

**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.**

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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.

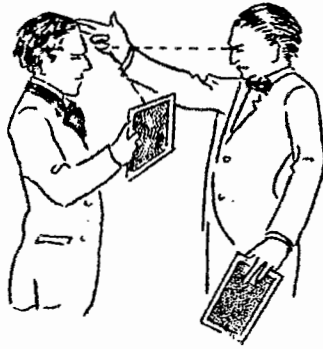
PATTER AND PRESENTATION DETAILS

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).

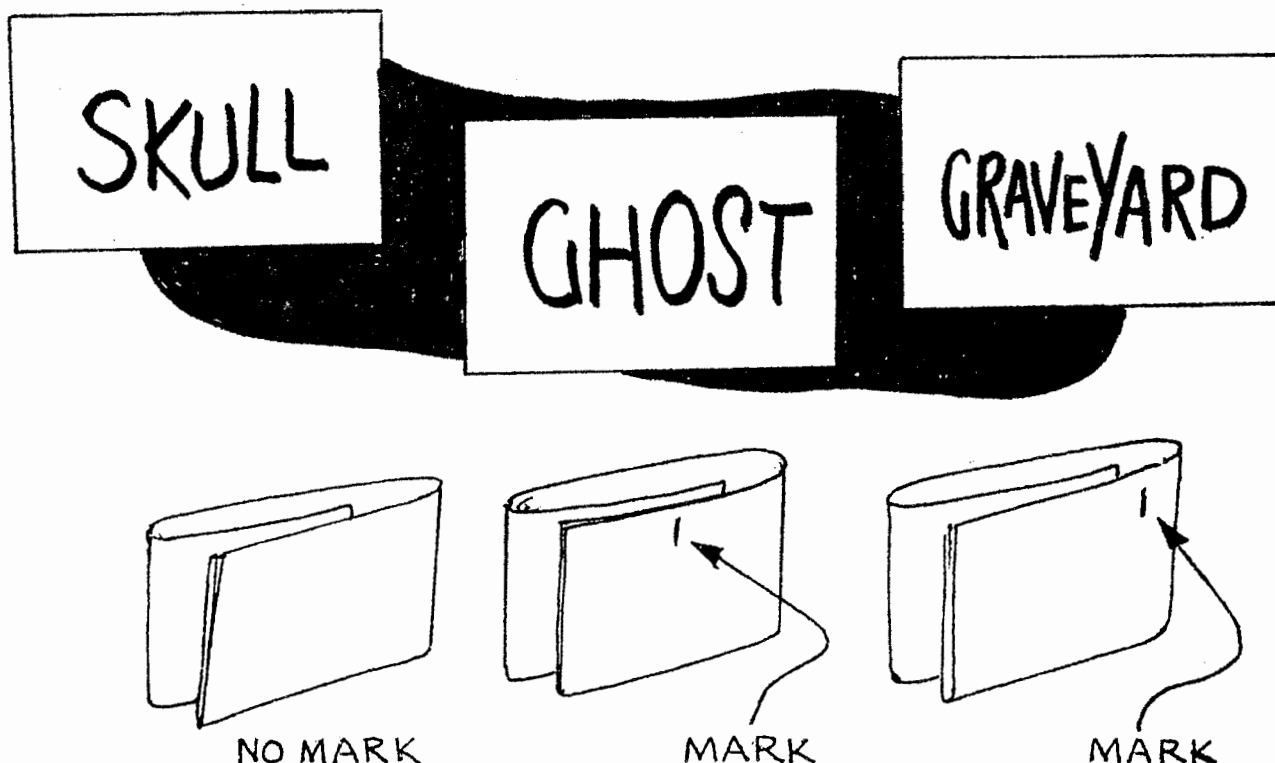
Working: When working the effect, two tumblers, two boxes or two hats, may be used to put the slips in. If desired, the containers may be dispensed with and the two sets of slips merely laid on the table, one set on one side, and the other on the opposite side.

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 psy-
chic 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 deser-
ted. 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-

plate 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). "HMMMMMMMM, 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.

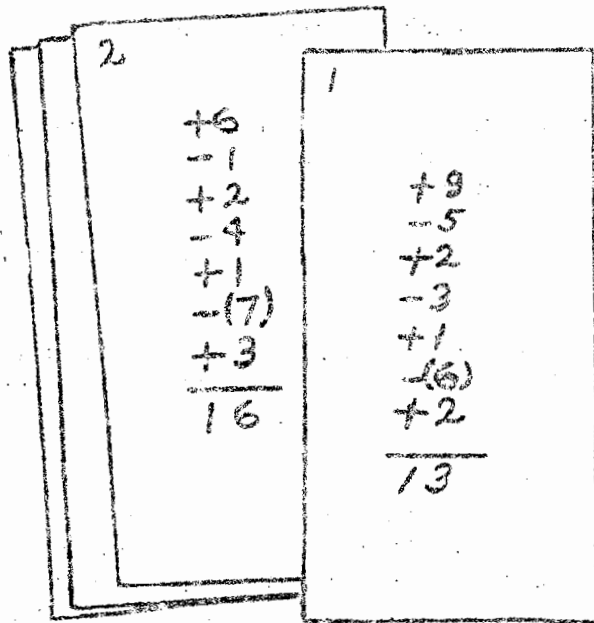
NUMIRACLE

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

$$\begin{array}{r}
 1 \\
 + 9 \\
 - 5 \\
 + 2 \\
 - 3 \\
 + 1 \\
 -(6) \\
 + 2 \\
 \hline
 13
 \end{array}$$

$$\begin{array}{r}
 2 \\
 + 6 \\
 - 1 \\
 + 2 \\
 - 4 \\
 + 1 \\
 -(7) \\
 + 3 \\
 \hline
 16
 \end{array}$$

$$\begin{array}{r}
 3 \\
 + 5 \\
 - 2 \\
 + 1 \\
 - 4 \\
 + 3 \\
 -(7) \\
 + 4 \\
 \hline
 17
 \end{array}$$

$$\begin{array}{r}
 4 \\
 + 8 \\
 - 3 \\
 + 2 \\
 - 6 \\
 + 1 \\
 -(7) \\
 + 5 \\
 \hline
 18
 \end{array}$$

