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*Grant's*  
**Fabulous Feats**  
of  
**Mental Magic**

By DON TANNER

*Including*

SEE-ALL TELEPHONE BOOK TEST

PREDICTION CHEST

NEW MENTAL ACTS

SLATE TEST

MENTAL CARD MIRACLES

ETC., ETC., ETC.

EXTRA—HYPNOTISM BY VOICE

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See-All Telephone Book Test: This one effect alone you will find is worth more than the price of this manuscript. It has many fine points and will fool not only the laymen but also those well informed in magic. The effect is this. Spectator number one chooses a number. Spectator number is handed a telephone directory. Spectator number three is asked to call out any page number. The page number is not forced and the spectator calling it out is not a stooge. Spectator number two is told to open the telephone directory to the page called. The performer then mentally divines the number chosen by spectator number one. We will suppose the number is seven. Spectator number two is told to count down to that telephone number, the seventh one in the first column. The performer then dramatically reveals the number arrived at.

Any telephone directory can be used. It is not prepared in any way. Secondly, you will need a deck of 'number' cards. These are sold by most magic dealers. The deck consists of fifty two cards numbered from 1 to 52. The third item which you will need is a blank faced deck with backs to match the number deck. This blank deck is prepared in that on the cards are listed one telephone number from every page in the telephone directory. First of all, you must decide on what number you will force from the number deck. We will suppose that you decide on the number seven. Then the seventh name on every page must be listed on the blank faced cards. Suppose the telephone directory you are using contains about four hundred pages, as does the Columbus, Ohio directory. You would have to list about eight telephone numbers on each card. Next to each number list the page from which the number is taken and have the cards all in order. A felt tipped marking pen is excellent for writing on these cards.

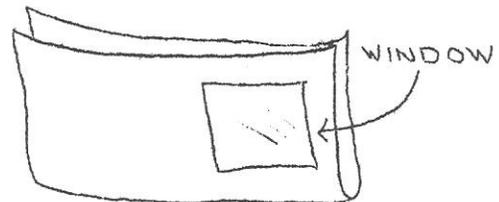
Now for the actual operation. Have the telephone directory and deck of number cards on the table and the deck of prepared cards in your left coat pocket. Pick up the deck of number cards and force the seven ( supposing that is the number you decided to force). Caution the spectator not to let any one see the card and then have it returned to the deck. Now, as you pick up the telephone directory with one hand, the other hand drops the deck of number cards into your left coat pocket. You can have a handkerchief in the pocket to keep the two decks separate. Immediately hand the directory to a second spectator. Ask a third spectator to call out any page number. Request the spectator with the directory to open the directory to that page. While these instructions are being carried out you remove the PREPARED DECK from your side coat pocket. It is wise to have just one number card at the face of this deck so that you can casually let it be seen and the spectators will not know but that it is the same number deck. This is a very natural and totally unsuspected switch. PLEASE do not try to dream up some 'clever' switch. Use the one described here. It is as natural as you could want. You then ask the first spectator to concentrate on the number he chose. You run through the deck as though trying to determine which number he is concentrating on. Actually, you are looking up the correct number for the page named by the third spectator. After you have obtained this information close up the deck and dramatically reveal the number which you forced on the spectator. Spectator number two is told to count down to the telephone number at that location in the first column and you then bring the effect to a fitting conclusion by revealing the telephone number.

The Clear View Test: This is another excellent telephone book test, but it can only be used under certain conditions. However, when the conditions are available you can create a seeming miracle. It can only be presented on a stage or where you can have an assistant off to the side of your performing area unobserved. You use

any directory and no advance preparation is needed. Your assistant off stage must have a duplicate copy of the directory. A spectator is brought on stage and you stand facing the spectator, your sides are towards the audience. The spectator is given a telephone directory. You then request anyone in the audience to call out a page number. The assisting spectator opens to this page. You then ask for a column to be indicated, right or left. Finally, you ask for anyone to call out a number and the assisting spectator counts down to this number in the appropriate column. All the while this is going on your assistant off stage is also looking up the number in his copy of the directory. When he locates it he writes it on a large piece of white cardboard using black crayon. He holds this up and thus you have the necessary information to conclude the effect.

Magazine Test: In this effect the performer successfully reveals the word arrived at on a page freely chosen by a spectator. Two magazines are required. One should be a large size magazine like POST or COLLIERS. The other should be of a smaller size like TIME or NEWSWEEK. The larger magazine is unprepared but the smaller one has one word from the larger written at the top of every page. On page one of the smaller mag write the first word which appears on page one of the larger mag. On page two write the second word from page two of the larger mag. On page three the third word from page three, etc. When you get to the two digit page numbers add the digits together. For example, on page twenty three of the small mag write the fifth word from page twenty three in the large mag, arrived at by adding the two and three together. In performing, the spectator is apparently given a free choice of the two magazines. Actually, it is the well known 'magicians choice' and the larger mag is forced on him. Any one in the audience is requested to call out a page number. In demonstrating that you want him to open to that page you open your prepared mag to the page named and thus obtain the appropriate word for his mag.

Super-X-Mindreading: Here is a very effective and very easy to perform question answering act. It uses a special handkerchief for collecting the cards bearing questions. The handkerchief resembles a devils napkin except that it has a window in one side of the secret pocket. See illustration. In performing, pass out cards, visiting card size, for the spectators to write questions on. Then pick up the handkerchief holding it by two corners at the top, window side toward YOU. Fold it in half so that the window stays on the outside but away from the audience. Now fold the handkerchief in half again by bringing all four corners together. This time the window should go to the inside. Holding the handkerchief by the four corners at the top, bag fashion, it can be turned and shown on both sides without the window being seen. Now, holding the pocket open, you pass among the spectators and have them drop their cards into the handkerchief. They will naturally drop them in with the writing side away from you so you must be holding the handkerchief so the writing side will go toward the window. An experiment will show you what we mean. You then have yourself blindfolded and, holding the hank at arms length, you proceed to answer a question. AFTER the question is answered you remove the card bearing that question from the hand and return it for verification. Now, you will ask how you can see the question. After you return to the platform or stage you take two corners of the hank in each hand, still keeping it folded in half and with the window toward you, and apparently shake



HANK FOLDED IN HALF

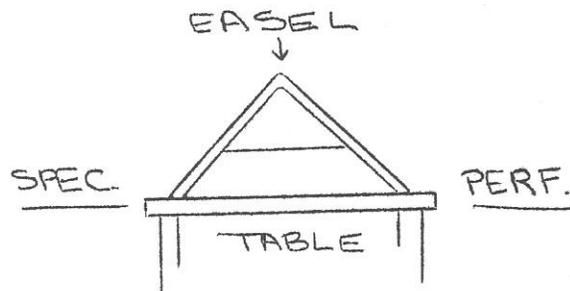
the questions up. When the four corners are brought together again the window is brought towards the outside and towards you. You will find that if you hold the hank at arms length at about waist level you can look down along your nose under the blindfold and see the question through the window. It is as easy as that.

