

The
M
ental Magick
of Basil
Horwifz

Volume Four

Edited by Martin Breese and Bob Gill

Illustrated by David Britland

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Foreword

Here are just a few of my thoughts and opinions on the use of mentalism and mental magic. Many magical friends have commented that they are concerned that I use playing cards in mentalism effects and a number of readers were disappointed that my last book contained mentalism material relying on the use of playing cards. I feel that it is important for me to explain that I have never ever had any problem with the use of playing cards in my performance of mentalism and it is clear to me that my audiences regard them as ordinary objects and are familiar with them.

I have often been asked by magicians what my attitude is to the mixing of magic and mentalism. All I can say is that this has not been a problem for me. When I perform close up magic at the table I explain that it is really something that I describe as 'Magic for the Hands' and then when I perform my mentalism routines I explain that that is 'Magic of the Mind'. I link my presentations now very closely with psychology and the use and study of body language. Instead of giving a psychic reading I now call it a body language reading.

When I started performing pure mentalism I used to use a disclaimer yet almost without fail, after each show I received a variety of comments such as, 'When did you discover you had these powers?' and 'I wouldn't like to be your wife as you would always know what I was thinking about'.

At the same time I realized that a great number of religions groups regard hypnosis, mind reading, telepathy, clairvoyance, spiritualism, fortune telling and ESP as works of the devil. By calling my show The Magic of the Mind, and invoking concepts such as body language, suggestion, memory

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and psychology, I have no more problems with religious groups and I do not need **to** use a disclaimer as all the above aspects of my show are accepted scientific facts.

I will give you an example of how mental magic helped me to get a series

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of shows in an upmarket restaurant, After explaining the idea of doing close up magic and magic of the mind at the tables I found that the owner had some resistance to making a positive decision and he said he did not want to spend any money on advertising in the local newspapers. I then explained that I would get free publicity for the restaurant in the newspapers. He was still not certain. Then his wife entered the room and I gave her and her husband a reading. That personal reading sold the deal. In other words when you can personalize the magic you perform it can help sell you and your act.

As far as free publicity is concerned, I am always well prepared with a good news angle and I have great respect for reporters and always try to give them something that helps them do their

job better. I have had about 95% positive results. In the case of the restaurant that I have just mentioned I managed to line up six stories which all appeared in print and we also managed to get one of the main newspapers to publish a large photograph of me and the owner of the restaurant. Although I performed magic and mental magic for the reporters I was still able to get them to write about both types of magic and understand the difference between the two kinds of performance. In fact, one of the reporters wrote, 'Your magic begins where most magic ends'. He also said that I was a person with an unusual ability and talent regarding my mental magic.

A number of highly regarded mentalists have had the opportunity to see some of the effects contained in this book before they were released to the magical fraternity and the Unlimited Principle in particular attracted a great deal of interest. One distinguished mentalist told me that when he performs the effect that he can see that the audience have a certain look in their eyes which indicates that they believe they have seen the real thing. Another good friend and well respected performer told me that he thought that the Hot Chair effect could easily have been sold for \$500 dollars. He said that it could be used as

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a feature act and that a performer could easily earn his living just from this one routine.

I sincerely believe that this new book (the fourth to detail my original effects) contains the very best material that I have produced to date. I use

- 4 every single effect in this book on a regular basis and, having witnessed the audience response that each routine achieves, I can only hope that you
- will study, learn and achieve the same great audience response as well.

Currently I tend to perform before very small and select groups of wealthy business people who like to provide something very different for their friends and colleagues. I charge a very high fee because it has always been

- my experience that the more you charge the greater the respect you are able to command. Of course it goes without saying that when you work at this exclusive level your magic and performance has to be of the very highest quality possible. You may follow the philosophy of charging a high fee but if your bookers are not happy with your show you will never be booked again. I can only say that it is crucial to hone your performance day after day. You need to practise for several hours a day in order that the mechanical aspects of your performance are performed without hesitation thus allowing you to put all your effort into the actual presentation of your act, I am still amazed that many magicians who perform professionally in close up, cabaret and on TV clearly do not rehearse nor devote time to getting to know their material. So the greatest advice that any professional performer can offer is the simple suggestion that you the reader should rehearse and
- perfect your material before attempting any form of performance.

I do hope that you will find the effects released in this book to be right for you. Once you have studied

and used the material as per the written descriptions you might find that you will want to change the routines to suit your own style of performance. If you do want to alter the material in this way you certainly have my blessing. I wish you good luck.

Basil Horwitz 1997

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Psychic Roulette

The Effect

The performer asks a spectator to assist him as he explains to the audience, ‘I am sure that you know how difficult it is to win when playing the game of roulette even when betting on the even chances such as black or red, the high or low numbers or the odd or even numbers. If you were psychic you would think it would be easy to make a lot of money but it is very hard to relax within the casino setting and it would be impossible to concentrate and enter into the true winning state of mind. The noise and the chaos do not make a casino the ideal setting for a psychic player.’

‘Let me give you a demonstration of psychic roulette using this deck of cards. Instead of the usual 36 numbers on a roulette wheel we are going to play with 52 numbers which will be represented by our cards. The low numbers will be 1—26 and the high numbers 27—52. The deck of cards serves as a roulette wheel, and like a roulette wheel it is arranged in alternating colours, red, black, red, black etc. There is no zero or double zero as the jokers have been removed. I am going to try and predict the outcome of three even bets at roulette using our impromptu roulette wheel. The first bet will be on red or black, the second will be on odd or even and the third

- will be on high or low.’

The performer spreads the deck of cards face up on the table and the spectator can see that it is arranged with reds and blacks alternating throughout. The performer places six cards on the table. These bear the words, **BLACK, RED, ODD, EVEN, HIGH 27—52, LOW**

1—26. The performer explains that these cards represent the roulette table.

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‘These three bets will be placed in three different ways: the first one will be made by me in secret. The second bet will be made by you, (he points to a spectator) and the third one will be made by me openly for all to see. Now let us put the wheel into motion.’

The performer brings out a packet of white visiting cards which are held together by a rubber band. The top card of the packet is signed by the spectator. The performer takes the packet back and explains to the audience that he will make a prediction. In a few moments someone will choose a number. It could be **HIGH** 27—52 or **LOW** 1—26. The performer writes his prediction on the signed visiting card and drops the packet of cards writing side down on the table, saying, ‘I feel so confident that this prediction will be right that I will put £50 on it.’

The performer produces a £50 note from his pocket and places it next to the bundle of white cards which are next to the high/low cards on the table.

Now the performer hands a £5 note to the spectator and explains: ‘Since this £5 note belongs to me it will give off psychometry vibrations. I would like you to hold on to this note and relax and to try and guess which bet I should make with it. Black or red, which do you favour?’

The spectator places his bet perfectly freely on to the **BLACK** card (in this instance). The performer now draws attention to the face up deck on the table, the cards arranged like a roulette wheel so that the colours alternate red and black. He gathers the cards up and places them face down on the table. He invites the spectator to cut the cards as many times as he wishes. After he has done that he is asked to cut off a portion of cards, as many or as few as he wishes. He places this packet of cards on the table, to the left of the balance of the deck.

After this has been completed the performer says: ‘I will make another bet. This time I will bet on **ODD**.’ He then takes out £10 and places it on the visiting card marked ‘**ODD**’ which is on the table.

‘Now if any of my bets are wrong you get to play banker and take the money. That’s, £50, £10 and £5 a total of £65. On the other hand, if all the

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bets are correct I keep my money. Is that fair? Now let us check what has actually come up during this spin.’

‘I bet **BLACK**. Will you look at the top card of the portion you cut. It is indeed black as predicted. I bet ono. Will you count the number of cards in the remaining portion.’ The number is 33, odd just as the performer predicted. ‘And finally, 33 is a high number Will you read out the first prediction I made and which you signed.’ It says **HIGH** 27—52. All three predictions are correct and the performer recovers his money.