$$\begin{array}{r}
 5 \\
 + 7 \\
 - 4 \\
 + 1 \\
 - 6 \\
 + 2 \\
 -(6) \\
 + 6 \\
 \hline
 17
 \end{array}$$

$$\begin{array}{r}
 6 \\
 + 4 \\
 - 7 \\
 + 2 \\
 - 3 \\
 + 1 \\
 -(4) \\
 + 7 \\
 \hline
 14
 \end{array}$$

$$\begin{array}{r}
 7 \\
 + 6 \\
 - 2 \\
 + 3 \\
 - 8 \\
 + 1 \\
 -(8) \\
 + 8 \\
 \hline
 23
 \end{array}$$

$$\begin{array}{r}
 8 \\
 + 4 \\
 - 3 \\
 + 1 \\
 - 7 \\
 + 3 \\
 -(7) \\
 + 9 \\
 \hline
 22
 \end{array}$$

$$\begin{array}{r}
 9 \\
 + 5 \\
 - 7 \\
 + 2 \\
 - 4 \\
 + 3 \\
 -(9) \\
 + 10 \\
 \hline
 27
 \end{array}$$

$$\begin{array}{r}
 10 \\
 + 3 \\
 - 6 \\
 + 1 \\
 - 4 \\
 + 2 \\
 -(7) \\
 + 11 \\
 \hline
 24
 \end{array}$$

$$\begin{array}{r}
 11 \\
 + 3 \\
 - 9 \\
 + 2 \\
 - 4 \\
 + 1 \\
 -(5) \\
 + 12 \\
 \hline
 21
 \end{array}$$

$$\begin{array}{r}
 12 \\
 + 2 \\
 - 8 \\
 + 3 \\
 - 5 \\
 + 4 \\
 -(9) \\
 + 13 \\
 \hline
 30
 \end{array}$$

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!!!

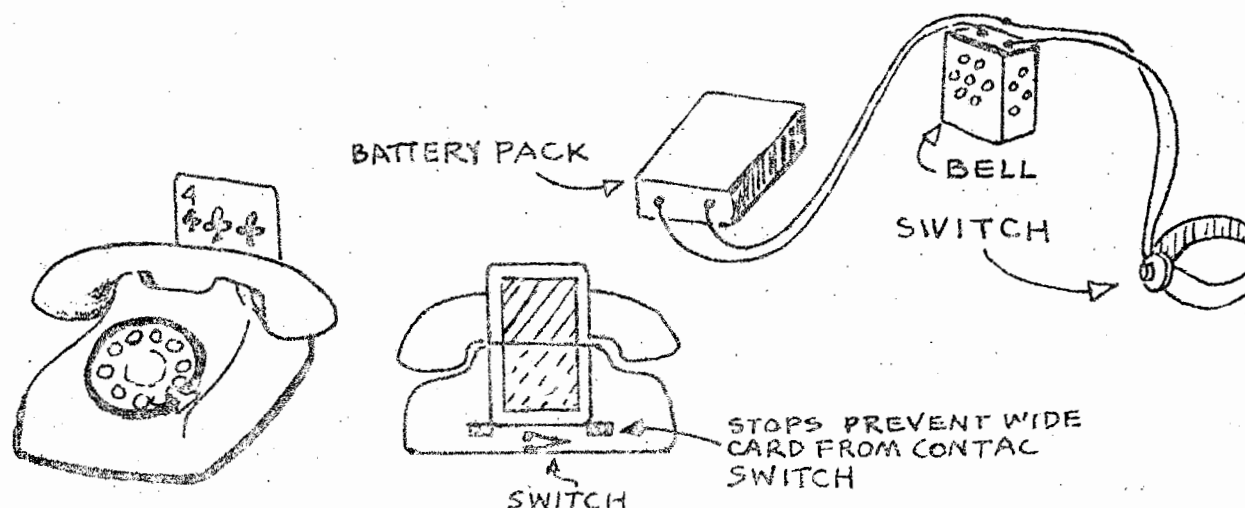
You name it and hang up the phone --- the trick is finished.

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:

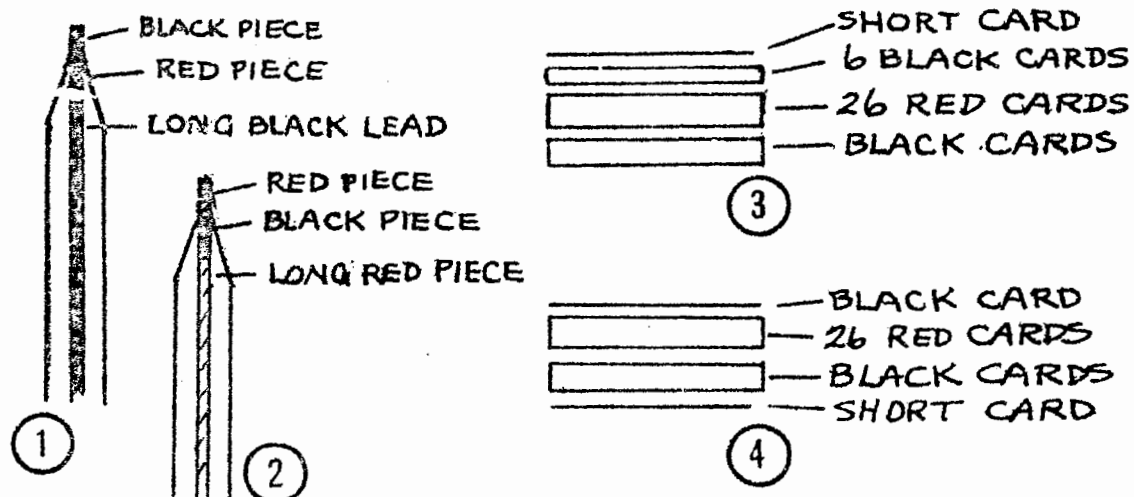
Two ordinary ~~propel~~ and ~~repe~~ pencils are used which have been prepared as follows:

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, don't 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