Slate Of Mind: This effect requires a special slate and special cards. We will first deal with the cards. A set of six is needed. One half of each card is exactly the same. We will say that one half of every card is the four of clubs. The opposite end of each card is different. The slate used can be made from a piece of masonite painted black. Three clips are attached along each side and one at the center of one end of the slate. The clips must be located far enough back from the edge of the slate so that when a card is placed into the clip only half of the card extends beyond the edge of the slate. Have the slate and a piece of chalk on the table and the six special cards distributed through a regular deck of cards and you are all set. Say that for this effect you are going to use six cards. Run through the deck and pick out the six special cards, laying them face down on the table. Pick up the slate and, holding it with the clip side towards the audience, insert three cards into the clips along each side of the slate, BACKS OUT, and so the force end of the card goes into the clip. Ask a spectator to mentally chose one of the cards. Of course he can not see the faces as yet. Gaze at him for a moment and then pick up the chalk and write the name of the force card on the back of the slate. Ask him which card he had chosen. Remove this card from the clip and insert it into the clip at the top end of the slate BUT SO THAT THE FORCE END OF THE CARD EXTENDS BEYOND THE EDGE OF THE SLATE. Turn the slate around and they will see that your prediction corresponds to the card they chose and they see that all the other cards are different.

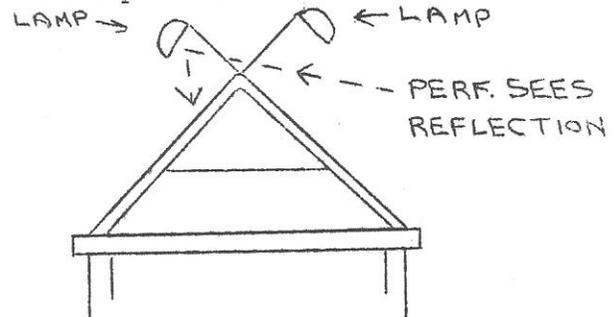
The Crystal Gazer: In this clever and entertaining effect the picture of a Crystal gazer apparently reveals to you the question asked by a spectator. It is excellent for close-up work and specially suited for publicity work. A pocket size side opening note book is used. A large hole is cut through all the pages of the book, but not the covers. This leaves a hollowed out book with just the page edges remaining. Opening the front cover, a picture of a crystal gazer is placed over the hole to conceal it. In performing, a spectator is given a business card upon which to write a question. Holding the note book face down, have the spectator push the card all the way into the pages of the book. You then open the book and show the picture of the crystal gazer and explain that he will reveal the question to you. Just as you remove the picture you raise the book so thay can not see into it. You hold the picture to your ear and at the same time look through the cut out pages of the book and read the question on the spectators card.

Trans-Vision: On stage rests an easel holding some papers. A spectator comes on stage and draws any design and may then return to his seat if he likes taking the paper bearing the design with him. The performer duplicates the design. A table top easel made of glass or plexiglass is used. On the easel is apparently a number of blank papers. Actually the easel contains the following. First, a sheet of TRACING PAPER. On top of this a sheet of carbon, carbon side next to the tracing paper. On top of this are two sheets of paper. When the spectator comes up and draws a design, a carbon impression is left on the tracing paper. The performer, who stands at the rear of the stage while the spectator draws, can see the carbon impression on the thin tracing paper, thanks to the transparent easel.

Duplicity: An easel is used in this effect, but it is a two sided easel, similar to an 'A' board used for advertising display. It should be small enough so that it can be used on a table top. A table bearing the easel sits at the center of the stage with the side of the easel facing the audience, see illustration. The performer sits at one side of the table and a spectator at the opposite side. On each side of the easel is one or more sheets of paper. The spectator draws a design and the performer succeeds in duplicating it. An assistant is needed for this effect. The assistant, who is off stage behind the spectator, draws a duplicate of the spectators design on a large piece of cardboard and holds it up so the performer can see it. The performer then duplicates the design.



Shades Of Edison: This is a no-assistant method of doing the above effect. The set-up is the same except that attached to the top of the easel are two shaded lights, one on each side and set slightly above the top of the easel, see illustration. Concealed in the shade on the spectators side is a mirror. The shade is then adjusted so that when the performer sits on his side he can look in the mirror and see a reflection of the spectators drawing.



The Zella Mindreading Act: Here is one of the finest question and answer acts that you will find. Try it once and you will see its great value. Prepare a small pad of papers perforated horizontally through the center with duplicate numbers at the top and bottom. Have a number of blank slips on one side of the crease of a soft felt hat and you are all set. Pass out the perforated slips requesting the spectators to write questions on the bottom half and to retain the top half for identification. Pinch together the side of the hat containing the blank slips and collect the spectators questions on the other side of the crease. Returning to the stage you dump the blank slips, apparently the real question slips, into a fish bowl in full view. To accomplish this simply pass the hat from one hand to the other, pinching the side containing the questions as you dump out the blanks. State that so as not to play favorites you will collect the number slips and then answer the questions according to number. Pinch the side of the hat containing the questions, concealing them, and collect the numbers on the other side of the crease. Return to the stage and place the hat on the table. Reach in the hat, remove one of the slips bearing a question, call off the number and then answer the question. The spectator will think that the question slips are in the fish bowl and that you have only the blank numbered slips in the hat.

Cimota: Here is another effect worth the price of this manuscript many times over. Two decks are handed for examination, one red back and one blue back. The red back deck is taken back, encircled with a rubber band, and dropped into a hat.

Three spectators each select one card each from the blue deck. Each spectator initials or marks his card. They are returned to the blue deck, the deck shuffled, it is encircled with a rubber band and dropped into the hat. The performer commands the three selected blue cards to leave the blue deck and pass to the red deck. Immediately the red deck is removed from the hat, the rubber band removed and the deck fanned. The three marked selected cards are seen reversed in the red deck. For this effect you require a regular red and blue deck and a double backed deck, RED ON ONE SIDE AND BLUE ON THE OTHER. This double backed deck and a pencil are concealed behind or in something on the table. The routine above is followed up to the point where the three cards are selected. After the spectators have chosen cards, your hand, holding the deck, reaches behind something for the pencil. It is here that the dirty work takes place. You leave the regular blue deck there and bring forward the pencil and the double backed deck with the blue side showing. After the spectators have marked their cards have them returned to the double backed deck. The deck is then encircled with a rubber band and dropped in the hat. After you command the cards to change places remove the double backed deck with the red side showing, remove the rubber band, fan the cards, and you have your climax.

Easy Do Card Miracle: In mental magic with cards reputation makers are not easy to find but here you have one. This is an effect you can feature. To prepare take a red backed deck, place one blue backed card on top, place the deck in a blue case and place them in your right side coat pocket. Take two more red backed decks and separate the odd from the even cards in each deck. Take the odd cards from each deck and place them together. You now have a deck with 26 odd cards on top and 26 duplicate cards under these. Remove one card from the bottom half, throw it away and place the remaining 51 cards in a red case. Now take the 26 even cards from each deck, place them together, remove one card from the bottom half, and place them in a red case. Place the two decks in the left side coat pocket with a piece of cardboard separating them and so you know which is the odd and which the even deck. In performing, remove the deck in blue case from your right coat pocket. Open the case and remove the deck. This is the red deck with one blue card on top. Due to the blue case and blue card on top the audience will think it is a blue deck. Tell the audience that before the show you placed one red backed card in this blue deck. Return the deck to the case and give it to a spectator to hold. Have one spectator name three different cards. A second spectator choses one of those three. We will suppose the seven of clubs is finally decided on. Remove the 'even' deck from your left coat pocket. (If an even card had been named you would remove the odd deck.) Have two spectators come forward. Remove the deck from the case and count the top twenty six cards, one at a time, onto the table. Give these to one spectator. Give the remaining twenty six, supposedly, to the other spectator and have him count them. He has only twenty five - one card is missing. Tell both of them to look through their cards and the one who has the seven of clubs is to give it to you. Neither one has it of course. All the cards are even and one spectator does not know that his cards are duplicates of the others. When they fail to find the card, take the cards back, replace them in the case and place them in your pocket. You are now ready for the climax. Take back the blue case from the spectator who is holding it. Remove the deck so that they see the blue card on top, the deck supposedly being a blue one. Now turn it face towards the audience and fan the deck locating the seven of clubs. Remove it and place it back out, after showing the face, against a glass tumbler. Close the deck, with the blue card still on top and place it against a tumbler also.