Preparation

You need six white visiting cards, each bearing one of the following words:
ODD, EVEN, RED, BLACK, LOW 1—26, **HIGH** 27—52. See 1.

You also need a packet of visiting cards set up for the *Out-to-Lunch* principle (2). This consists of half a dozen blank cards held together by a rubber band. An extra half-card covers the lower half of what appears to be the top card of the packet. In reality this half-card is covering a prediction which you have already written in pencil on the lower portion of the real top card of the packet (2). The prediction reads, ‘High 27—52’. The half-card should be glued to the rubber band so that it does not slip free.

You also need a one-way deck of cards, The cards are alternated red and black. The backs of the black cards point one way and the reds the other so that you can identify the colour of the card by reading its back. Both jokers are discarded.

Many playing cards in common use are actually one-way designs. I use Bicycle League cards and the way they work as a one-way deck can be seen in 3. Finally, you also need £50, £10, £5 and a pencil, which should be the same one you used to write your prediction on the *Out-to-Lunch* stack.

Presentation

Explain that in this game the deck of cards will represent a roulette wheel and that there are three possible even money bets; **ODD** and **EVEN**, **RED** and **BLACK**, **HIGH** and **LOW**. Take out the six cards which illustrate the bets and place them on the table (1). Spread the deck of cards to show that the colours alternate red and black in the same way as the colours on the wheel. Since the jokers have been removed there are no zeros or double zeros.

Now bring out the *Out-to-Lunch* packet and say that you will make your first prediction. Give the spectator the pencil and ask him to sign the top card of the packet. In fact he signs the upper portion of your previously written prediction (4). Take the pencil back and write on the half card, 'Low 1—26'. The card appears to have a legitimate signed prediction on it (5) but if you draw out the top card then, because of the *Out-to-Lunch* principle, the prediction would change from a Low bet to a High bet. At the moment though you place the packet of cards writing side down between the tabled **HIGH** and **LOW** cards (6). Take out a £50 note and place it with your prediction, telling the spectator that if your prediction is wrong he keeps the money

Take out the £5 note and hand it to the spectator, telling him that perhaps your good luck will rub off on him. Ask him to place the £5 on either of the tabled cards marked **RED** or **BLACK**. Let's imagine he chooses **BLACK**.

Pick up the deck of cards and place it face down in front of the spectator being sure to keep track of which way the reds are pointing and which way the black cards are pointing. Ask him to cut the deck and complete the cut. He may do this as many times as he wishes. Now ask him to cut off a portion of the cards, as little or as many as he likes. Emphasise that he really does have a free choice.

At this point you will need to do a little calculating. Look at the backs of the top cards of each portion. If they both point the same way you know that each pile contains an even number of cards. If they point different ways they must contain an odd number of cards each. Let's assume that

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Exploded view of *Out-to-Lunch* packet

Note the 3 wings at the centre of the design

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the cards are pointing different ways and that both piles contain odd numbers of cards. This cues you as to how you must make your final prediction.

But before you make that final prediction you will need to discard one of the portions of cards. Reading the one-way design on the backs of the cards you also know whether the top card of the lower portion is a red or a black card. Now let us consider the position. The spectator placed your £5 note on **BLACK** so you need a black card to be chosen. Take a look at the back of the top card of the lower portion. The one-way marking will tell you whether the card is red or black.

If black you retain that portion and discard the upper portion. If red you discard the lower portion and leave the upper portion in place knowing that the face card of that portion will be black (because of the alternating set-up). Either way you leave yourself in a position to be able, when the time comes, to turn over either the top card of the lower portion or turn over the entire top portion to reveal the face card which will be black. Either way you can show that the spectator has cut to a black card. The discarded portion should be put away in your pocket.

By reading the backs of the cards you already know that each portion contained an odd number of cards so take out your £10 note and openly drop it on the card marked **ODD** (7). If both piles contained even numbers of cards you would drop the note on the card marked **EVEN**.

Now you can reveal your predictions. First was the card red or black? The spectator himself bet on black. Turn over the card that was cut to (either top card of tabled portion or face card of the cut portion) to reveal that he was correct but alas because he was betting on your behalf he has just lost £5. Take the note back.

The next bet is **ODD** or **EVEN**. You bet **ODD**. Ask the spectator to count the number of cards in the tabled portion. It is an odd number and you win again, taking back your £10 note.

Finally right at the beginning, you made a prediction of **HIGH** or **LOW**. You now know the number of cards in the cut off portion because the spectator

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has just counted them aloud. If there were 27 or more you pick up the packet of visiting cards and draw out the signed card (8) dropping it on the table. Put the rest of the packet away With a touch of drama you flip the card over to reveal that you wrote 'High 27—52' and are therefore correct. If the number of cards is 26 or less you simply flip the packet over to reveal what appears to be a signed prediction. The prediction reads, 'Low 1—26' and is, of course, correct.' Take back the £50 and the packet of cards at the same time.

Notes

This is a very simple routine but the roulette and gambling theme gives it great audience appeal. In practise it is very easy to do. You need only to determine two things. First how to locate and reveal a card to match the spectator's choice of red or black. The right card will always be the top card of one portion or the bottom card of the other portion due to the alternating red/black arrangement of the cards. Secondly the one-way design on the backs of the top cards of these portions tell you how to make your next prediction, either **ODD** or **EVEN**. It may sound complicated on paper but get the cards out and I am sure you will have no problems at all.

The Unlimited Principle

As described by Bob Gill

Basil's Unlimited Principle allows the performer to be ready at any time to perform incredible yet believable mental miracles. The hand-been using this principle since 1989, and it has never failed to be well received by lay audiences.

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The principle is effectively a prediction device. Triple Prediction routines are legion, and there are so many methods and variations of methods available. Yet still the 'perfect' prediction effect remains something of a Holy Grail for mentalists and other magical performers.

It is difficult to trace the precise parentage of Basil's concept but a useful reference point would be Al Koran's *Gold Medallion* routine, originally explained in his book *Professional Presentations*, with a variation in the sequel, Koran's *Legacy*. This introduced (but not for the first time) the principle of recording selections on a card, under cover of which the selections were copied onto another article, which was later produced as the performer's prediction.

A blood relative of Koran's *Gold Medallion* is Alan Shaxon's *Confabulation*, marketed by Ken Brooke in the 1970's, and which subsequently gave rise to several published variations. Whilst a clear departure from the Medallion concept again it depended on a copy of the record card emerging later in the form of a prediction.

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Basil's offering is by no means his first excursion into this arena, as readers of his first three books on mentalism will know, but it represents thinking of near-genius proportion. In this handling, both the record card and the final prediction bear the same wording but the prediction is clearly not a carbon copy of the record card. Every step has a purpose, the handling is both efficient and elegant, and there are no real 'moves' for the performer to execute. The props used entail a degree of setting-up, although this takes seconds, and the materials are unfaked. Indeed, everything used is ordinary, using materials freely available in the High Street.

The Effect

You show an envelope marked 'Prediction' and place it on the table. You take a white visiting card, blank on both sides, and explain that this will be the record card, on which you will write what is taking place.

Three spectators each in turn call out a thought-of item, say, a number, a name, and a word. Each is recorded on the card, which you sign and date for posterity and hand to a spectator to keep.

Showing both hands empty, you pick up the Prediction envelope from the table and cleanly pull out a piece of paper, the contents of which are read out by one of the spectators. Needless to say, it matches the three selections perfectly

The Unlimited Principle In Summary

Before we get into detailed explanations of the props and handling, it might be worth summarising for you what takes place, to give you a context as you read on.

The envelope you place down at the outset is in fact empty; after you have written the three selections onto the record card, you repeat them onto a smaller piece of paper which is hidden behind the card. This is done under the pretext of writing today's date at the foot of the record card, although in fact this information was already written onto the card beforehand. In

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adding your signature to the back of the record card, the hidden 'prediction' is transferred so as to lie stuck to the underside of the prediction envelope. You then open the envelope and seemingly take the prediction from within, actually sliding it out from beneath.