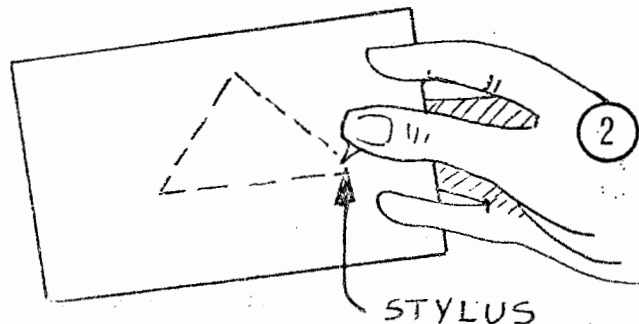
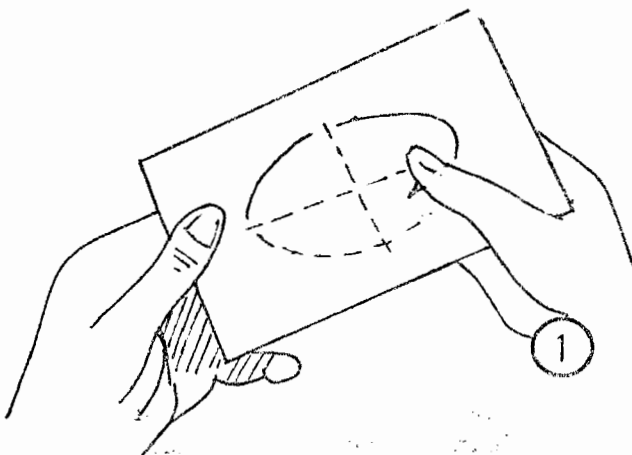
Directions by ED MISHELL

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 "All 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.

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.

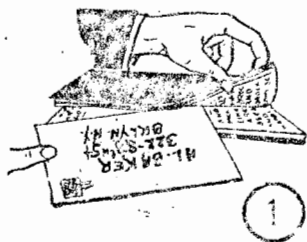
THE AL BAKER DICTIONARY TRICK

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.

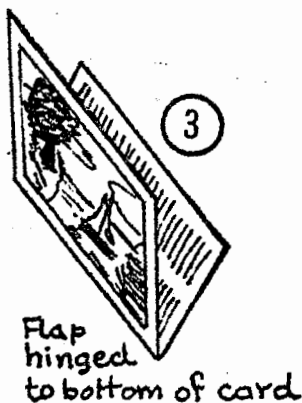
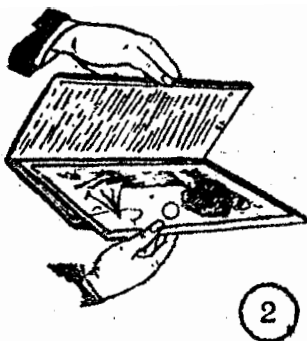
The picture postcard is in your inside coat pocket and with the dictionary at hand, you are ready to present the entire effect at will.

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—Grazivorous	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—Nuisance
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.

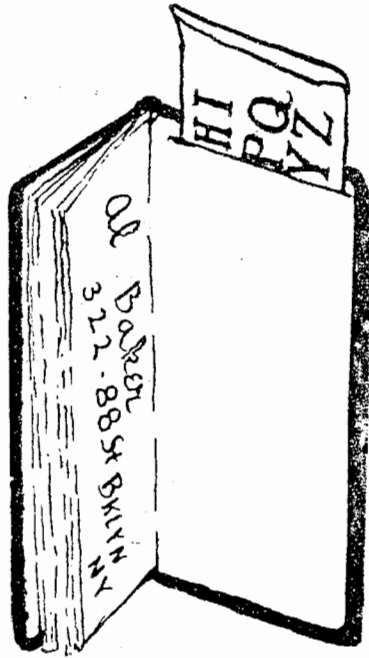
Always carry the post card between two pieces of stiff cardboard with a V notch at top so that card may be easily withdrawn from pocket. This will protect it as it is a delicate piece of apparatus and must be kept flat to insure the best results.

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 cards¹. 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.²

Now, to prove that the experiment was a success!³ What card were you

thinking of? That is correct! Now, tell me, what card was I thinking of?⁵ 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 experiment⁶, 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 to⁷ your subconscious mind. Now! Tell me, which glass contains your card? This one? Oh,⁸ but I am sorry! You failed again! You see, this one contains my card,⁹ the Ace of Spades. Your card is over there.

Really, sir, as a mindreader, you are somewhat disappointing. Are you worried about something?¹⁰ 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.¹¹ Watch closely! Jump! Did you see it jump? No? You are hopeless!¹² We now have here my card the Ace of Spades.¹³ And over here, for the first time, I will ask you the name of your card. The seven of hearts? (for example)¹⁴ 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.

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	NUMBER OF DIGITS	PAGE POSSIBILITY									
		4	5	6	7	8	9	10	11		
1	10										
2	11	⁴ 20									
3	12	^{4,5} 21	30								
4	4	13	^{4,5} 22	^{6,7} 31	⁸ 40						
5	5	14	^{4,5} 23	^{6,7} 32	^{8,9} 41	^{10,11} 50					
6	6	15	^{4,5} 24	^{6,7} 33	^{8,9} 42	^{10,11} 51	60				
7	7	16	^{4,5} 25	^{6,7} 34	^{8,9} 43	^{10,11} 52	61	70			
8	8	17	^{4,5,6} 26	⁷ 35	^{8,9} 44	^{10,11} 53	62	71	80		
9	9	⁴ 18	^{5,6} 27	^{7,8} 36	⁹ 45	^{10,11} 54	63	72	81	90	
10	19	^{4,5,6} 28			^{7,8} 37	^{9,10} 46	¹¹ 55	64	73	82	91
11	^{5,6} 29				^{7,8} 38	^{9,10} 47	¹¹ 56	65	74	83	92
12					^{7,8} 39	^{9,10} 48	¹¹ 57	66	75	84	93
13						^{9,10} 49	¹¹ 58	67	76	85	94
14							¹¹ 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 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 use the table. The Dobrin slate, flap open and face 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.

