

He would then slowly and silently tear the real billet in like manner in his lap, and stack same. At the conclusion of the reading, he would switch the two torn pieces of the real billet for the two torn pieces of the dummy billet, dropping them on the table top. All moves and actions are identical to the original switch.

#### DR. A's SPIT-BALL SWITCH

In ballyhooing his work, Doc would create enough excitement by simply calling a name that he would book readings for a later date. He would use a scrap of any paper - about an inch square. This he would tear from an old sheet, and give it to the spectator with the request they write any name thereon, and unfold it twice, writing inside. He would make the folds, unfold and hand it to the spectator.

Doc would always be prepared with a scrap of paper of the same size and appearance, already folded, and this he would get in his right hand, palmed as in the original switch. He would take the folded billet - go thru the switch routine and start to return it to the client. He would

then take a little 'spit' from his mouth and moisten a spot on his forehead. "Here, you take the name and place it on my forehead," he would say. But he would merely make the gesture, and place it there himself, the miniature billet sticking to his forehead by the moisture. Asking the spectator to concentrate, etc., he would open a small slip in the palm of his hand and get a flash of it. Very dramatically, he would call them by name. He would then remove the folded billet, and switch back for the original. Sometimes, he would approach the spectator, if others were not around, and placing his right cupped hand on the spectator's shoulder - just back from his line of vision, and read it. His 'spit-ball' test was most effective.

The reader must understand that the Doctor was a past master of this switch. He did it perfectly, and therein lies its true value. Every move must be perfectly timed and natural. If the reader is to utilize this switch, he must strive for perfection.

### NITE CLUB READINGS

The author would never have deemed possible the following suggestions, unless I had personally witnessed them in actual operation innumerable times. Because of the daring and boldness involved, this information might never have occurred to a less courageous individual (the writer included) unless witnessed and its practicability verified!

Let me tell you how the Doctor did night club readings - and then you can adopt the routine to your own peculiar requirements. First, it is necessary that you acquire a lot of material for brief 'psychological readings' - good patter lines, a continual running fire of conversation, during the switch and the reading of the questions.

The method is extremely simple. If it were not possible for the Doctor to place the real billet in his lap or on his knee to read - due to other spectators who might see this action, he would open the folded billet in his lap, reach into the inner coat pocket, and withdraw a number of papers, envelopes, etc., and bring the open billet up behind the packet of papers. Taking a pencil, he might inquire the person's birthdate, make a few calculations on the papers, meanwhile reading the names and questions, and refolding the same. It is amazing how easy it was for him to 'get away' with this bold reading. Never once have I seen an excited spectator even become interested in the papers in his hand.

Repeatedly, I have seen Dr. 'A' employ this bold method, while sitting at bars, tables, standing in groups and surrounded by people. On some occasions, he might place another piece of paper over the card, and casually gesture with the papers, exposing them to view. He would always lean or stand back a few inches while doing this business. Reshuffling the papers, he would steal away the billet and later switch it.

This is the method I prescribe for the night club table worker - really the only practical method of gaining the definite questions. As said before, It must be coupled with a good line of fast talk. Of course, each individual must work out his own moves and mannerisms. The author

was so impressed with the practicability of this system that I put it into immediate use (after thoroughly learning the switch) and I am amazed with the success and excellent results achieved. Don't under-rate the value of this switch and the subsequent readings of the questions.

#### THE AUTHOR'S OWN FLOOR SHOW PRESENTATION

Utilizing the famous Dr. 'A''s switch, I have worked out a sensational stage or floor show presentation, when properly done, is nothing short of a miracle. It can be ballyhooed to the heavens and your success as a mentalist is assured. I refer to it as the Million Dollar Callen Mystery.

Obviously, it could be duplicated by using a stooge with rare ease, however, you may offer a \$10,000.00 reward if anyone can prove you are using stooges or are even acquainted with the participants. In order to achieve the full measure of value, this point must be firmly impressed upon the audience. The audience selects three people to act as the committee, and one of the committee to act as the subject, preferably a man.

Performer proclaims that he can and will read the mind of any individual in the audience. The committee of three come forward. The subject is given one of the index cards - already creased - and requested to write any word on same in the English language - and to fold.

Each step of the test is done slowly and deliberately, calling attention to the utter fairness of every move. The performer takes the folded billet and explaining how impossible it would be for anyone to learn the contents of the cards without actually seeing the writing. While talking and gesturing, he makes the switch and shows the hands empty, except for the (?) single card. He immediately switches and impales the dummy card on a file spike on a small stand, just to his left. His hand goes to his pocket with the billet.

In the pocket is a gimmick - a small round plate about half dollar size, with a very sharp pointed nail attached. As the performer patters with the committee, he pierces the folded real billet with the gimmick, making a hole in same that will match the one on the spike. Performer then opens the billet, while standing at the left of the subject, behind the spectator's back. The other two committee men stand slightly forward. It is quite easy to glance to the side, and bringing the card up to a shoulder blade height to take a side glance and read the word. Billet is refolded and placed in the pocket. Performer then walks away from the subject - and dramatically reads his mind by exclaiming the word - immediately gets real billet in hand and approaches the spike, removing the dummy - and goes thru the original switch - allowing the spectators a quick glimpse of the single (?) billet in hand and drops the original on the table for verification.

The file spike presents a little difficulty, due to the toughness of the index card. The writer uses a card slightly smaller than the original size index card. The pocket gimmick must be sharp to pierce the card.

Soft paper can be used instead of the tougher index card, though the switch of same may prove a little more difficult. The writer has always liked the idea of the file spike and putting the hole thru the card - a sort of identifying mark. However, it could be placed between any type of spring clip on a pedestal or the end of a stick, and held by one of the spectators. In this manner, one does away with the business of putting the hole in the card.

To the less daring performer who fears opening and reading the billet behind the spectator's back, he can palm the folded billet in his right hand - reach up into his coat breast pocket and remove a packet of envelopes and papers, placing same over his right hand, covering the folded billet. He now turns the entire stack over, bringing the folded card facing himself. Holding up the packet, and with pencil as though to write, it is easy to open the folded card with one hand.

Performer, "I am going to ask YOU one question - only ONE. Do not tell me the name of the word on the card. All I say is your correct birthdate. Thank you." Goes thru the business of making calculations on paper, etc., folds billet and returns packet to pocket, bringing away the folded billet palmed. He is then ready to switch it for the original, after he proclaims the chosen word.

Practice, practice every move - the positions of the subjects, locating the spike, etc., so that everything is scheduled for smooth operation. It does take plenty of nerve, but it is a terrific test!

### Conclusion

As you know, Dr. 'A' was a daring soul. He would read for anyone. However, this is not true with many private clairvoyants who do a switch. The average office worker, and there are many left in the business, will not give a reading or even attempt to make the switch - if they note the spectator appears skeptical and has them under very close observation. They reason - and rightly so - why take a chance on getting caught for a small fee? So, make no pretense at the force - try to 'get something' for the spectator, and with regret, advise him to return some other day.

By knowing the man - Doctor 'A' - as I have tried to describe him to you, and learning his secrets, you are now in possession of proven material that has long withstood the test of time. Value these 'secrets' and methods - regard them for their true worth!

This manuscript was written and prepared with full permission and cooperation of the real Dr. 'A' from many hours of constant observation and association; from personal notes and dictated pattern lines. His only request that his true name be kept anonymous - that's the kind of a guy he is!