As a writer of magical instructions and explanations, I am well aware of the risk I run that the above summary understates the importance of what Basil has developed. Take the trouble to assemble the materials, set them up and run through the handling with props in hand, and I assure you that you will have cause to celebrate the true beauty of Basil's handling, and the inventiveness of his thinking.

Requirements

You will be pleased to know that all the props are everyday items and can be obtained from any good stationery or office-supply shop in most parts of the world, There are three elements to the props used:

Brown Envelope – the type that is referred to as a plain wage envelope, i.e. with the flap at one end. A little bigger than a playing card, W H Smith in the UK call theirs 'General Purpose'. You write 'Prediction' on its address side.

White Visiting Cards – a little smaller than the envelope. 9 shows the message you write on the lower half of the card. It is important to note that the date needs to be written in full as shown, not abbreviated into numerical form. For some versions of the handling you will need a stack of cards. Basil prefers to use pencil to record the choices because it is easier to write clearly and quickly, and is more sure-fire than a pen. However, if you prefer the permanence of a pen, use a rollerball or similar, rather than ball-point pen which can be slow and unreliable.

The Prediction – now for the nearest thing to a gimmick used in this effect. You require a piece of white Post-It.

These are the message pads which are now in vogue, where the piece of paper can be peeled off and stuck down again –i.e. it does not stick permanently like most glue. These

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message pads are normally made in bright yellow, but you can get them in several colours. It is not generally well-known that you can get them in white and, in this country, Rymans stock them. A small piece of this Post-It paper is required –just under half the size of the visiting card, as shown in 10. It should measure approx 5cm x 4cm.

Preparation

Illustration 10 shows how the Post-It prediction slip is stuck onto the visiting card. Note that the adhesive part itself must not be stuck over any of the writing, or else it will pick up an impression and at the same time smudge your prediction. It does not matter if the prediction slip does not completely cover the writing on the card, since this side of the card is not seen by the audience at the outset.

The envelope is not sealed, and sits in your pocket. The pencil/pen is to hand, probably in an inside jacket pocket.

The Horwitz Handling

Stage 1: Introducing The Props

Let's look at the essential sequence of handling, with a fairly basic routine at this stage; we'll come on to discuss presentation angles later.

Show the address side of the envelope, marked 'Prediction', and place it on the table, seam-side uppermost with the flap flat to the envelope but not sealed down, facing away from you.

Pick up the white visiting card with the Post-It stuck to it. You now casually show both sides of the card to be blank, in fact showing the upper side twice. There are several ways to do this, but Basil's favourite is the Card Paddle Move developed by Francis Carlyle and now a standard sleight. For those unfamiliar with this, it is described later on.

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The post-it in place

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It is important that this is done casually; this is not a card trick, there is no reason for the spectators to suspect that the card is not an ordinary, blank one, so do not try too hard. Arguably you could dispense with showing both sides of the card. It is best done as if for your own sake, as you turn the card over briefly to check that it is suitable for use. The spectators are accustomed to seeing a visiting card with printing on one side, so letting them see it blank both sides is worthwhile in this case. If you have studied Basil’s thinking in any of his books of mentalism, you will know that he does not favour any padding, or superfluous moves, If you would prefer not to use the Carlyle Paddle Move, several alternatives are explored later.

Stage 2: Recording The Specfafor’s Choices

In any event, lift the card in the left hand up to face you, the prediction side uppermost with the Post-It facing you. The left fingers curl around the long side of the card to shield the presence of the prediction slip from the assisting spectator.

Pick up the pencil, as you ask a spectator to call out any number from 1 to 100. Let’s assume he calls out ‘77’. Record this choice on the upper half of the card. Then invite someone to call out their favourite colour –let’s say ‘Black’ –and write that beneath the ‘77’ on the top half of the record card.

Finally, a third person chooses a word and you record that as a third line on the card, beneath ‘Black’. Let’s assume that he chose ‘Owl’

You now explain that you would like the card to be a personalised souvenir for the spectator, and that you will put today’s date on it to remind the spectator when he was part of this miracle. This gives you the excuse to write onto the Post-It a repeat list of the three choices; so you write: ‘77’, beneath which you write ‘Black’, and on the third line ‘Owl’. 11 shows the situation at this point.

What happens next is crucial to the working of the effect. The right hand places the pencil on the table. The left hand is holding the record card, writing side towards you. The right hand now takes hold of the record card at its outer end, thumb on top fingers underneath, and takes it from

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Placing the card on the envelope

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the left hand and turns it end for end, writing side down. The right hand holds the card while the left hand now picks up the prediction envelope and holds it flap side up but with the flap away from you. As you carry out these actions you are just reminding the spectators that you made a prediction earlier.

Then, as if it is an afterthought, you suggest that you also sign the reverse of the card as a souvenir of the experiment. As you need to pick up the pencil to sign the card the right hand transfers the visiting card to the left hand which currently holds the envelope. In doing so you place the card on top of the envelope so that the card slides under the envelope flap (12 and 13). This is not difficult to do. If you aim the card at the envelope you'll find that it will bend upon contact and naturally slide itself beneath the flap. It must be done casually so as not to amuse suspicion.

The empty right hand now picks up the pencil from the table and you use this to write your name across the back of the card. The right hand, still holding the pencil, lifts the card off the envelope but as it does so the left thumb goes beneath the card and presses the Post-It onto the envelope beneath. At the same time, the right hand pulls the card up and away in a 'peeling' type motion, separating it from the Post-It (14). At the same time the left hand turns palm down and so that the Post-It is facing the table top.

Drop the card writing side down in front of one of the participating spectators and then hand them the pencil and ask them to put their signature next to yours on the card.

As they sign the card your right hand returns to the envelope, presses the flap against the Post-It and, turning the envelope over, casually drops it onto the table so that it is once more 'Prediction' side uppermost. You can do this freely, since the Post-It is stuck to the underside of the envelope's flap! It is this casual handling of the envelope after the transfer of the prediction that makes the effect so impossible.

When the spectator has finished signing the card you recap what has happened. Ask him to pick up the card and read out the three selections to

①~ The card rests under the envelope flap
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The right hand removes the prediction card. The left hand turns the envelope over.

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remind everyone what has taken place. You now open the prediction envelope as follows: pick it up with your left hand and pass it into your right hand (address side facing your audience). Your right hand thumb holds the Post-It slip against the back of the envelope (ie the side nearest to you). The left hand thumb and fingers pull the flap up to open the envelope.

The two forefingers of the left hand now are pushed into the envelope and the left hand thumb remains outside the envelope where it presses against the prediction slip which sticks to the ball of that thumb. As the left hand forefingers push deep into the envelope the left hand thumb will actually be sliding the prediction slip down the back of the outside of the envelope. The audience will assume that all three fingers are actually inside the envelope and in fact just the two forefingers are inside. Now all three fingers (the two forefingers from the inside of the envelope and the thumb from the outside with the sticky part of the slip adhering to it) are drawn upwards and out and the fingers emerge holding the prediction slip which appears to have come from within the envelope.

Hold the prediction out so that the spectators can read what is written on it but do not hand it over for examination. When the prediction has been seen and noted pocket it so that no evidence is left behind. Basil does not recommend that the spectators be allowed to touch the prediction slip at any time.

Postscript to Basil's Handling

The fainthearted among you may be concerned at the point where you autograph the back of the record card and pick up the prediction envelope. Basil has experienced no problems with this, since at that stage the recording of the selections is over. Basil is a very direct performer, by no means one who takes risks, but one who behaves very naturally and disarmingly.

If you do not share his confidence, try this variation which in fact I use with great peace of mind. At the outset, when you show the prediction envelope, place it down on the table flap-side down i.e. with the address side showing 'Prediction' uppermost. When you reach the point of turning the record over to autograph the back, comment aloud (as if partly to the spectator, partly to yourself: 'I'll just sign this for you as a souvenir. Actually, you might want to keep the envelope too.'

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Pick up the envelope, turn it over (not end-for-end; keep the flap-end away from you), place the card beneath the flap as you immediately sign the flap, after which you sign the record card. Then proceed as in the description of Basil's handling in the main text.