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

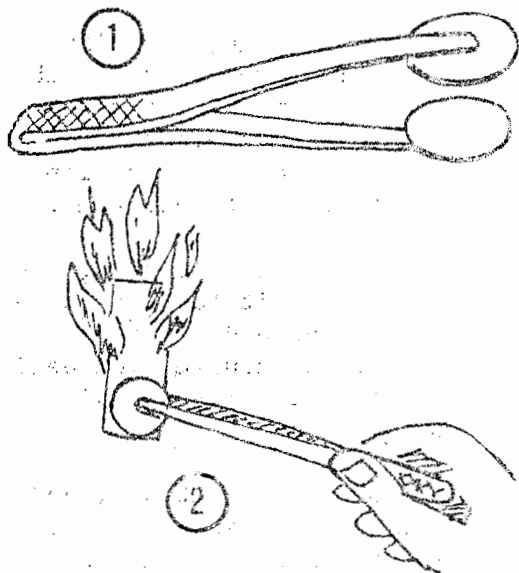
just answered, but in reality it gives him the data on the next question. He draws the top (second card) slightly to the right, and holding the envelope stack with the right fingers, he just opens envelope in his left fingers, withdraws or takes the second card down (the first) and tosses out the original 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"

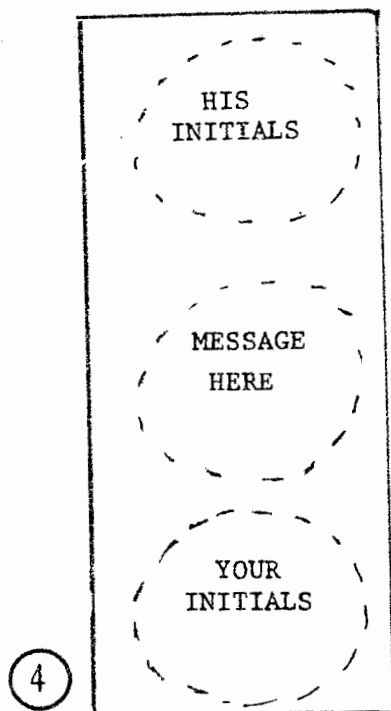
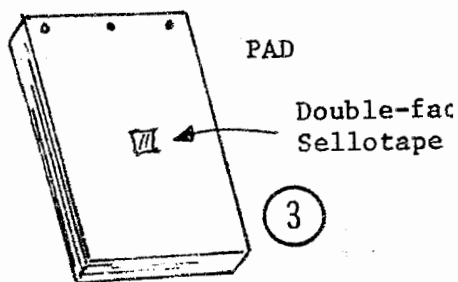
Jim Herpick



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	STRAP	PART
SPIRIT.....	TRIP	DIALS	LAID
TIDES	EDIT	FLows	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.

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.

"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 imperceptable 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.

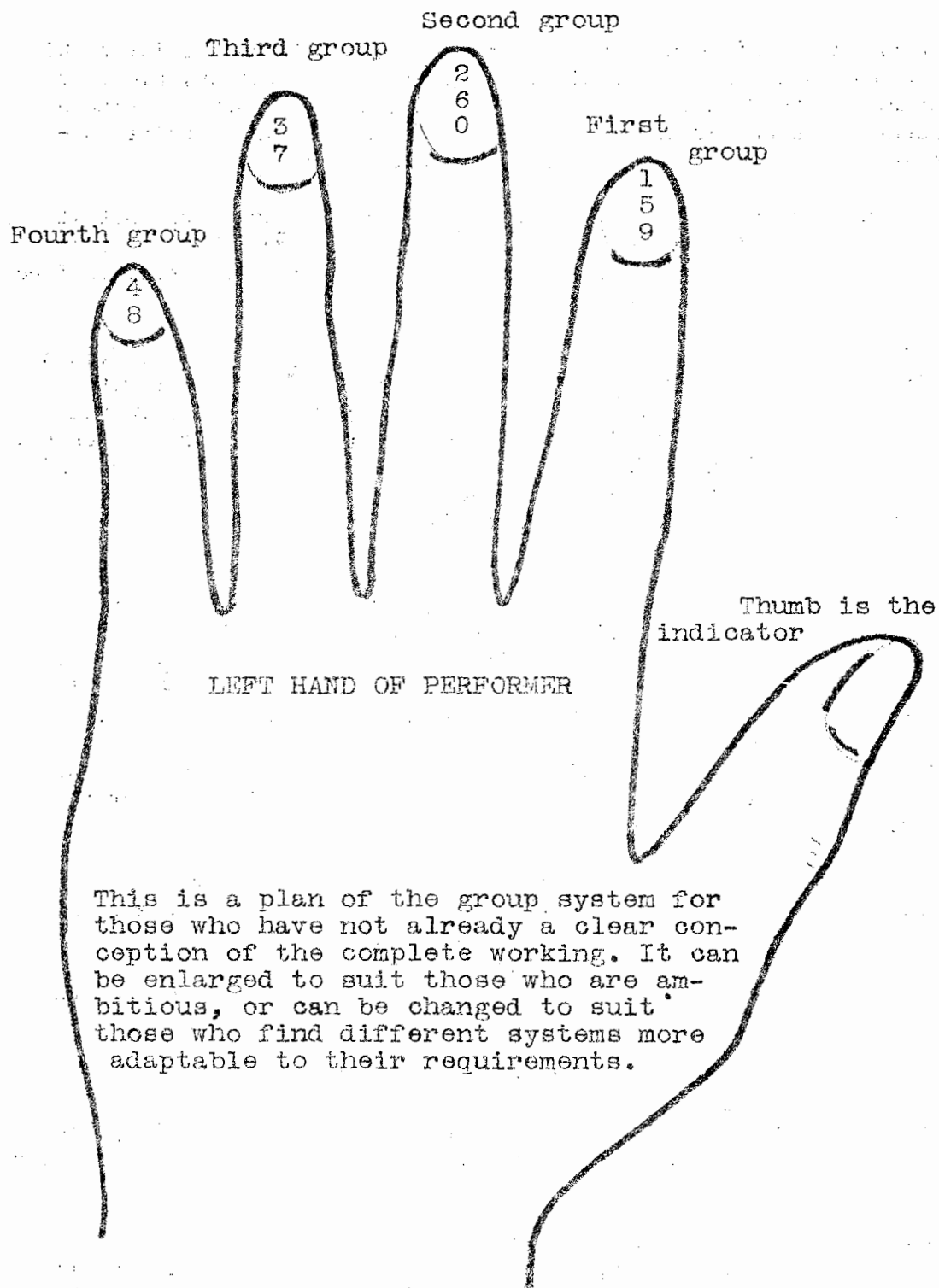
The second letter is found by first finger counting the groups. (The word we will take for example is ZERO.) We have already found the first letter. The thumb touches first finger, and a sniff comes from the confederate, denoting that the second letter is in the first group. The next sniff comes when 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.