Whispering Glass: A card is selected, returned to the deck and the deck is laid aside. The performer then shows a clear glass of water. He says that the glass of water will whisper the name of the card to another spectator. Holding the glass to a spectators ear, the spectator, who is not a stooge, succeeds in naming the card. Besides the deck and glass of water you will need a miniature card, a duplicate of one which you will force. This miniature is carried in one of your pockets where it is easily accessible. In performing, force a duplicate of the miniature card, have it returned to the deck and lay the deck aside. Pick up the glass of water and as you are explaining what the glass will do you get the miniature card into the palm of the free hand. Now, transfere the glass of water to the hand holding the card. As you are instructing the spectator to listen to the glass hold it up in front of them and they can not help but see the miniature card which is being held against the side of the glass. Then hold the glass to their ear and they can name the card.

Zella Prediction Deck: For this you need a one way force deck. Take twenty six of the cards (we will suppose the force deck to be the four of clubs) and on the top one of the stack write on the face side 'Ace of Hearts', on the second card write 'Two of Hearts' and so on down to the King of Hearts. On the next card after the King of Hearts write 'King of Diamonds', on the next one 'Queen of Diamonds, on the next 'Jack of Diamonds' and so on down to the ace. Place these twenty six cards beneath the other twenty six and you are all set. In performing, fan the deck faces towards you, remove the top twenty six cards, spread them face down on the table and have one selected. It will, of course, be the four of clubs ( or what ever your force deck is). Have it shown to all and then you take it. Tell the spectator to think of any red card. You then pretend to write the name of the card they are thinking of on the face of their selected card. Now, take the twenty six prepared cards and place them behind your back together with the selected card. Tell them that you are going to place their card the same number down in the deck as the number of the card they are thinking of. Actually place the card fourteenth down. Bring the stack forward and ask them to name their card. We will suppose they say it was the ten of hearts. Count down to the tenth card, turn it up, and it is apparently the four of clubs they choose with the name of the card they thought of, ten of hearts, written on the face. If the card they name is a diamond simply remove cards one at a time from the bottom of the deck.

Think: Here we make use of a special card, a double faced card that is also a double ender. One side of the card should contain seven spade pips, one end should bear a seven of spades indice and the other end should bear a six of spades indice. The other side of the double faced card should contain nine heart pips, one end bearing an eight of hearts indice and the other end bearing a nine of hearts indice. Seal this card in an envelope so that you know which end and which side is which and you are all set. Show the envelope, stating that you sealed one card in it before the show which is a prediction of a card to be choosen. Hand the envelope to someone to hold. Take a deck of cards and remove the six of spades, seven of spades, eight of hearts and nine of hearts. Show these four cards and explain that you are using them for very sound psychological reasons. The cards are all similiar and there is nothing about any one of the cards to make it stand out above the others. Request one of the spectators to study the cards carefully and then to select one. After they have done so give them an opportunity to change their mind. After the final decision is made have the card shown so that all can see it. You then take back the envelope, open it and remove the card with the app-

ropriate side showing and covering the un-needed indice with the finger. In other words, this card can be shown as four different cards, depending upon how you show it.

A Short Peek: This idea is so simple and beautifully easy we wonder that it has not been thought of before. A regular deck with just one of the cards cut short is used. The short card is on top. Shuffle the deck, keeping the short card on top. Remove the short card and hand it to a spectator. Ask them to insert it anywhere into the deck, letting them insert it only half way so that it protrudes from the deck. Then ask them to peek at the card above the card just inserted. After this is done push the card all the way in and square the deck. The cards are now riffle shuffled but in this manner. Riffle the end of the deck until you come to the short card (riffing from the bottom upward) and separate the deck at this point. The peeked at card will be the bottom card of the top half and can be glimpsed as the cards are shuffled. You are then in a position to apparently read the spectators thoughts as he concentrates on his card.

Suspense: We again make use of a double faced card, and a special one at that. One side of the card is the ace of spades. The other side bears seven spade pips, but one end bears a seven of spades indice and the other end shows a six of spades indice. Have this card on the bottom of the deck with the 6-7 side facing downward. Have two spectators up and stand one on either side of you. Holding the deck so your fingers cover the 6 end of the bottom card, hold the deck up and show it to the man on your left asking him to look at the bottom card. It will appear as the seven of spades to him. Now, transfere the deck to the opposite hand and in so doing cover the 7 end. Now hold the deck up asking the man on the right to look at the bottom card also. To him it will appear as the six of spades. Now remove the four bottom cards, keeping them in their same order, and hold them face down. Take the top card of the four and transfer it to the bottom. Take the next card, turn it over, and then place it on the bottom. Now fan the four cards and you will have two face up and two face down. One of the face up cards will be the ace of spades and on the back of this, unknown to the audience, is the 6-7 face. Ask the two spectators if either one of the face up cards was the card they looked at. They will answer no. Take these two cards and pocket them. State that one of the two remaining cards must be theirs. Turn one of them over and ask them if that is it. Their answer will be no. Now ask them to name the card. One will say the seven of spades and the other will say the six of spades. Say that neither one of them remembers the card they looked at as neither of those cards were used. Turn the last card over showing it to be an indifferent card.

Moe Card Trick: Using any deck, place it, well squared, on the spectators left palm. Instruct them to cut off a packet of cards with their right hand and to look at the bottom card of the packet cut off. As they do this you judge the portion cut off. Do not try to estimate the number but merely remember the thickness of the packet. Have them replace the packet. Take the deck from them and as you do note the bottom card. Then, as an after thought, mention that they did not cut the deck. Have them cut the deck into two packets and complete the cut. You then apparently shuffle the deck, actually just giving it a series of cuts, pulling cards from the bottom and tossing them on top. Done rapidly this appears as an overhand shuffle. Next, fan the cards locating the noted bottom card. Cut this card

and all cards above it to the bottom. The deck is now back to its original position. Square the deck and cut off as near as you can to the same amount but by the spectator. Keeping a slight break in the deck at this point, spread the deck and note the four cards on each side of this cut. One of these eight will be the selected card. Start off by saying their card was a cherry colored card. If they say yes, you know it was a heart or diamond. If they say no you know it was a heart or spade and you say, "There are black cherries, you know." We will suppose you find it to be black. If you happen to have more spades than clubs in the eight cards say it was a spade. They will either affirm or deny this and then you know the suit. We will suppose it is acknowledged to be a spade. You will not have more than about three spades in the group of eight. Place one on top, one on the bottom and reverse one in the center. If you should happen to have four you could slip one into your pocket. Remember which cards are which. Ask them to name their card and then reveal it accordingly.