An Alternative Handling - Bob Gill

In studying Basil's amazing effect, I spent many hours playing with the principle and exploring variations. In particular, this idea came out of such explorations, and may appeal if you are attracted to the idea of having the prediction envelope sealed at the outset.

Beforehand, seal the empty prediction envelope lightly, by moistening just the very tip of the flap. Otherwise the set-up is the same. At the beginning, show the prediction envelope and drop it on the table (or hand to a spectator for safe-keeping). If it is on the table throughout, ensure that it lies address-side up, with printed word 'Prediction' showing.

Get to the stage where you are about to turn the record card over to sign the back. If the prediction envelope *is* with the spectator, ask for it, taking it in your left hand, ensuring that it is address ('Prediction') side up, flap-end facing away from you.

Comment that you also want to sign the envelope, as a permanent souvenir. Place the card onto the envelope, bringing the card to it from the front towards you, allowing the Post-It to pass beneath the envelope. Push the card home so its far narrow end lines up with that of the envelope. This action forces the envelope between card and Post-It, thereby automatically separating the two, at the same time leaving the Post-It stuck to the underside of the envelope - see 15.

Sign the card, then slide it a couple of inches down the length of the envelope to reveal enough of its address side for you to likewise sign. Drop the envelope on the table, as you hand the card to a spectator. The Post-It lies beneath the envelope, safely adhering to its underside.

After the spectator has reminded everyone of the three selections by read-

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ing them out aloud, pick up the envelope in your left hand, thumb on top, fingers beneath, with the flap-end underneath and facing to your right. The left fingers, lying naturally beneath the envelope, grip the Post-It as the right fingers pass beneath the envelope and peel open the lightly-stuck flap, peeling this out and away from beneath the Post-It so the flap lies open, sticking out from the envelope.

The right thumb enters the envelope while the forefinger passes beneath, gripping the Post-It. They both emerge, apparently taking the prediction from within the envelope. The open, protruding flap merely serves to provide cover for this, further enhancing the illusion that the prediction came from within the envelope.

introducing the Record Card

As already mentioned, there are several means of showing the record card at the outset, so that it appears to be normal.

1. CarLyle Card Paddle Move

This well-known move is credited, as far as I am aware, to Francis Carlyle. It is a one-handed utility move that I have seen applied to cards, beer mats, business cards, pocket mirrors, and mini-slates. It allows you to apparently show both sides of a card, when in fact you show one side twice, concealing the other side from sight.

You start with the right hand out flat palm-up, fingers along one long side of the card, the thumb along the other (16). In the move which follows, the thumb actually does all the work. What appears to happen seems perfectly natural; as the right hand turns over, taking the card with it, its finishing position should logically leave the card showing its other side.

In fact, the card is flipped over as the hand turns – your right thumb goes beneath the nearest corner, and pivots the card up as the hand starts to turn over to the left (17). The card is held firmly by gripping the edge of the card against the fingers. In this way, the card never actually turns over throughout the hand's revolution, but is simply pushed forward.

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2. Auto-Double-Lift

Here is an alternative handling which uses a small stack of cards, and employs an automatic

double-lift. On top of the stack of cards is a short card which has been trimmed by a few millimetres (or, if you prefer, use a thick card made by gluing two cards together.) On top of that, place the fake card, Post-It-sideup, and drop one genuine card on top of it. When you're ready to perform, take up the stack and double-lift the top two cards as one. Turn them over, and drop them onto the top of the stack. Now thumb off the top (faked) card and you're ready to go. The short (or thick) card below makes the double-lift virtually automatic.

3. Simple Method

Simply have the fake card on top of the stack of blanks, Post-It side down.. Casually spread the cards to show they are blank, turn the packet over to show the other side of the cards as you talk, turn back again, close the spread up and just thumb off the top card to use it. The Post-It remains unseen, and all looks well –and no moves.

Of course, the simplest method of all is not to bother showing both sides of the card –just take out the card, Post-It side facing you, and go sstraight into the routine!

4. 'Out-To-Lunch' Method

The ancient and trusty *Out-To-Lunch* principle lends itself perfectly to setting up this effect. Have about a dozen white cards, held together with a wide elastic band (or you can use the paper band which comes wrapped around the cards when you buy them). On top of this stack place the fake, with the Post-It uppermost. Take another card and cut it in half width-ways, and place it on top of the stack, above the faked card which lies immediately beneath the band, whose width hides the edge of the half-card. See 18 and the description of the *Out to Lunch* set up in Basil's *Psychic Roulette* routine.

This allows you to show the top card of the stack which, thanks to the half-card, appears to be blank. Grasp the far narrow edge of the top card, and as

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as the hand turns palm down

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The card is slid onto the **envelope**

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Post-it hidden in *Out to Lunch* packet **The Mental Magick of Basil Horwitz *Iume 4**

you lift this clear of the stack, turn the stack over and put it in your left pocket with your left hand. When the left hand returns it takes the card, Post-it side facing you, in readiness for the effect.

A Few Afterthoughts

Instead of adding the date and signature to the card, Basil sometimes uses different wording for example, 'Your Very Own Personal ESP Test' or 'Your Very Own Souvenir Prediction.' This allows you the option of either putting the spectator's name, your signature or the date on the back of the card:

There are alternatives to the Post-It note. Widely available in office supply shops is an adhesive cassette made by Pritt; I understand that a similar product is available under the brand names of *Removable* and *Tack-A-Note*. This applies a film of adhesive on any paper which turns it, in effect, into a Post-It-type of peel-able paper. A further alternative is to smear the edge of a piece of paper with what cardicians knew as Melrose, a lip-balm for dry and chapped lips now sold in this country as *Chap-Stick*. This allows you to peel off the paper and stick it down again. Such alternatives give you the freedom to use whichever type of paper or thin card you prefer as the prediction.

Ideally you want the chosen items, particularly words, to be as short as possible, to save time when you will be re-writing the three choices quickly and secretly on the Post-It. Basil has a cute angle to bring that about in the choice of word. This is important because there is a real possibility that a spectator will try to make things difficult for you by deliberately choosing a long or obscure word:

'I would like you now to use your imagination and imagine you are six years old again. and have just started school, You have learnt to spell simple words like cat dog and house. You do not have to use any of those words, but when I snap my fingers please call out the first simple word that comes into your mind –remember you are only six years old!'

The Unlimited Principle can be used as a cabaret prediction routine. Patter is about choosing a car; invite spectators to choose a colour, make and

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model of car. You have successfully predicted the choices. Another theme could be a holiday destination, a hotel and room number.

A powerful telephone directory test is now possible; one spectator calls out a page number, another then picks up a telephone directory, turns to that page and runs their finger down the page and chooses a name and its phone number. You have predicted all three –strong stuff indeed!

Or –try a book test on the following lines; have a pile of books. One spectator chooses one of the titles, another calls out a page number, a third turns to that page in that book and selects a word at random. You predict all three. Similarly, you could do this with a pile of all of the day’s newspapers.

It makes a tremendous publicity stunt –e.g. result of horse race, Eurovision Song Contest etc. Or, take the journalist to a casino and do the roulette wheel prediction, or to a library and do the book test, or to the newspaper’s cuttings library and do the newspaper test.

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Ultimate Challenge Thought and Clairvoyance

This effect has been developed over a period of forty years. I released the first version of *Challenge Thought* in the first volume of *the Mental Magick of Basil Horwitz* (published in 1981 by Martin Breese). It was a three envelope routine which I had used for many years. A version using only two envelopes was published in the *Mental Magick of Basil Horwitz -Volume Two* in 1984. It is now 1997 and time to publish my latest version of the effect which uses only a single envelope. It is an intimate effect ideally suited for across the table work favoured by private readers.

The Effect

A spectator is asked to sign the flap of a small envelope. As he does so the performer tells him that signatures can reveal a great deal about a person's personality and promises to show him just how much in due course.