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-O. 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.

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 chairman, 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

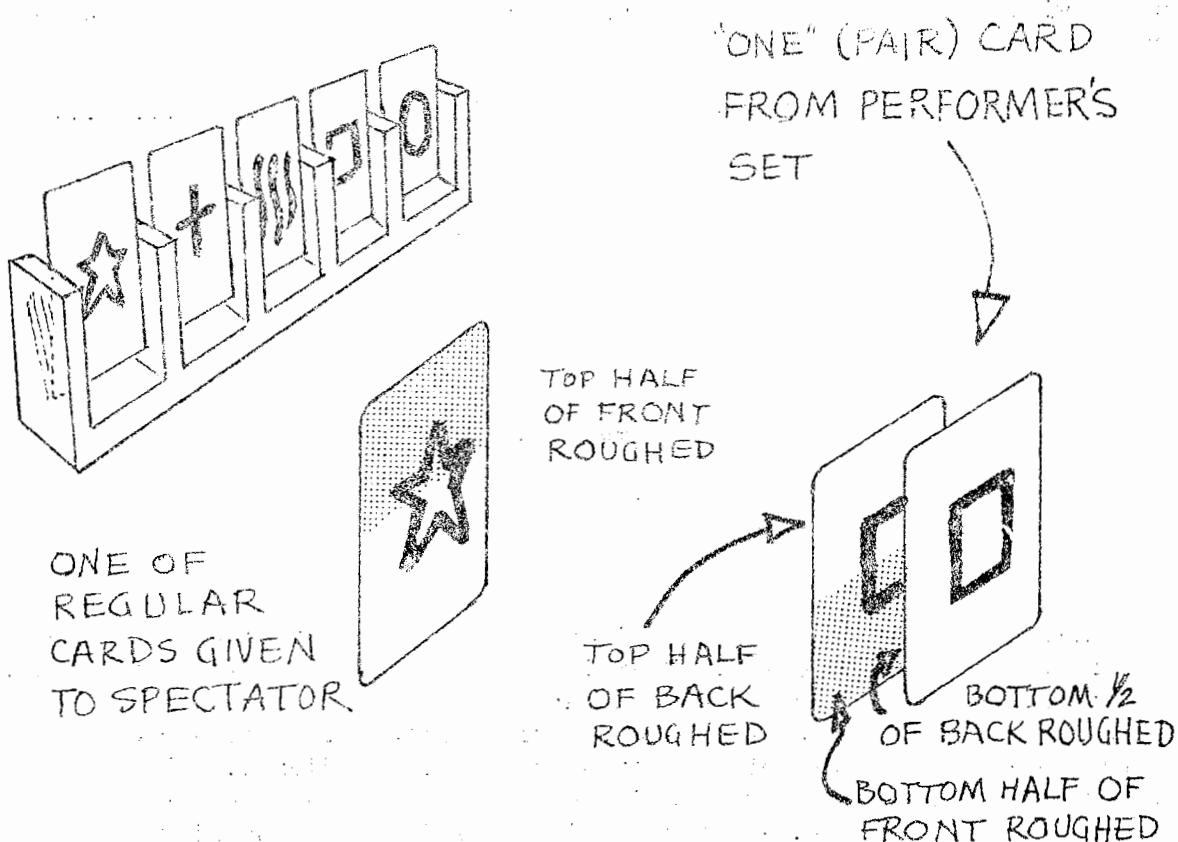
(Ken Allen)

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 clairauidience, 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 per former 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. Madame, may I ask you a personal question...your weight is...ah, 132 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 co-operation 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 shrunk, 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 Awinding' 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, tho 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!!

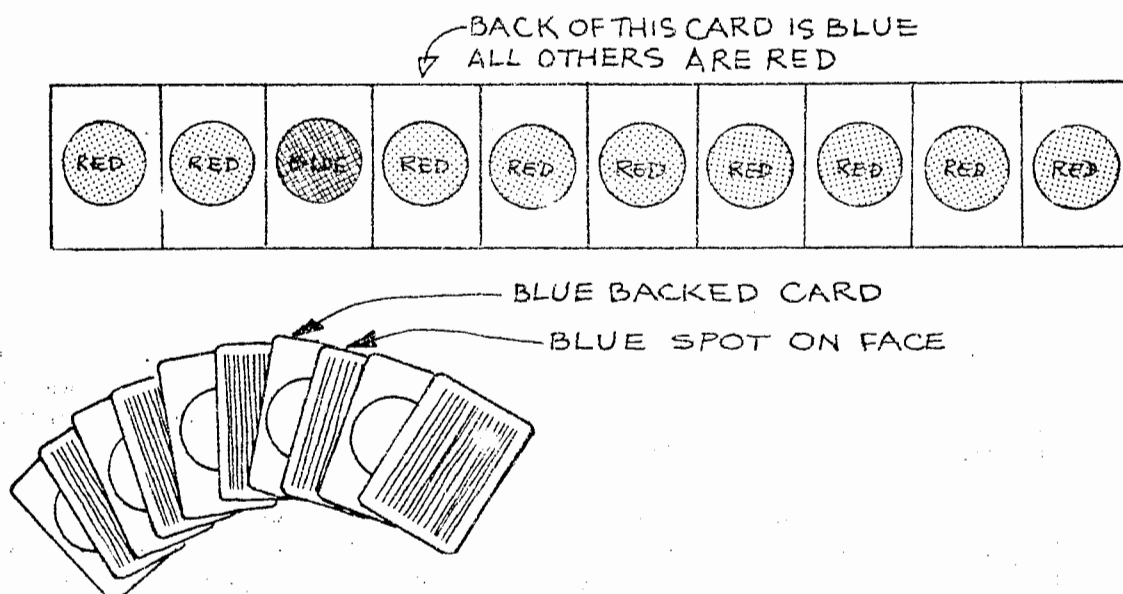
THE MILLION TO ONE PREDICTION

(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 Fairley 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 Patrini, 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 Nelson's 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 news-men 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~~s 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 miff 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 Sweger, House of Enchantment)