Influence: Take a regular deck of cards and print, in ink, the words "THIS IS IT" along the white border on the back of every card except one. The lettering should go along the side border. The one card which is not lettered is placed on top. If you hold the deck with the printed side of the cards to the right and spread them to the right it will appear as an ordinary deck, the printing not being visible. Spread the cards in this manner on the table. Then scoop them up, turn them face up and cut the face up deck into two piles. As you do this turn one of the piles end for end and place both piles on the table. Now you and one of the spectators retire to a far corner and while you are away anyone takes a card from one pile, notes it and returns it to the other pile. You return, pick up the two face up halves, turning the same stack end for end and reassemble the deck. The deck is now back to its original position except that one card is reversed, end for end, and that is the selected card. You may now riffle shuffle the deck, holding it face up of course, as long as you do not turn any of the cards end for end. Now have the spectator who stepped away with you stand beside you, both of you facing the audience. Fan the cards to the right, holding them with faces towards the audience. Since the selected card is reversed end for end the printing on it, 'THIS IS IT', will be visible to the spectator standing beside you. Tell him to pass his hand slowly over the fan and then to, " - pick any card that impresses you." He will, to the amazement of the audience, pick the selected card.

Next! This is somewhat similiar to the last effect but it requires the preparation of only one card. Take a blank back card and on it write, with black ink in bold letters, "TAKE NEXT CARD" and with an arrow pointing to the left. Have this card on the bottom of the deck. Shuffle the deck, retaining the prepared card on the bottom. Fan the deck and have a card selected, being careful not to expose the bottom card. After the card has been noted have it replaced on top of the deck, undercut about half of the deck and place them on top. This places the prepared card directly above the selected card. Now, have another spectator come up and stand beside you, both of you facing the audience. Fan the deck faces towards the audience. Explain to your assisting spectator that you want him to pass his hand slowly over the fan of cards and then to take any card which strikes his fancy. He will see the message on the prepared card and when he complies with the instructions he will have the selected card.

Card Fan Location: We believe that this is about as close as you can come to real card magic. The only preparation is to have a piece of carbon paper in your

pocket. Using any deck, a borrowed deck is preferred, have a spectator shuffle them and then spread them out backs up on the table. While he is doing this you rub your right forefinger on the carbon paper getting a little carbon on it. After he has spread the deck you reach down with your right hand to apparently spread the cards a little more and in so doing rub your right forefinger on the white border of a card near the center of the spread so that just a trace of carbon is left there. The carbon deposited will be so slight that the spectators will not notice it since they will not even be looking for it. Now instruct a spectator to just peek at a card somewhere near the center of the spread. While this is being done you count and see how many cards it is from the one you marked, either to the left or right of it. Have the spectator scoop up the cards and he may then cut them as many times as desired. Again have the cards spread backs up on the table. Pass your hand back and forth over the spread and at the same time locate the selected card by counting to the appropriate number to the left or right of the marked card. When you have located it drop your finger on it and turn it over. A truly miraculous card effect from the laymens point of view.

Improved DeLawrence Clock Trick: Any pocket watch - any deck of cards. Place the watch on the table so that the stem is at the top or twelve o'clock position. After the deck is shuffled deal twelve cards in a circle around the watch, each card representing one of the hours. Still holding the deck, you walk to a far corner of the room while one of the spectators looks at one of the cards. He is instructed to remember the card and also the hour at which it lies. While he is doing this and your back is to the audience you count off eleven cards and slip them into your lower vest pocket or shirt pocket. Returning to the table you lay down the deck and gather up the cards around the clock, the card at one o'clock going on top, two next and then three, etc. After gathering them up you again walk to a far corner as you instruct them to set the watch at the hour at which the selected card was laying, then to place the watch face down on the table again. While this is being done you remove the stack of eleven cards from your pocket and place the twelve cards into the pocket. Returning to the table you lay the stack of cards on top of the watch just for effect. After a few seconds you remove the stack of cards and hand them to someone to count. There are only eleven cards there, You tell them to look for the selected card. It is missing. The selected card is then produced from the pocket.

Feeling The Spots On Cards: After any deck of cards is freely shuffled it is placed in a paper bag. Holding the bag over his head the performer reaches in, 'feels the spots' on one of the cards, names the card, and then brings it from the bag for verification. This can be repeated until the entire deck has been exhausted. The secret of this effect is very simple. A paper bag with a small hole cut in the back near the bottom. The hole should be in such a position that it is concealed when the bag is folded flat. In performing, take the deck back after it has been shuffled, open the paper bag, and place the deck therein. In placing the deck in the bag secretly turn it FACE UP. Now, by looking in the hole in the rear of the bag you can glimpse the uppermost card. The routine described above is then followed.

Kard-U-Reka: Two special decks of cards are needed. Take two decks of regular cards and transfer 26 cards from one deck to the other and vice versa, so that you have two decks of cards each of which consists of TWENTY SIX PAIRS of cards. Each deck should be arranged so that duplicate cards are side by side. Have the

decks in their cases and you are all set. Have three spectators come forward and stand in a row facing the audience. Show both decks and ask them which deck should be used. The deck that is not chosen is placed in your right hip pocket and you mention that you will use it later. Remove the chosen deck from its case and hand it to the first spectator instructing him to place the deck behind his back, remove one card and then to pass it, the deck, to the second spectator who is to do the same, and then on to the third spectator who does likewise. All three are instructed to keep their cards behind their backs. You take the deck back and without looking at it place it in the case and place it in your right inside coat pocket, apparently. Actually you drop the deck down the right coat sleeve. Your right arm being bent at the elbow, the deck stops there. Now as you reach to your right hip pocket to get the deck that was previously placed there the deck in the sleeve will slide right down into the right hand. It is this deck that you bring forward. Removing the deck from the case you look through it looking for the pairs which have one card missing. These will be duplicates of the chosen cards. You remove these three single cards and show them as you ask the spectators to show their cards. The cards match. If, on rare occasions, two men should take the same card you will have to proceed a little differently. In looking through the deck you will find only one broken pair. Remove this single card plus any other matching pair. Hold them face down on your hand and ask the spectators to place their cards on top of them also face down. State that if you succeeded in picking duplicates of the spectators cards you should now have three pairs. Cut the cards a couple of times and then fan them showing three pairs.

Twin-Thot: Here we have an effect similiar to the preceeding one with the exception that just one spectator selects three cards and that although two decks of cards are used each deck consists of fifty two different cards. Take a deck of cards and shuffle it thoroughly. Now arrange a second deck in the same order as the first. Although neither deck is in any particular order they are both arranged the same. One deck goes into an unprepared case. The other deck goes into a case that has a small hole cut in the lower right hand corner of the back. The deck is placed in the case with the faces to the back and you will find that the corner indice can be seen through the little hole. Have a spectator come forward, and showing both decks in their cases, ask him which deck he prefers. If he indicates the deck in the prepared case hand him the other deck and ask him to place it in his pocket for the present. If he indicates the deck in the unprepared case you say, "Very well, would you take it and place it in your pocket." Regardless of his reply you are set to proceed with the deck in the prepared case. Remove the deck and hand it to the spectator. Tell him to place the deck behind his back, to cut it three times and then to remove the top three cards. Have him hand the deck back to you and, holding it face down, stress the point that you do not at any time see any of the cards. Slide the deck in the case, holding the case with the back or hole side down. Close the flap and as you lay the deck in case aside you glimpse the bottom card. Ask the spectator for the deck which you had him place in his pocket and it is then only a matter of locating the duplicate of the card which you glimpsed through the cut out of the other case and the three cards BENEATH it will be duplicates of the spectators cards.