The performer then takes two blank business cards from his pocket and hands one to the spectator together with a pencil. The spectator is to write down three items of a personal nature, his Date of Birth, Favourite Colour and Hobby, on the card. The performer turns away while this is done and the card is placed writing side down on the table.

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The performer then gives the spectator twenty five 'Inspirational' cards each of which bears a different word such as Truth, Faith, Desire, etc. The spectator mixes the cards, chooses one and without looking at the word it has written upon it he places it face down directly on top of the card he has written on. These two cards are then slipped into the envelope the spectator signed. It is clear that at no point could the performer see the faces of either card.

The performer takes another blank business card, concentrates for a moment and then writes something down upon it. Without revealing the wording, this card is slipped into the envelope containing the spectator's cards.

Now the performer concentrates again and places his hand on top of the envelope. Amazingly he divines the spectator's birthdate, his favourite colour and his hobby. The envelope is not transparent and the performer seemed to have no opportunity to see what the spectator had written. The cards are removed from the envelope and it is seen that the performer has been uncannily accurate.

But there is one more revelation. The card that the performer wrote on bears the message, 'I see that you chose the word LOVE. You need to improve your self image. Learn to love yourself a little more and achieve the success that is deservedly yours.' When the third card is turned over, the one chosen from the packet of 'Inspirational' cards, it is seen to bear the word 'Love'.

That's it. A very direct message reading effect which uses no sleight of hand, impressions or transparent envelopes and all the props can be left with the spectator Interested? Read on.

Preparation

The Inspirational Deck is made up of twenty five white cards each with an appropriately New Age inspirational word written across its face (19). I use the following words:

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Survivor, Integrity, Daring, Appreciative, Justice, Desire, Thankful,
Forethought, Forgive, Accept Improve, Trust, Challenge, Reliable,
Exciting, Determination, Considerate, Understanding, Thoughtful,
Adaptable, Intuition, Positive, Helpful, Truth, Curious.

From the same card stock you will need some cards to write upon. You also need some small pay envelopes, just a little larger than the cards, and a soft pencil. You then make up the traditional switching stack of envelopes. That is, take ten of the envelopes to make a packet. The first envelope has its flap tucked inside and will be referred to as the flapless envelope, the second envelope's flap covers the top envelope. A rubber band wrapped around the centre of the envelope stack holds them all together (20). Don't have the band wrapped around too tightly or it will be difficult to make the switch when the time comes to do so.

The second envelope in the stack has two cards (writing side down) in it. The first card is your message card which reads, 'I see that you chose the word LOvE. You need to improve your self image. Learn to love yourself a little more and achieve the success that is deservedly yours.' The card on top of it is another 'Inspirational' card this time with the word LOVE printed on it.

Finally in your inside jacket pocket are two more visiting cards. One is blank. The other is the card that the spectator will write on. It is prepared by having the three topics already printed on it with spaces for the spectator's answers (21). Everything is now ready for the performance.

Performance

Take out the stack of envelopes and ask the spectator to sign the flap of the top envelope. In fact, unknown to him, he's signing the flap of the second envelope in the stack. As per the effect tell him that signatures can reveal a lot about one's personality Hint that you'll tell him more in a moment but first there is something else he must do.

Place the stack of envelopes on the table for the moment, signature side up, and then remove the two visiting cards from your pocket. Mention

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Examples of the inspiration cards

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Flapless Envelope

Components of the switch packet

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that one is for you and one for the spectator Casually display the cards as if looking at them to find which card is which. The spectator clearly sees that one card is blank and one card has writing upon it. When this has registered take the blank card and say 'That's mine,' as you place it back in to your pocket.

'This one is yours,' you say as you hand the spectator the card with the

writing on it.

int out that there are three topics printed on the card; three things which you could not possibly know about hint Hand him the pencil and ask him to write down his Birthday, Favourite Colour and Hobby in the appropriate spaces, being careful not to let you, or anyone else, see what is being written. You turn away at this point. When he has finished ask him to put the card writing side down on the table.

Pt

Now introduce the 'Inspirational' cards with whatever mystically flavoured patter takes your fancy Show

that each card contains a word and that each word is different. Ask the spectator to mix the cards face down, choose one and drop it face down onto his first card, the one writing side down on the table.

Pick up the stack of envelopes in one hand and lift up the spectator's two tabled cards with the other. Take great pains to show that you are not glimpsing at the faces of the cards as you slide them into the spectator's signed envelope (22). Really the cards go into the flapless envelope on top of the stack. You might like to turn your head at this point. With a little practise the whole manoeuvre can be done with the eyes closed.

Pull on the signed flap and extract the signed envelope from the stack (23). The spectator thinks that this envelope contains his two cards. In reality it contains the two cards that were hidden in the second envelope. His cards remain in the stack of envelopes.

Place the signed envelope in the middle of the table as you put the stack away in the same pocket that contains the blank card you displayed earlier. The flapless envelope, containing the spectator's cards, should be nearest to the body

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Draw attention once again to the signature on the spectator's envelope and comment about how graphologists are able to interpret personality from just such a signature. Examine the signature and give the spectator a brief personality reading. Then say you will try to go one better. At this point you appear to reach into your pocket and take out the blank card you showed earlier. What you really do is reach into the top envelope of the stack in your pocket and pull out the card on which the spectator has written his three thoughts. It will be the card on the address or flap side of the envelope. Be careful when you bring it out of your pocket that the writing is facing you and that the blank side of the card is towards the spectator.

Now pick up the pencil and pretend to write something on the card. Actually you just scrape your nail against the surface of the card, to simulate the sound of the pencil writing. At the same time you memorise the three thoughts that the spectator wrote down; Birthdate, Favourite Colour and Hobby.

Say, 'I've written a personal message which I think will interest you,' and then slide the card, writing side down, into the tabled envelope. The card goes below the two cards already in there but this is not obvious to the spectator who later will be led to believe that the last card inserted into the envelope will be the top card of the three.

Recap the situation. You apparently know nothing about the spectator but he has written down his Birthdate, Favourite Colour and Hobby and placed the card inside the envelope which is now on the table. To be truthful you placed the card inside the envelope but no one will remember this.

Concentrate and say that you will try to pick up the spectator's thoughts. Place one hand over the tabled envelope as if picking up the vibrations. In as dramatic a way as you can you now reveal the three thoughts, Birthdate, Favourite Colour and Hobby, but ask the spectator to say nothing as yet. You may link them to the graphology reading you gave earlier. You could, if you wanted, write your thoughts on another white card or pad. I don't do this when

performing to a small audience but I do if performing in cabaret or giving a demonstration to a room full of people.

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Putting the cards into the envelope

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Switching the

envelope

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Ask the spectator to remove all three cards from the envelope and spread them across the table. The card that comes from the bottom of the stack is the one on which the spectator wrote, just as it should be. Repeat the three divinations you have made and then turn over the card. You are absolutely correct in all three. You should be quite excited at this point because this is apparently the first time you have had the divinations confirmed. It's the first time you know you got all three correct. If you act pleased with the outcome your enthusiasm for the experiment will help engender a similar enthusiasm in your spectator:

Pause for a beat and then remember that the spectator also chose an inspirational card, a card of fate. Have him turn it over, it is the middle card of the three. It bears the word **LOVE**. Now have him read out the message that you wrote. He'll be surprised to find that it too mentions the word **LOVE**.

If I were performing this routine in the context of a private reading I would have the spectator read the message to himself and just confirm that it relates to the card he has chosen. This preserves his privacy if others are present and also enhances the illusion that the work is real.

Notes

I always have the writing going across the narrow width of the cards, so as not to have to think how to hold the card when I write on it.

The reason you give the spectator for signing the envelope flap is that you will be able to provide him with an

interesting psychic reading but in reality by asking the spectator to sign the envelope, you are giving the spectator and the audience the impression that the contents of the envelope can not be switched.