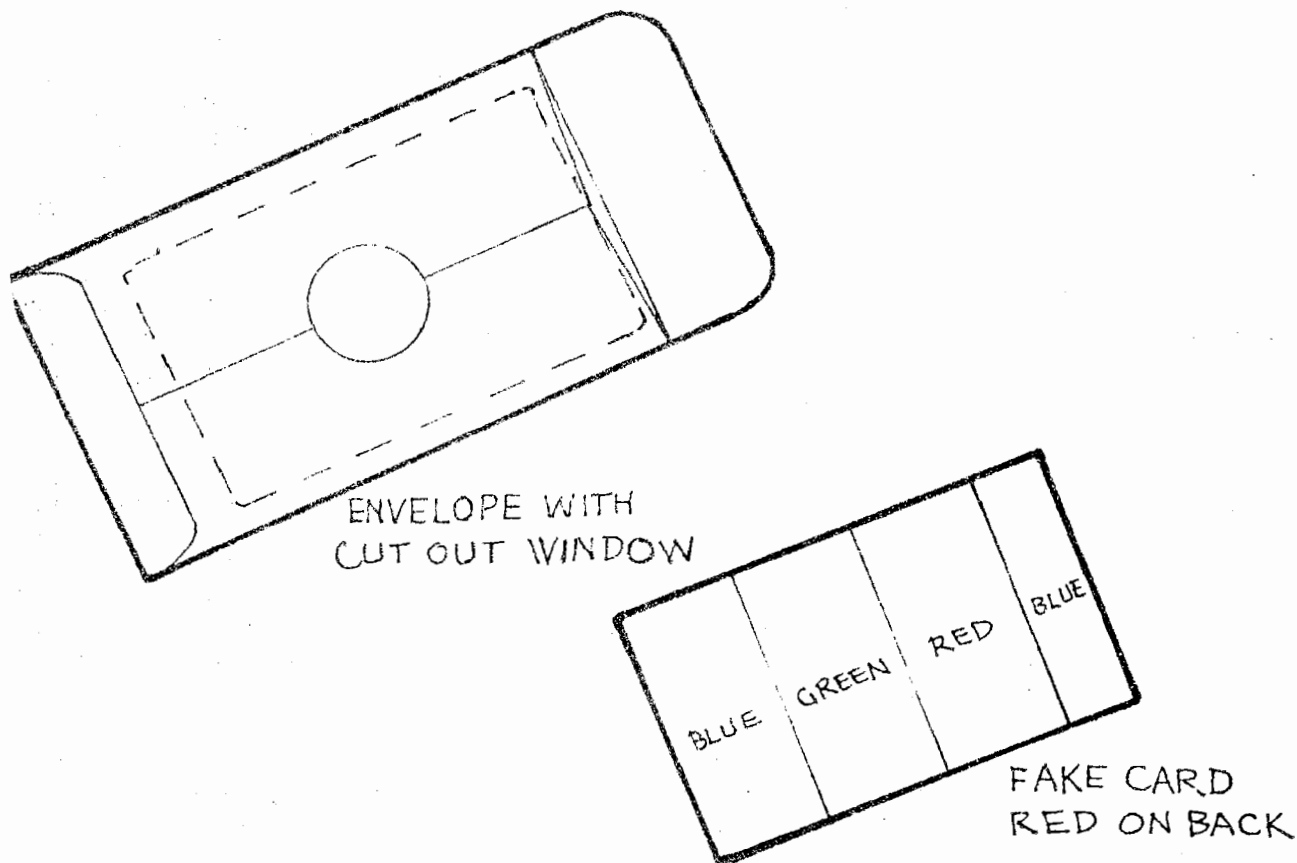
THE EFFECT: Three cards, each of a different color, and a small window envelope are shown. The Mentalist states that he will prove his power of receiving thoughts and asks the spectator to merely think of, and concentrate, on one of the colors displayed. Turning his back for a second, the Mentalist places 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 upermost. 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.



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.)

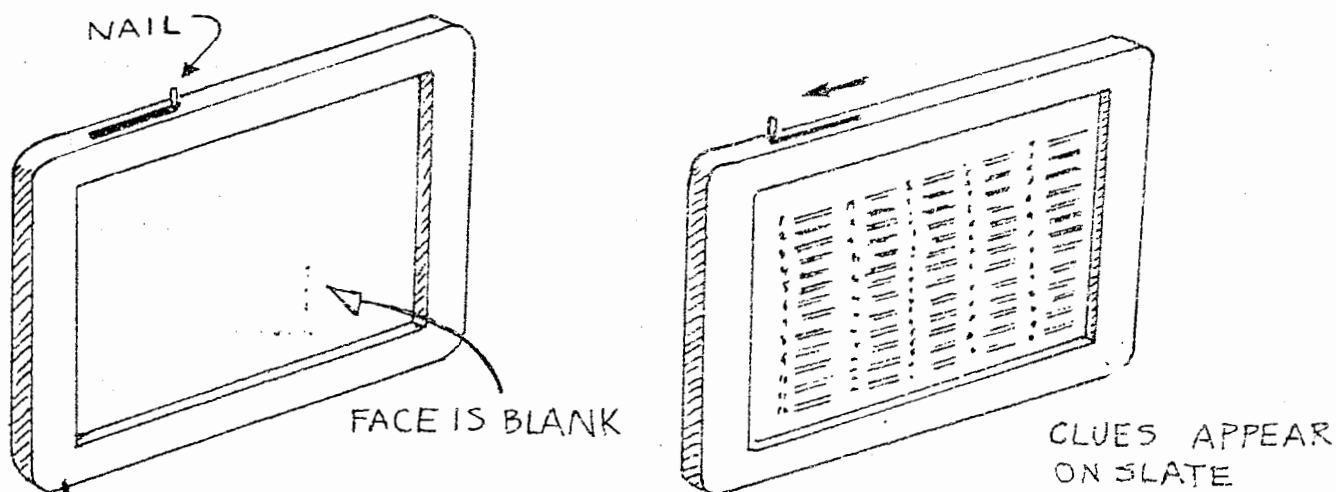
We have here what we think is one of the best book tests in the world, if not the best. You can read minds like a book with this miracle.