Futuramic: To prepare take a regular deck and separate the four suits into separate piles. The cards in each suit do not have to be in any special order except that on the bottom of the diamond stack have the queen of diamonds and on the

bottom of the spades stack have the five of spades. Now stack the four piles in the following order from the top down; Diamonds, Hearts, Clubs and Spades. Place the deck in the case and you are all set. Hand the deck in case to a spectator, tell them to remove the deck from the case and to give it a genuine riffle shuffle. Then instruct them to run through the deck from the bottom towards the top and to remember the first diamond card that they come to. The first diamond card will be the Queen of Diamonds. Take the deck from them and cut off the top third of the deck and riffle shuffle these into the bottom two thirds. Hand the deck to a second spectator and instruct him to run through the deck from the bottom towards the top and to remember the first spade card he comes to. It will be the five of spades. After he has done this tell him to keep the deck and shuffle it again. You can then proceed to reveal their cards in any manner you desire.

Design Duplication: This effect has many applications but we will describe one in its simplest form. The performer displays an envelope and states that prior to the performance he drew a design on a slate and sealed it in the envelope. A spectator is then brought forward and, being handed a piece of paper and a crayon, is asked to draw a design on the paper. The envelope is then opened, the slate removed and the two designs match. We make use of an old principle in a very deceiving form. The envelope used should be about nine by twelve inches in size. Fastened inside the envelope is a sheet of WHITE CARBON PAPER. The slate used is simply a piece of black cardboard. It is placed in the envelope so that the black surface of the cardboard goes next to the white carbon. The envelope is then sealed. When the spectator is brought up you hand him a piece of paper and a black crayon and then, as an after thought, hand him the envelope to use as a rest. Be sure that you hand him the envelope so that the carbon side will be uppermost. Now, when he draws his design a duplicate will be traced onto the black cardboard by the white carbon paper and it will look exactly like chalk writing.

A Message From The Deep: The properties required for this effect are as follows: A stack of blank calling cards  $2\frac{1}{2}$  by 4 inches in size. A piece of celluloid  $3\frac{1}{2}$  by  $2\frac{3}{8}$  inches in size. This piece of celluloid is painted black on one side and red on the other to a height of about two inches. Have the piece of celluloid under the top card of the stack of calling cards. On the second card have written in bold red letters the name of a playing card which you will later force. In performing, force the playing card whose name is written on the second card. Have the host bring you a glass of water and then you drink it down to about the height of the painted portion of the celluloid. Remove the stack of calling cards from your pocket and state that you will have the spirits write the name of the selected card, but that the spirits must have ink. Borrow a pencil and write the word 'ink' on the top card. Insert this card into the glass of water with the celluloid fake going in behind it, unknown to the audience. Cover the glass with a handkerchief and in so doing reverse the glass. When the glass is uncovered it is apparently full of ink, thanks to the black side of the fake. Remove the card, leaving the fake in the glass, and the card will now appear blank since the blank side is now showing. Cover the glass again and in so doing reverse it. When it is uncovered this time it is apparently full of red ink, thanks to the red side of the fake. Now, remove the next two cards from the stack, holding them as one, and show both sides of the apparent one card. Replace them on the stack and then remove just the top one. It is on the under side of this card that the name of the selected card is written in red. Insert this card into the glass of 'red ink' so that the card goes behind the fake.

In covering the glass again secretly reverse it. When it is uncovered this time the red ink has apparently changed back into water and written on the card in red ink is the name of the selected card. In removing the card from the glass the fake is brought along with it and the glass of water can be passed out.

Ment-O-Flex: Cards which are perforated horizontally through the center and which have duplicate numbers printed on both the upper and lower portion are passed out to members of the audience for them to write questions on. They are instructed to write questions on the lower half and then to separate the upper from the lower portion. Resting on a tray on stage are two separate boxes fitted with hasps and padlocks. One box is marked 'Questions' and the other box is marked 'Numbers.' A spectator is instructed to collect the questions, bring them to the stage and drop them into the 'Question' box. The box is then padlocked shut. The upper portion of the cards are then collected and you place them in the 'Number' box. Stating that in order that no favorites are played you will answer questions by drawing numbers. You draw out one number card, read off the number and then proceed to answer the question that spectator wrote. Now for the working. The two boxes rest on a tray. Actually they are attached to and are a part of the tray. The tray is hollow and the boxes are bottomless. Anything dropped into the boxes will drop down into the hollow tray. Concealed in the tray is a smaller tray the exact size of the bottom of the boxes. A pin attached to this tray projects from the rear of the tray through a slot and this smaller tray may be slid from one box to the other. At the start this movable tray is under the 'Question' box. After the questions have been dropped in and the box locked you secretly slide the small tray over to the 'Number' box. There is a small compartment at the top of the 'Number' box into which the actual number cards are dropped. When you reach into this box to apparently get a number card you actually reach down and get a question card from the movable tray. You read off the number and at the same time get the question.

Prediction Chest: Here is a very simple and easy method of doing a headline prediction. The first item of equipment is a wooden chest large enough to hold a quart mason jar. The chest should be fitted with a hasp and padlock. Secondly, you will need a specially prepared mason jar. The jar has a hole cut in the bottom and inside the jar, fastened permanently to the bottom of the jar, is a tin can. It is bottomless and has a loosely hinged lid. Inside the chest and fastened to the bottom is a metal collar into which the jar fits to hold it upright. The jar, with lid, is placed in the chest, the chest padlocked and given to the chairman of the entertainment committee for whom you are working with the explanation that it contains a prediction of the headlines on the day of the show. The evening of the show the chairman brings the locked chest on stage and one other person is asked to assist. The chairman stands on your right and the other person stands on your left. You have the chairman unlock and open the chest. While he is doing this you secretly get into your right hand a slip of paper upon which you have previously written the actual headlines. This slip should be folded up small and fastened with a paper clip. As soon as the chairman opens the chest you immediately reach in with your left hand, remove the mason jar and set it on your right hand directly over the folded slip. Your right hand tips the mason jar up which allows the slip to fall into the jar and can through the secret hole in the bottom. By tipping the jar clear up the hinged lid on the can will open and the slip will tumble out into the jar. Have the person on your left un-screw the lid of the jar and remove the slip. You are then ready to compare your prediction with the actual headlines.

Spell Bound: Bringing any spectator on stage the performer states that he is going to seat him in a chair and demonstrate his mental control by making it impossible for the spectator to rise from the chair. The spectator is seated in the chair, blindfolded and try as he may, he is unable to rise from the chair. The secret of this is so simple but has a terrific effect on the audience. The blindfold which you use is laying across the back of the chair. Attached to the blindfold is a length of strong black thread or cord. The other end of this cord is attached to the back of the chair. The blindfold is not picked up until after the spectator is seated and this way the cord is concealed from view at all times. The cord should be of such a length that the spectators head must be tilted back slightly in order to tie the blindfold. This throws the spectator slightly off balance and he will be totally unable to rise.

Tale Of Fifteen Cities: The performer has a stack of black cards approximately eight by eleven inches in size. On each card, printed in white, is the name of a different city. The cards are given a spectator who is allowed to peek at one of the cards. The performer can instantly name the city. The secret? Actually the cards are not separate. They are fastened together alternately at one end and then the other, somewhat accordion fashion. In flipping the pages from one side every page bears the name of a different city. Flipping them from the other side every page bears the same name. How do you get the spectator to flip from the right side? Before handing the stack to the spectator place a large spring type paper clip on the non-force side and the spectator will have to open at the force side. In order to assure that he does not flip through looking at several pages and thus notice that all names are the same you tell him to close his eyes as you hand him the cards. Then instruct him to insert his thumb and to open the cards at any place he desires. He is then told to open his eyes and note the name of the city. After he has done so have him close the book and you lay it aside. Of course, before starting you flip through the non-force side showing the different city names.