Should you perform this effect in a close up situation it can be modified so that the spectator is asked to give his birth date on the card but, instead of naming his hobby and favourite colour, he is asked to ask a question in writing on the card. ('Will I be successful?' is a typical question.) In the reading you are then able to give the person's birthday and answer the

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question that has been asked. The reason why I have selected the twenty five inspirational words listed is that any of these words can be used as the basis of a personal message for the spectator. I always provide the spectator with a happy and positive message.

One final point: I always use and carry at least three soft lead pencils with me. They are easy to use for writing and cannot dry out as can a ball-point pen. They also match the Boon writer (with its soft lead gimmick) that I use for many of the effects in my repertoire.

The Hot Chair

This effect is well known and goes back many years. Many performers have caused a sensation with it and yet until recently it has been difficult to find a reliable explanation of the routine in print. I'm talking about what is sometimes called *The Electric Chair* routine in which people jump for no apparent reason, claiming that their chair has suddenly become too hot to sit on. The routine is very funny with the participants examining the chairs to see if they are gimmicked in any way, failing to find anything wrong with them but nevertheless still jumping up whenever the performer commands them. As is also well known the routine makes use of impromptu stooges and stage cueing which is why only the boldest of performers seem able to make a success of it.

In my version of the routine I have adopted a mentalist's approach. The chairs are ungimmicked and the volunteers are not stooges in the usual sense. In fact they too find something in the effect that puzzles them. This means that no matter how much they are interrogated after the show they cannot, as in the usual version of this effect simply say that they were stooges.

This effect is very easy to perform. It is extremely entertaining and at the same time is an amazing effect which produces a great deal of laughter. This effect can be used as an act, in cabaret, stage, for TV or close up. You can use any number of people from one to five. It can be used as a feature effect in your show.

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Preparation

The effect can be worked almost anywhere. All you need are five volunteers, five chairs and a stack of cards made up on the *Out-to-Lunch* principle. For a stage show the card needs to be quite large, say postcard size or perhaps even as large as A5.

The stack is prepared as follows. Get several cards and place them together. Prepare the top one by writing the following across its lower half, 'When I call your number do not stand up.' See 24.

Across its upper half write the numbers 1 to 5 in a vertical column down its left hand side (24).

You also need a half-card. On this you write a slightly different wording for the suggestion, 'You must stand up when I call your number.' (25).

The half-card is placed on top of the stack and the whole stack held in place by a large rubber band. The half-card is actually secured to the band at its upper edge (26). Aside from a marker pen –the same one used to write on the cards –that's all you need.

Presentation

The first thing to do is obtain the assistance of five spectators who have

- outgoing natures and will enjoy being in the limelight. At the same time they must be reasonably intelligent. Nothing other than experience will enable you to get the right people to assist you.

When the five people come up to the stage you thank them, explain that no one is going to be made to look a fool but that they are about to help with

- something that will be very entertaining and at the same time should be quite amazing for they are about to take part in an experiment in suggestion.

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The completed *Out to Lunch* set up

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Ask the spectators each to take a seat. You now give them each a number starting with the spectator on the left of the row who is number 1. The man next to him is number 2 and so on until you reach number 5 at the end of the row. Emphasise that each one of them must remember their number because you'll be calling them by that number in a few moments time. When, and only when, they hear you call their number they are to carry out any instructions you have given them. You may have a trial run at this point saying, 'Number 3, raise your arm.' When he does you thank him and tell him to lower his arm. Try it with several of the volunteers. Now ask them to **RESIST** your instructions. This time when you call out their numbers and ask them to raise their arms no one moves. They have, as the audience would expect, successfully resisted your verbal instructions.

Tell them all that this time you are going to give a particularly powerful suggestion. You are going to write something down and that try as they might they will be unable to **RESIST** the instruction. Perhaps it is something to do with subliminal forces but while they were able to resist a verbal suggestion they will find a written one **IMPOSSIBLE TO RESIST**.

Take out a marker pen and pretend to write on the top card of the stack being careful not to reveal that the card already contains writing. Now invite each volunteer up and ask him to read the suggestion you have written and then when he understands it he is to sign his name against the appropriate number and return to his seat.

What the spectators read says, 'When I call your number do not stand up.' They are reading the suggestion that is written on the half card but they are signing their name on the second card of the stack. If the stack is well prepared the volunteers can handle it quite freely

As the volunteers read and sign the card you give examples of the kind of suggestions you might make, i.e. that they cannot say their own name or they will be unable to leave the chair. When

they are all seated you ask each volunteer if they are certain they understand the suggestion. Do they feel sure that they can resist it? All of them say they do. Next you apparently remove the top card from the stack and drop it writing side down onto the floor in front of the volunteers.

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You do this by gripping the upper end, the signed end, of what appears to be the top card and draw it out from beneath the band that holds the stack together. This is the second card and you drop it writing side down on the floor. Do not expose the top card of the stack because it still contains writing. Because of the *Out-to-Lunch* principle the card now on the floor contains an entirely different suggestion from the one they have read although it still has their signatures upon it. Put the stack of cards away.

Tell the audience that you feel that the volunteers will be **UNABLE** to resist carrying out the written suggestion, again commenting that a written suggestion works at an entirely different mental level from a verbal one. Turn to the volunteers and say, 'Let's assume that the chair that you are sitting on is hot. Getting hotter and hotter and hotter and...' Suddenly you snap your fingers and quickly call out numbers '1, 2, 3, 4, 5.' The five volunteers should stand up quickly. In their own minds they have successfully resisted your suggestion but the audience will come to a very different conclusion.

Go up to each chair and show the audience that they are ordinary. Ask the volunteers to confirm this. Make a mental note of which volunteers are giving the best performance and then have them all take their seats once again. Go through the suggestion one more time but on this occasion only call out the numbers of the volunteers who are likely to give the best performance.

Finish by once again giving the suggestion, snapping your fingers and calling out all five numbers. This time all five volunteers leap up, the less playful ones having had a chance to see how well their counterparts can do it and being induced by peer pressure to do the same.

Pick up the card from the floor and read it out to the audience, 'When I call your number you **muat** stand up.' Which is exactly what everyone in the audience thinks it says. Hand the card to one of the volunteers as a souvenir, thank them and lead the applause.

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Notes

You could try other variations on the suggestions and of course other wordings on the cards. Just make sure the instructions are direct. As with all effects of this type it is important that you choose outgoing volunteers who will not be so nervous on stage that they will misread the card or misunderstand your instructions.

Another tip is to have the half-card moved up a fraction of an inch over the narrow edge of the cards and of course I also move the other card below the half-card up as well, this makes it easier to remove the card when the time comes to do so.

This method is not meant to replace the traditional *Electric Chairs* routine. It is a mentalist's approach to what is often thought of as a comedy magic routine. But the principle I have described works well in performance and I am sure that it could be used in other unrelated routines.

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£100 Challenge Mind Control Test

The Effect

A slip of folded paper is handed to a spectator who is told that it contains a prediction which will be read later. Also shown is a red backed deck of cards which is shuffled. A spectator now chooses one of the cards and places it face down on the table.

A second deck of cards, with blue backs, is introduced and fanned face towards another spectator. This spectator is invited to name any of the cards he sees and that card is cut to the top of the deck. The contents of the folded slip of paper are now read out. The prediction reads, 'If the card with the red back and the card with the blue back do not match, I will give you £100.' Sure enough, when the red backed card is turned over it matches the card that was selected from the blue backed deck.

The choice of the red and blue cards is very clean and the working of the effect very easy, leaving the performer to concentrate his efforts on the actual presentation.

Preparation

You need a slip of paper on which you write the prediction as follows: 'If the card with the red back and the card with the blue back do not match, I will give you £100.'

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The blue deck is gaffed. It consists of twenty six different pairs of cards. Each pair is made up of two identical cards. The face card of the pair is red backed and the rear card of the pair is blue backed. The inner surfaces of the pair are treated with roughing fluid so that they stick together (27). The cards can be handled as freely as a regular rough and smooth forcing deck.

These are the pairs I use: 7H, QS, 6D, ICC, 7C, AH, 6S, QD, 8S, 311, ICD, 10S, IC, SH, 3C, 8D, 2S, KY-I, SC, 4D, AC, 2D, 9C, JH, 4S, 9H.