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 usrface 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 spectator-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 sec-
 ond paper has been left out.).

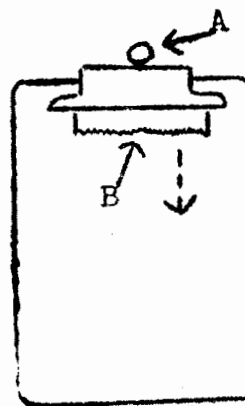


Fig. 1

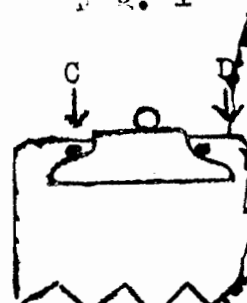


Fig. 2

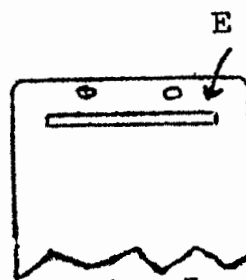


Fig. 3

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 those 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!

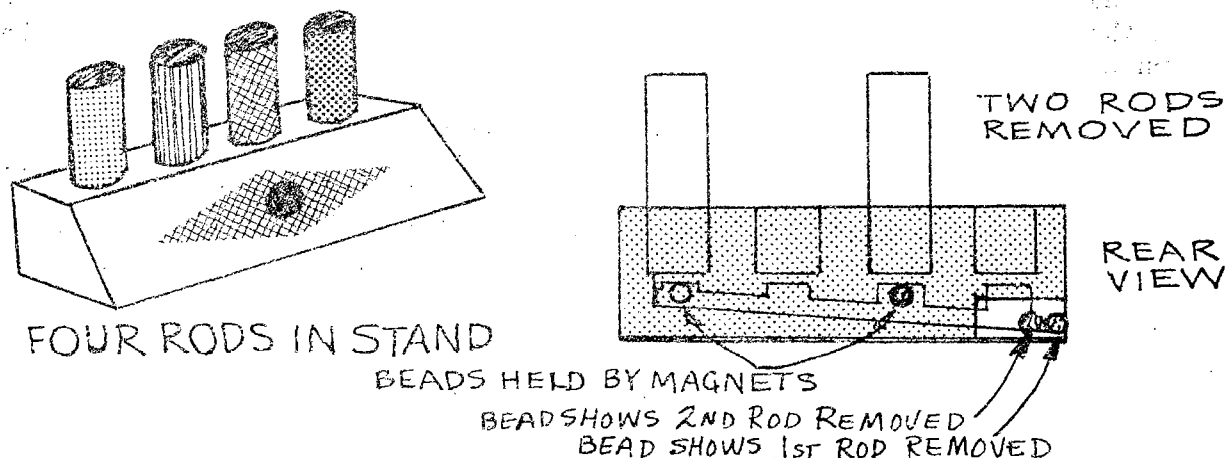
DIVINING RODS

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 - O

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

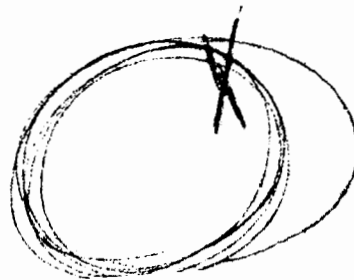
~~the pen after the spectator has circled a card. Now, some thoughts on this.~~

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 demon-
strated 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 diffi-
cult 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 mention-
ing 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 mil-
lion! 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 dark-
ened 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 demonstrat-
ing.

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!!