Zenith Headline Prediction: Here we have another headline prediction and one that has been featured with great success. The performer writes a prediction, has the paper on which it is written signed by some prominent person and then the slip of paper is rolled up, secured with a rubber band and placed in a small glass vial. The vial is corked and then wrapped up in a paper bag. The bag is in turn placed in a metal baking powder can. Both the bag and can may be sealed and marked. The can is then imbeded in a block of cement. The block of cement may then be given to someone to keep until the night of the show or it may be placed on display in a store window. To carry this effect to a successful conclusion a switch must take place somewhere along the line. It is the glass vial that is switched. A stooge who is to be among the audience is furnished with a suplicate glass vial which contains a slip of paper bearing the actual headlines. After the block of cement is brought on stage you ask for a committee from the audience to assist. Your stooge is among those who come up. Just before coming on stage he slips the vial from his top right vest pocket into his right coat sleeve at the arm pit. As long as he keeps his right arm bent at the elbow the vial can go no farther than that. On stage one person breaks open the block of cement. Another removes and opens the can. A Third person removes and opens the paper bag. Your stooge should be next in line so that he apparently takes the bag, reaches in and removes the glass vial. Actually, as he straightens his arm in reaching in the bag the vial in his right coat

sleeve slides down into his hand and it is this vial which he brings out and immediately hands to the next person to open and remove the slip for verification. A question arising in your mind now is how the slip can be switched when it was signed by some prominent person. It is done in this manner. You use a pad about three by five inches. About one inch of the bottom of the top slip is folded upward. You explain that you have written a prediction but you do not want it seen as yet. So you cover practically all of the top sheet, leaving just about an inch at the bottom exposed for them to sign. Thus, they actually sign the SECOND slip. The top slip is then removed, folded, and placed in the vial as explained above.

Atomic Sight: Upstage is an artists easel on which rests a large blackboard. The performer sets in a chair down stage with his back to the blackboard. He also has a black bag over his head which is tied at the neck. Any spectator then steps to the stage and draws a geometric design on the blackboard. A second spectator steps up and writes the name of any card. The performer can instantly duplicate the design and name the card. First let us mention that the cloth bag which fits over the head is made of a thin black cloth which you can easily see through. Due to the dark color of the bag and the fact that your back is to the easel the audience will suspect nothing. Secondly, you have a deck of cards and to the back of one of the cards is fastened a mirror. This card should be near the center of the deck. Now for the working. After the cloth bag is securely tied over your head you ask for one spectator to come forward and draw any design on the blackboard. He then returns to his seat. Now, you show the deck and fan it faces towards the audience. You ask a second spectator to think of any one of the cards. Close the deck and ask this second spectator to come forward and write the name of his card in the design already on the board. He is to abbreviate the name of the card, 9 C for nine of clubs for example. After he returns to his seat you review what has taken place. Explain that first the cloth bag was tied over your head. Then a spectator came up and drew a design on the blackboard. Next a spectator thought of any card in the deck. Here you again hold the deck and fan it. Now, by looking into the mirror on the back of the one card you will find that you can get a reflection of the blackboard which is behind you and thus see the design and name of the card. After going over what has occurred, place the deck aside and take up a large white cardboard and piece of black crayon. You then duplicate the design and name of the card. You will find this principle has many possibilities.

Citation: This effect requires a special slate. It should be approximately twelve by sixteen inches in size and should have six white circles painted on it. Three circles are across the upper half and three more are directly beneath these on the lower half. A piece of newspaper folded in half and of such a size that it covers just the top three circles when hung on the top of the slate is also needed together with a piece of chalk. In performing, show the slate, ask a person to gaze at the first or left hand circle on the top and to merely THINK of a persons age. Then turn the slate towards yourself and you apparently write something in the first circle. Actually write nothing. Merely scrape your fingernail on the slate to make the sound of writing. Now, pick up the newspaper and hang it on the top of the slate so that it covers just the first circle on top. Turn the slate towards the audience and request the spectator to call out the number so that you may write it in the lower circle for later verification with your prediction above. Next, request a second spectator to think of any number between one and one thousand. Turn the slate towards you again, remove the paper, and apparently write

something in the second circle. Actually your hand holding the chalk goes down behind the slate at the center circle but once behind the slate it moves over to the first circle and writes in the number called out by the first spectator. You will find that you can even look at the second circle while writing in the first one. This is perfect misdirection. Again place the paper on the slate so it covers the first two upper circles. Turn the slate towards the audience and have second spectator call out his number so it may be written in the lower circle for verification. Point to the third top circle and state that you are going to write in it the name of a card which will be selected by a member of the audience. Turn the slate towards you, remove the paper and apparently write in the third circle. Actually, your arm goes down behind the slate at the third circle but then moves over to the second circle and writes in the number called out by the second spectator. After this is written in your arm moves over to the third circle and apparently rubs out what you have written as though you had made a mistake and changed your mind. Then write in the third circle the name of a card which you will force on one of the spectators. Place the paper on the slate so it covers all three top circles and set the slate upright against something facing the audience. You then take a deck of cards and force the necessary card on a spectator. Returning to the slate you pick it up and have him call out the name of the card and you write it in the third lower circle. You then build up to your climax when the paper is removed and your apparent predictions prove to correspond with the spectators choices.

Private Reading: Here is as clean a method as you will find for giving a private reading. The items required are two white visiting cards two and one quarter by three and one half inches in size and a pencil. You must be standing in front of a table or desk to perform this effect. Bring out the two cards holding them as one. As far as the spectator is concerned only one card is used. After casually showing the card(s) and as you are explaining what you are about to do place both hands behind your back. Separate the cards and get one into 'Palm' position in the right hand. The right hand then grasps the left wrist, the hand going around the wrist and thus concealing the card. The other card is held openly in the left hand. Turn your back to the spectator, keeping the hands in the same position. Tell the spectator to take the card and to write his question on it. Then he is to place the card back in your hand, writing side down. You then turn around facing the spectator again. Now, take his card bearing the question and secretly lay it on the table behind you. Turn it over in so doing so that the writing side is up. Then transfer the concealed card to the left hand and then place the right hand back to its former position around the left wrist. While doing this you are talking to the spectator and telling him to concentrate on his question. Now, again turn your back to the spectator as you tell him to place his initials on the back of the card. You hold the card while he does this. Actually he is initialing the blank card and as he does so you read the question on the card laying before you on the table. After he has initialed the card you turn to face him again. You are now in a position to answer his questions. While you are doing this pick up the card on the table and add it to the one you have in your hand. They are held as one card so the question is visible on the one and the spectators initials visible on the other. After answering the question bring the card forward saying, "I believe that answers your question," and then turn the card over as you say, "and I believe those are your initials."

Cognomen: An ordinary scratch pad about three by five inches in size is used here. The pad should be one with the usual cardboard backing. A 'V' shaped notch is cut in the cardboard at about the center of the left hand side. Then take a slip from the pad, fold it into a small packet, mark an 'X' on it with pencil, and then place it between the cardboard backing and the pad so that it is over the 'V' cut out. In performing, hold the pad in the left hand, fingers underneath to conceal the cut out. Ask any spectator to think of any persons last name. You then pretend to pick up their thoughts and write something on the pad. Tear off the slip, fold it, rest it on the pad as you mark an 'X' on it, and then toss the pad to the table, being careful not to expose the cut out. You then apparently place the slip in a hat. Actually, it is pulled back into the hand as the hand goes into the hat. As you are talking to the audience you secretly dispose of the slip in your pocket. Again pick up the pad and ask the spectator to call out the name they were thinking of. You write it on the pad, tear the slip off, fold it and rest it on the pad as you mark it with an 'X'. Now, this time the left hand slides the slip off of the pad to the left and at the same time the slip concealed under the pad is grasped through the 'V' cut out section and slid out also, the two slips coming away as one. You hold the slips up so that the one bearing the writing is to the rear. It is slid back into the palm as the blank slip is dropped into an ash tray and burnt. The hand holding the concealed slip then picks up the hat and in so doing drops the concealed slip therein. A spectator is asked to remove the slip and verify your prediction. It is correct.