The red backed deck is ungimmicked but lying second from the top of the deck is a red/blue double backer which matches both packs. It is blue side uppermost so that if you were to fan the red backed deck, the second card from the top would appear to be blue backed.

Presentation

Hand out the folded slip for safekeeping telling the audience that it is a prediction which will be read later. The slip could also be in a sealed envelope which is placed on the table.

Take the red backed deck from its case and hold it in the right hand in position for an overhand shuffle. The faces of the cards are towards the spectators, the top of the deck is closest to the right palm. As you shuffle off cards into the

left hand the left fingers steal away the top card of the pack leaving the double backer as the card now closest to your right palm. Continue shuffling cards from the face of the right packet into the left hand until only a few are left. Drop this last right hand packet onto the top (rear) of the left hand cards so that the double back is the top card of the pack.

Because the faces of the cards are towards the audience they cannot see that a blue backed cards appears to be the top card of the deck. You, if you wished, could false shuffle again, retaining the double backer in position at the rear of the deck.

After the shuffle, you hold the deck face up in the left hand. The double backer is now the lowermost card of the deck, Its red side is uppermost.

Each pair of
cards is roughed **so that they cling** together

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Spread half of the face up deck and hand it to the first spectator for shuffling. When he has finished you take back the cards, turn them face down and replace them face down under the deck. Now spread the remaining face up cards and hand them to the second spectator for shuffling (28). This leaves you with half the deck face down in the left hand. The double backer is on top of the half with its red side uppermost. When the spectator has finished shuffling the half deck you take it back, turn it face down and replace it below the cards in your left hand. The result of this is that the deck appears to have been thoroughly shuffled and, as a consequence, examined. The double backer though is still on top of the deck

Now turn the pack face up and give it a Hindu Shuffle. As you shuffle small packets of cards from the right hand into the left, ask a spectator to tell you to stop shuffling at any point. When he does so immediately cease shuffling and place the right hand portion injogged onto the left hand portion (29). This appears to mark the position at which the spectator called stop.

Turn the right hand palm down and take hold of the jogged packets (30). Turn them over, face down, towards the spectator and replace them in the left hand (31). Now take the face down card from the lower outjogged packet (32) and drop it face down on the table. This is a standard Hindu Shuffle Force and looks as if you have merely removed the card at which the spectator asked you to stop.

Place the red backed deck aside and pick up the blue backed deck. Spread the cards face up between your hands and ask another spectator to call out the name of any card he sees. Openly cut the named card (really pair) to the rear of the face up deck and then turn the deck face down.

Now turn the spectators' attention to the prediction and ask them to read it aloud. As they do so you pick up the tabled red card (a double backer) and openly place it on top of the blue backed deck right next to the named selection.

Recap, reminding the spectators that a red backed card was selected by one spectator and a blue backed card named by another. Do they match?

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Remove the

top card of the lower packet

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Turn over the top three cards of the deck together and flip them face up The spectators assume you are turning over the red backed card and the top card of the blue backed deck together

The top two cards of the deck will be the roughed pair Separate them, spreading them apart and allow everyone to see that the faces of the cards are identical. Take the top card (red backed) and drop it face up onto the table. Take the next card (blue backed) and drop it onto the table next also. The red/blue double backer is now safely out of play, blue side up on top of the blue deck. The effect is over leaving two identical cards on the table as proof of your predictive powers.

The effect as described is the handling I have used for many years. More recently I have been discarding the red deck entirely and producing the prediction card, the red/blue double backer, from a small envelope. Other than that the effect is the same with everyone apparently having the opportunity to win my £100 at odds which favour them and without any investment on their part. How can they lose?

Challenge

Incredible Memory

The Effect

A spectator is asked to bring any hardcover or paperback book to the show. The spectator is asked to open the book at any page. Taking the book the performer says he will attempt to memorise the first word on every line all within one minute. A spectator times the performer, calling stop when the minute is up. The book is immediately handed back to the spectator.

Explaining that the average page in a book contains about 35 lines, the performer has a spectator choose a number from 1 to 35 entirely by chance. Let's say, for example, that the number 5 was chosen. The performer picks up a large white pad and black marker pen and says that he will try to recall the first word on the fifth line on the page chosen by the spectator. He writes something down on the pad and then asks the spectator holding the book to count down to the fifth line and read out the first word of that line. The performer has written exactly the same word on the pad. There are no stooges, any book can be used and there's very little in the way of memory work.

Preparation

The method depends on something that wasn't mentioned in the effect and that special something is a pack of number cards. I use those produced

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by Piatnik. Their deck consists of fifty-two cards each bearing a number from 1 to 52. This number pack provides the 'by chance' method of selecting the line number. If I'd mentioned the

pack in the effect you might have passed by this routine. Now that you've read so far you may as well stay with me until the end because this is an effect I've used over and over again and it never fails to make an impression on the audience.

The method for the effect is simple enough. You use the deck of number cards to force a line from the book. You know in advance which line you are going to force so this is the only line you need to memorise when you are pretending to memorise every line on the page. I use the Henry Christ Force to force the number

Prepare the deck by removing the numbers 1 to 35. This will comprise the deck you will use for the effect. Take two of the discards (36 to 52) and stick two of them together, face to face, with a little *Bitt—Tack* or any other of the magician's wax type substitutes that are popular today This creates a double-backer.

Let's assume you want to force the number 5, as per the effect. Place this card, the numbers, face Up on top of the 35 deck. Now place the double backer on top of the face up number 5. Put an elastic band around the deck and you are ready to begin. The only other things you need are a pad and marker and a bookmark.

Presentation

Having already asked various spectators to bring along books, you have one of them chosen and ask someone to bring it on stage. Ask him to open the book at any page and call out the page number. He can use the bookmark to ensure he doesn't lose his place.

Tell the audience that you will attempt to memorise the first word of every line on the chosen page and that you'll do it in under a minute. Choose a spectator who has a second hand on his watch to act as timekeeper for this amazing feat. Take the book and open it at the book mark. When the spec-

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tator gives you a signal you pretend to memorise the first word of every line on the chosen page. In fact you memorise only the first word of line 5. the line you are going to force. You'll be able to finish and close the book long before the spectator tells you that the minute is up. Hand the book back to the spectator

You now say that the average book contains approximately 35 lines per page and so you would like someone to choose a number between 1 and 35. To do this you will use a pack of number cards. Take them out pull off the elastic band and fan them to the audience being careful not to expose the reversed card or the double backer.

You might like to give them a false shuffle, perhaps a face up Hindu Shuffle, retaining the

reversed card and double backer on top of the pack while at the same time allowing the audience to see the faces of the cards. The next step is to force the reversed number 5 by using the Henry Christ Force as follows.

Spread the cards face down between the hands without exposing the face up 5 (33). Ask a spectator to point to one of the cards in the middle of the spread. Break the spread so that the card pointed to is the top card of the left hand portion (34). As you say, 'You could have chosen any of these numbers,' you flip the right hand portion face up onto the left hand portion and immediately start to spread through the face up cards (35). The first face down card you come to will be the force card, the number 5. The spectator thinks this is the card he pointed to. Thumb it off the deck and ask him to take it. As soon as he has the card you move away as if you've got more important things to do. Execute the force in a seemingly casual manner and you will find that it is one of the most effective forces possible.

Put the cards away and pick up the pad and paper Now recap. A spectator brought along a book of his choice and turned to a page of his choice. You attempted to memorise the first word of every line on that page. And then a spectator chose a number, 'What number did you choose' He looks at the card and says, '5'.

Pretend to concentrate and then write down the word you memorised from

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line 5. Ask the spectator with the book to open it at the chosen page. The book mark facilitates this. Next he is to count down to line 5. Now you ask him to read out the first word on that line. He does this and you turn the pad around to show that you are correct. The emphasis is all on the fact that the books are borrowed and the pages freely chosen. The number force is so simple and open that it will hardly seem important in the final effect.