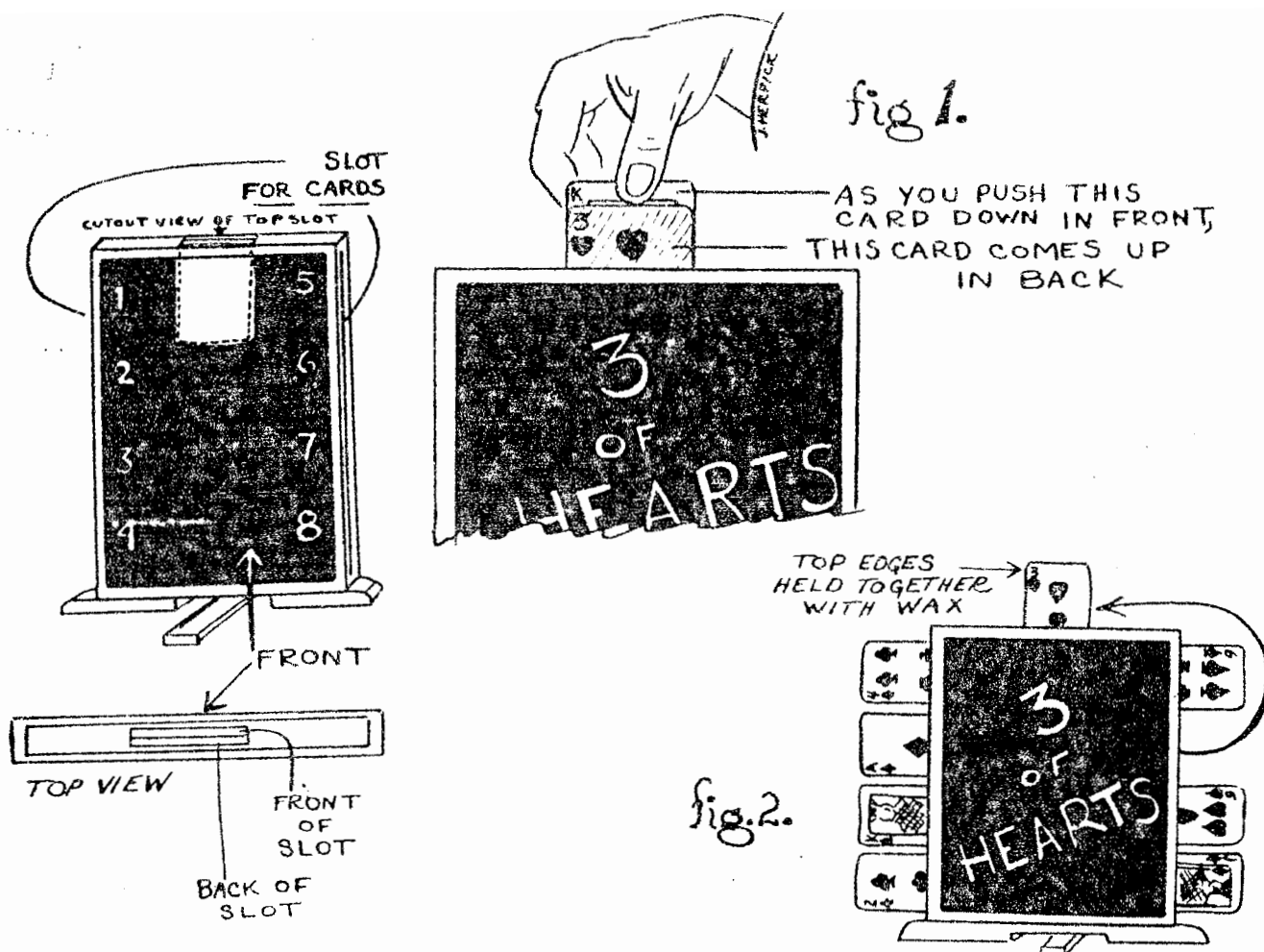
MENTAL CHOICE

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.

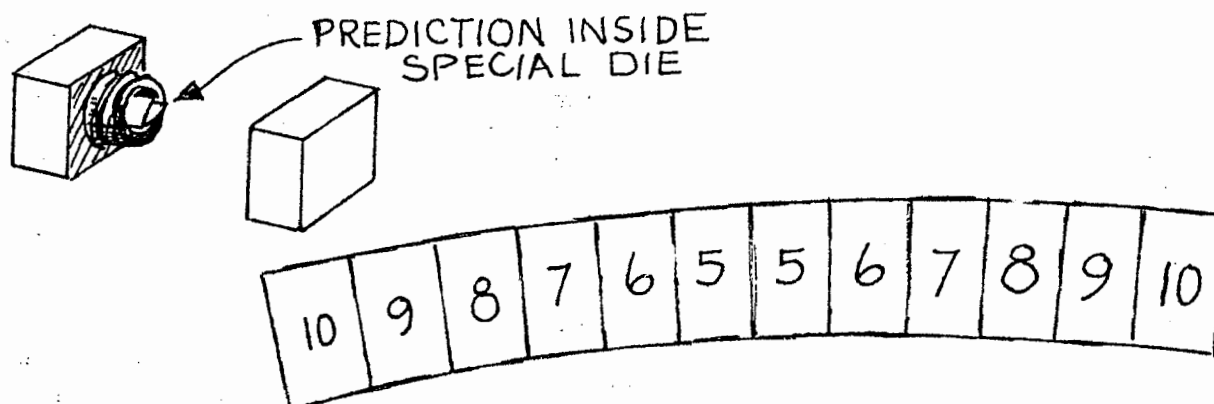
NOTE: Of course, if you wished, you could memorize all the information and do without the cue card. This way you could work clean.

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 "Voodoo" 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:

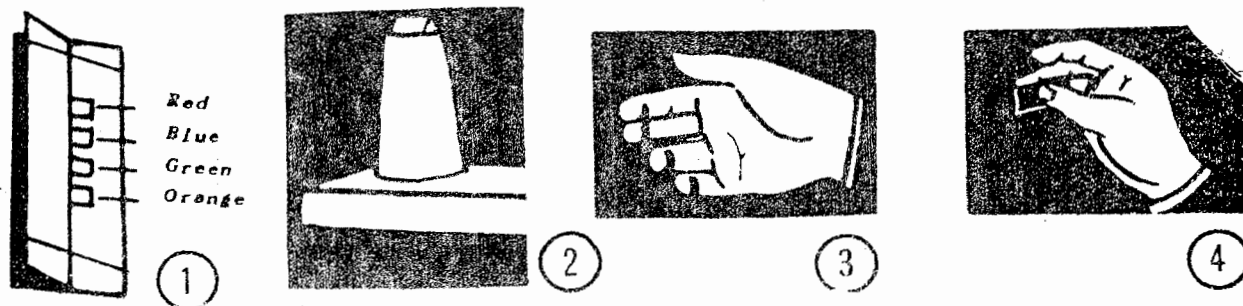
Voodoo Board: The loaded board with its flap closed is placed on the table.

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 hex. Supposedly the hexed person feels the pain as the pins are pushed into the doll.

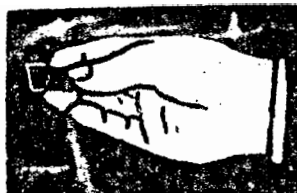
"In our experiment tonight, you, the audience, shall be the ones to cast the spell; and I shall represent the victim of your Voodoo. Among the believers of Voodooism every person has one spot on his body commonly known as the "Vital Area". The natives believe that when that part of the body has been 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."

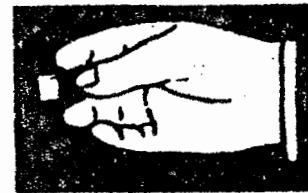
The board is picked up from the table and displayed to the audience. It is simply turned over once in the hand. This action allows the audience to see both sides of the board without effort on the performer's part to show that the board is an "ordinary one". The Effigy is placed on the front of the board, 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 aquisition 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 ENCYCLOPEDIC DICTIONARY 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 mouthpiece 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 $\frac{3}{4}$ ". 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.

~~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 fakes 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. Fekes (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 experi-
ment 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 prev-
iously 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 spectators 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 spec-
tators 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 un-
prepared 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 ques-~~
tions 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 hear 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 preceeding 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) 1725 (33
	156
	<u>165</u>
	156
	<u>9</u> -"R"
Add Hundreds of Year	19
Divide by four seasons	4) 28 (7
Add remainder "R"	9
Divide by the five senses	5) 16 (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, same 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 spec-
ial 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 ques-
tions 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 prin-
ted 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.

MORSE CODE

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. ~~ocket and now you have original slate and it may be shown quite freely. The 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 unfomfortable. 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 faked 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 unobspicuous 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 faked 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 faked 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 re-
folds 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
anexamed 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 ordin-
ary 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 Foke ~~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.