Space Thought: The apparatus for this excellent effect consists of, first, a wooden base to which is attached a houlette. The houlette should be large enough to hold Jumbo cards and should be open front and rear. In the base BEHIND the houlette is a slot into which a slate may be inserted to hold it in an upright position. The slate is frameless, being a piece of wood about eight by ten inches in size painted black. Next, you will need about six or seven blank faced jumbo cards. A different design is drawn on the face of each card using bold black lines. The back of one card is painted black the same as the slate. Have the cards in the houlette, faces towards the audience and with the fake card to the front. The slate should be laying flat on the table. In performing, remove the cards from the houlette and fan them faces towards the audience. Show that each card bears a different design. Close up the fan of cards and replace them in the houlette with the BACKS towards the audience. Pick up the slate and show it on both sides. Then, with chalk, draw on the slate the same design that is on the fake card, the one with the black back. Do not show the slate as yet. Stand it upright in the slot behind the houlette with the design side away from the audience. Now, remove the cards from the houlette again but leave the fake card in the houlette. Since the back of this card is black, to the audience it appears that they are looking clear through the houlette and see the slate. Fan the cards out this time with the BACKS to the audience. Have them indicate any card and immediately remove it, without showing the face, and drop it in the houlette back towards the audience. Turn the rest of the cards around, fan them, explaining that they had their choice of any one of the cards. Now, remove the slate and show the design you had drawn on it. Then turn the stand and houlette around showing that the spectator chose the same design. This is a very direct and convincing effect.

Frame Of Mind: Here is an excellent effect by Al O'Hagan. An empty picture frame is used along with special treated papers. You can treat the papers very easily. Simply take ordinary white paper and treat one side of it by rubbing tal-

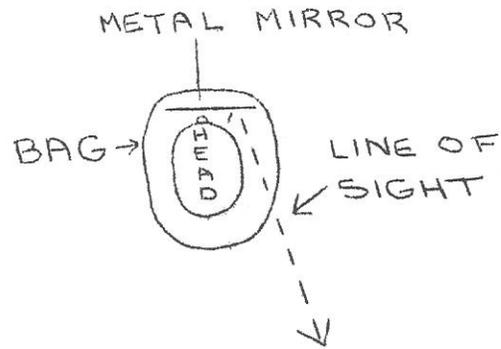
cum powder on it. Then blow off the excess powder. In presenting, hand the frame to a spectator telling them that you usually keep a picture of a person you like very much in the frame. However you want them to gaze into the empty frame and think of the person whose picture they would like to see in it. Then hand them a slip of paper, actually placing it on the glass of the picture frame so that they may use it as a writing surface, and ask them to write the name of the person on the paper. The treated side of the paper should go next to the glass. When they write the name on the slip an impression will be left on the glass in talcum powder but it will not be noticed unless one looks very closely for it. Tell the spectator to fold the slip and place it in their pocket. As they do this you take the frame and, holding it at about a forty five degree angle, you will be able to see and read the impression. After reading the name secretly rub your thumb across the impression obliterating it. Then hand the frame to the spectator telling him to gaze into it and think of the persons name. You can then call out the persons name. The impression has been rubbed out and there is nothing for them to discover. You will find this an excellent effect and, using a small frame, you can carry it with you in your pocket to work at any time.

Gamblers Dice Throw: Hand a person three unprepared dice and after you turn your back they roll them out. Tell them to add the top spots, as you point out that the lowest possible total would be three and the highest eighteen. Tell them to pick up any ONE of the dice and to add the bottom spots of that die to the total they now have. Mention that all three bottom numbers are probably different and that you have no way of knowing which one is being added to the total. This is, of course, true. This one die is then rolled out again and what ever number comes up is added to the total. You now turn around and as you pick up the dice you secretly add the top spots of all three dice, and to the total you add seven. This will be the same total as the spectator has. You roll the dice out again and tell the spectator to add the top spots of this throw to his total, and you secretly do the same. You are now able to dramatically call out the total the person has. If desired you may work this blindfolded and as you turn around peek down along your nose under the lower edge of the blindfold to get the total showing.

Hypnotism: A stack of several cards, post card size, are required. On each card are several circles, one inside the other. Beneath the circles is a message, a different message on every card. One message might read, "Please co-operate and we can fool the rest of the audience and have a lot of fun. Look at the card for a few moments and then slowly close your eyes, open your mouth wide and let your head fall back." Each card has a different message. The cards are all stacked together but the top card bears no writing, only the several circles. In performing have several spectators come on stage and seat them in a row facing the audience. Show the audience the stack of cards, letting them see the top one with the circles only on it. Explain that you have discovered a new way to hypnotise. That by merely having the subject gaze at the circles on the card they will become hypnotised. Now, a card is handed to each assisting spectator BUT you pass them out from the bottom of the stack so each person gets one bearing a message. The audience thinks they are getting cards bearing only circles. Of course the rest is up to you and your showmanship. This can be built into a very funny act.

Rear Vision: Rather than describe an effect we are going to describe a piece of equipment which has many possibilities. As the title implies, it is a

method of seeing behind you. The necessary item is a bag which fits over the head and is made from a thin black cloth. With the bag over your head it is possible to see out through the cloth, although this is not apparent unless one puts the bag over his head. Now, fastened inside of the front of the bag, at eye level, is a strip of polished metal which acts as a mirror. The strip need only be about an inch wide but should be just a trifle longer than the width of the face. If the cloth bag is made just a little larger the fact that it contains this strip of metal will be concealed by the slight folds of the bag. The illustration shows a top view of the set up. By looking into the mirror over towards the side you can see behind you through the cloth bag. Thus, if you are sitting with your back to a black board with the bag covering your head, you can duplicate anything that the spectator writes on the board. The possibilities are unlimited.



Twin-Thot: The performer shows a small piece of paper, writes something on it, folds it and then drops it into a small bowl. A second slip of paper is given to a spectator with the request that he write the name of any city in the world on the paper. He is then told to fold it. The performer takes the paper, tears it up, drops the pieces in an ash tray and burns them. The spectator is then allowed to remove the performers slip from the bowl and read it. It bears the name of the same city. Here we make use of the well known center tear steal. Take two slips of paper and fold them once each way. Take one of the slips and tear it once each way as in the center tear. Keep the center section and throw away the rest of the slip. In performing, show this center section; write anything on it, and then apparently place it in a small bowl. Actually, as your hand goes into the bowl the slip is pulled back into the palm. The hand is removed from the bowl with the slip concealed in the palm and it is disposed of in the pocket as you bring out the full size folded slip. Open this slip and hand it to a spectator. Tell them to write the name of any city in the world on the slip and then to fold it. You take the slip, tear it in half once each way and as you drop the pieces into an ash tray the center section is drawn back into the palm. This center section will bear the name of the city. In order to make certain that the spectator writes in the center you may draw a circle on the center of the slip before giving it to the spectator and tell them to write the name in the circle. Now, the hand that is holding this center section concealed picks up the bowl and in so doing drops the slip therein. The spectator is allowed to remove the slip and read it aloud. It is the same city written by the first spectator. It is very important that you do not let the same spectator who wrote the name of a city remove the slip from the bowl. If he does he would recognise his own handwriting. Use two different spectators.