Notes

While the method is extremely simple the effect is astounding. You might like to memorise the first words from lines 4 and 6 in addition to the word at line 5. It is not a difficult task but it makes for an even more devastating finish. When you ask the spectator to count down to line 5 you pause a moment and then say, 'Let's see if I'm correct. Your finger is on line 5. Right. Am I also correct that the word immediately **ABOVE** your finger is...' and here you name the word on line 4. You then go on to say, 'And the word below line 5 is...' and name the word on line 6. Finish by asking for the word on line 5 itself and then turn your pad around to show that you are correct.

Obviously you could claim to have memorised every word on the page rather than just the first word of each line. In this case I would memorise the entire contents of line 5 rather than just the first word and reveal it, as dramatically as possible, to the audience at the finish of the routine.

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The Super ESP Body Language Test

The Effect

While the performer's back is turned, five spectators are each asked to choose any card from a selection of 5 cards each bearing an ESP symbol. The cards have an ESP symbol at one end and are blank at the other.

The spectators tear the cards in half and pocket the symbol. Next they draw or write anything they like on the other half of the card. These half cards are sealed in envelopes and the

five envelopes are shuffled by a spectator

The performer has his back to the spectators while all the choosing, writing and shuffling is done. He can't possibly know who is the author of the scribbles on any card and yet one by one he analyses the cards, assesses the body language response of each spectator to his analysis and is able to deliver each card back to its correct author

During the routine the performer has been making notes on a large pad. He now asks each of the spectators to remove their chosen ES? designs from their pockets and, for the first time, show them to the audience. On turning the pad around it is seen that the performer has also correctly divined the ESF design that each spectator has chosen.

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Preparation

The Cards

The five cards each bear a hand drawn ES? symbol. The symbol occupies the upper half of the card while the lower half is left blank for the spectators to write upon (36).

The lower narrow edge of each card has been edge-marked with a soft pencil. I use a 4B. The markings on the edge of each card indicate which design the card contains (37). The Circle card is marked at the corners. The Cross has two marks a little way in from the corners, The Wavy Lines has a mark at the centre. The Square has two marks near the right corner The Star is left unmarked.

The reason for this particular arrangement of markings is so that the cards can be read no matter which way they are turned when the spectators handle them. You'll realise how important this is as the explanation unfolds.

The Envelopes

The envelopes are of the manila variety and are marked as are the design cards but this time on the lower flap instead of the edge. You could mark them with a pencil but I prefer to use an emery board, the type used for filing women's nails. I rub the emery board against the envelope and this takes the shine off the manila surface and leaves it looking a little lighter when held at an angle to the light. Not only can you see the mark but you can feel it too. Just run your thumb over it as you handle the envelope and you'll be surprised how easy it is to identify which envelope you are holding.

Envelope number 1 is marked at the left corner of the lower flap, envelope 2 a little further to the right, envelope 3 even further to the right and envelope 4 actually on the right corner of the flap. Envelope 5 isn't marked. See

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Circle

Cross

Wavy lines

Square

Star

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You will also need five pencils for the spectators to use and a large A4 pad and marker pen for the finale.

Presentation

When you begin the effect you select five spectators to help you and sit them in a row of five chairs. Mentally number the five spectators so that the person on the left hand of the row is spectator number 1, the spectator to the right of him is spectator number two and so on up to five.

Introduce the design cards and have them shuffled by one of the five spectators. Ask each spectator to choose a card. You turn your back while the selections are made so that you could have no knowledge of who has taken which card. Each spectator notes and memorizes their selected design.

With your back still turned, ask each spectator to fold their selected card in half and tear it in two. Ask them to put the half bearing the design in their pocket or handbag (if appropriate) where no one can see it. Having done this, and with all the selected designs out of view, you now turn around.

Give each of the spectators a pencil and ask them to write or draw anything on the remaining,

blank, half of the card that they hold. It can be anything at all. A word, a phrase a drawing but you stress, it should not be something obviously associated with them.

Again you turn away while they are doing this so that you couldn't possibly see anything they are writing or drawing. When they've finished you turn once again to face them and hand out the envelopes. Again envelope number one goes to spectator number one, envelope two to spectator two and so on, the last unmarked envelope going to spectator number five.

Ask the spectators to place the cards into the envelope each of them now holds. They should make sure no one around them, especially you, gets a glimpse of what they have written. They then seal their envelopes.

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An emery board is used to
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mark the envelopes

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Everything seems to have been done so fairly that no one can dream you know who chose which design or which card is sealed in which envelope. Ask the spectators to pass their envelopes along to spectator number five and then ask him to shuffle them so that even he has no idea which envelope belonged to which spectator.

Take the envelopes back and recap by saying that each of the spectators has drawn or written on a card and that the cards have been mixed. Take the envelopes back and start to talk about the

ways body language can reveal more about you than you might care to reveal. 'For instance,' and at this point you open one of the envelopes and take out the card from inside, being careful not to reveal its contents to the audience, 'the person who wrote on this card may give themselves away by a nervous twitch, a dilation of the eyes or even a smile when confronted by their own handiwork. So before I reveal the contents of this card I want all of you to try and keep a poker face, give no reaction at all that might give you away.' By reading the markings on the envelope you already know from which spectator the card came. Let's assume it was spectator number two.

Having built up the tension you turn the card around and reveal the drawing or writing upon it. As you already know which spectator the card belongs to you can give a brief analysis of the character of the person that wrote upon it. Given that you can see the person, and the amount of information you can deduce just from his or her appearance, your analysis will be very accurate,

Looking at the card as you read from it you can also see the edge marking and this reveals which of the designs spectator number two now has in his pocket. You pick up the large pad and appear to be making notations on it, In fact you write the numbers 1 to 5 in a vertical column down the left hand side of the pad. Next to number 2 write 'Circle' or whatever design the markings on the card have revealed to you. If the card doesn't have a mark you know it is the Star.

Finally, walk right up to spectator number two and hold up his or her card, saying, 'I think this is yours. Is that right?' He or she will acknowledge that that you are correct, usually with a smile and a sense of relief. Trying to

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keep a poker face while you are giving an astonishingly accurate description of them is no easy task for them. Don't reveal the notes you made on the pad. Don't hand the card back to the spectator Just put it in your pocket thereby disposing of the evidence of the marked card.

You repeat this divination with the next two envelopes, each time providing a brief analysis and then claiming that body language has revealed the identity of the author. Again the markings on the cards also reveal the designs the spectators chose. Write this information on the pad against the appropriate numbers. Do this casually as if making notes on some aspect of the spectator's personality. Dispose of the cards in your pocket as before.

Finally you are left with two cards. Open both envelopes together, once again noting the markings on the envelopes so that you know which card belongs to which spectator The cards, in turn, reveal the designs that those two spectators have pocketed. After extracting as much fun as you can with your teasing, you hand one card back to the rightful owner leaving one remaining card for the final spectator Ask them if you are correct and they will both admit that you are. Cue applause.

This appears to be the finale of a very convincing demonstration but you have not yet finished. Pick up the pad and write down the final two designs against the appropriate numbers. Draw

attention to the pad you have been writing on and patter to the effect that our personality sometimes determines the choices we make and remind the audience that at the very beginning of the performance each of the spectators made a choice: each chose one of five different designs.

Ask all the spectators to produce their chosen designs. Nominating the spectator at the left end of the row as number 1 ask him to reveal the design he has chosen. Do the same with the next spectator, number 2 and so on left to right until you reach spectator number 5. Ensure that each time the design is mentioned so is the number of the spectator as they appear from left to right. Now turn your pad around so that the list on it is clearly visible (39). Read it out, saying, 'From left to right, number 1, the square; number 2, the circle. ...and so on until you've shown that you have some-

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how successfully divined the choice each spectator has made. It is a quick and devastating climax which should guarantee applause.

One final note. When opening the envelopes you could tear them open by ripping off the marked flap at the bottom of each envelope. Put the flap in your pocket and this disposes of the last remaining piece of evidence.