Center Tear Perfected: One of the dangerous moments in using the center tear to gain information is in finding an opportunity to read the slip. Here this important phase is not only covered completely but you have a very direct and excellent effect. Have two slips of paper folded once each way in preparation for the

center tear. Draw a circle in the center of one and then hand it to a spectator as you ask him to write the last name of any relative or friend in the circle and then to fold the slip. You take it, tear it into quarters and then drop the pieces into an ash tray, secretly retaining the center section, and burn the pieces. Now, hand the spectator the second slip and tell him to write on this slip the first name of the person. As he does this you have plenty of time to turn your back and read the name written on the piece you secretly retained. Slip this in your pocket after it has been read and before again facing the spectator. When you turn back to the spectator take the slip from him as you say that by looking at the persons first name you are able to tell his last name. You then dramatically make good your boast.

The Telephone Coin Trick: Here is a very subtle piece of telephone mindreading. Call a person up on the phone and tell them to lay a nickle and a penny on the table in front of them. Then tell them to pick up one of the coins in their right hand. Now, tell them to multiply the coin on the table by thirteen. Then to multiply the coin in their hand by thirteen. Next tell them to add the two totals together and to add to the total any number between one and twenty. They then tell you the total and you tell them the coin they have in their hand. The secret is very subtle and simple. When you tell them to multiply the coin on the table by thirteen, if they hesitate a little then you know it is the nickle. If they do not hesitate it is the penny. The business of adding any number between one and twenty is just misdirection.

X-Ray Vision: This is an effect which is strong enough to be featured in any act. A week or two prior to your show you get a prominent person to draw a design on a piece of paper. This paper is then sealed in a metal can with out you seeing it. The can is in turn imbeded in a block of cement. On the night of the show the block of cement is brought on stage and you, claiming to have X-Ray Vision, gaze at the block for a few moments and then draw a design on a large blackboard. The block of cement is then broken open, the paper extracted from the can and checked with your design. Both of them are the same. This can be built up into a feature. You can caution the prominent person not to let any one know what his design is and stress this in your act, the fact that only one person knows what is on the paper imbeded in the cement. The secret, as in all good effects, is exceedingly simple. When you hand the person the paper to draw the design on THE PAPER IS CLIPED IN AN IMPRESSION CLIP BOARD. Thus, you are left with an impression of his design. Of course, any other suitable impression method or device may be used.

A Word To The Wise: Although this item is not an effect, it is worth many dollars to anyone doing mentalism if it is USED and used wisely. When ever you are to put on a performance before a civic organization, lodge, fraternity, etc., you should know, or you can find out, who the chief officers are. Then with a little research you can dig up personal information about these people to be used during your performance. The telephone directory, city directory, and local newspaper files can furnish you with much material. Another method which really pays off is to have a friend call at the home of one of the organization officers under the pretext of being a salesman in order to gain personal information about the home or objects in the home. During your performance when you are using these people in connection with a prediction or any other effect which requires a committee you can interject these bits of information with much effect and many surprises. Do not

under any circumstances, though, use anything which will embarrass or ridicule.

Impromptu (Practically) Telephone Book Test: Here is one which we have used with great success and one which you will find works exceptionally well, if you can just give it a try. Take a telephone directory, open it out at the center and bend it back on itself several times. Note the page. We will suppose it to be page 214. Note the 7th word in the left hand column. In performing hand the book to any one and tell them to open it out near the center. They will invariably open it at the page of the break, in this case page 214. Ask them to name the page. Tell them to add the three numbers together, which total 7, and then to look at the 7th telephone number down in the left hand column. You can then name it.

Within The Law: If you have confidence in the law of averages, and we have, you might like to know the following. When asked to name a flower most people will name the rose. The first wild animal named will be the lion, in most cases. The color most named is red and the number between one and ten most named is 7.

Well Stacked: Have a deck set up in Si Stebbins or any other set-up that you are familiar with. Give the deck a series of quick cuts, which will look like an overhand shuffle, and then ribbon spread them on the table backs up. While you are out of the room anyone removes two cards from the spread, side by side. The top card of the two is put into his right pocket and the bottom one into his left pocket. The remainder of the deck is placed out of sight. You return and let anyone try to guess the name of the card he has in his right pocket. They try and are, of course, wrong. He brings the card out of his pocket to prove it. THIS CARD tells you what card he has in his left pocket, thanks to the stacked deck. You dramatically reveal this.

\* \* \* S P E C I A L \* \* \*

Hypnotism By Radio: First go to your local radio shop and have him fix you up with a pair of head phones and running from them a wire with a small microphone attached which works on dry cell batteries. Any thing spoken into the mike should be heard by anyone wearing the head phones. Also get from him any other old mike which does not have to work. The wires from the regular mike run off stage and behind something with the mike at that end and your assistant concealed with it. THE EAR PHONES are in full view on the platform on a table, with fake wires running from it to the fake mike which is also in full view on the platform. Real wires run from the head phones to the real mike off stage. In other words when you talk over the mike in full view, the person wearing the phones apparently hears your voice, but instead hears your assistants voice over the real mike from off stage. And right here you have one of the cleverest gags ever offered to the magic world. Have anyone from the audience step forward. Stress the point that you use no plants. If possible allow a committee to pick anyone they desire. When the person gets to the platform state that you would like to try a little experiment with the voice and that you would like to have them put on the phones. You will notice that you have not mentioned a thing about hypnotism or what you intend to do to this person. Have the person take a chair next to the table and place the head phones on. Be sure they fit the persons ears snugly, so he can hear no outside voices, just the voice over the phone. Now you step over to the visible mike and start talking to the person over the phones. But he does not hear a thing you say. As

you talk, your assistant off stage talks to the person over the head phones. In the following instructions and conversation the P. stands for what the Performer says so the entire audience can hear what is apparently said to the person with the phones on. The A. stands for what your concealed assistant says and the person with the phones actually hears.

P. - I shall now endeavor to Hypnotize you by aid of my voice. Whatever I tell you to do, try not to do that. Try to work your will against mine. You will find it impossible. You will have to do exactly as I command, etc.

A. - We are here this evening to have some fun so I want you to help me out and do exactly as I say. I am trying out a little experiment.

P. - Your eyes are getting heavy. Try not to close them.

A. - Blink your eyes a few times. That's right. Now Close them slowly.

P. - You are getting very sleepy. Soon your head will drop, against your will. It will be impossible for you to keep your head up.

A. - Now please drop your head down on your chest. That is fine. Now open your mouth wide. Don't mind this, it's all in fun.

P. - Now I command you to wake up and open your eyes, but you will still be under my control.

A. - That was fine, now quickly raise your head and open your eyes.

P. - During your short nap you have actually forgotten your name. Try to tell us your correct name.

A. - Please say, "My name is MARY SMITH." (This is very funny since it is a man you have with the head phones on.)

P. - Try not to raise your left arm and hand.

A. - Now raise your left hand and arm high into the air.

And so you can work out most any kind of test desired. For example you pass through the audience and force three cards that your assistant knows. You return to the platform and, over the fake mike, ask the person to name the three cards. He does so successfully, with the aid of your concealed assistant.

REMEMBER - any stunt loses its value when it becomes generally known. Therefore we urge you to keep this information for your own exclusive use.

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