

On Second Thought

First Impressions

Tricks, Routines and Tips for use with Mentalism's most versatile tool the Micro-Thin Clipboard!

New, revised edition!

Mélange à Trois



The
Lee Earle
1-2-3 Trilogy

The Lee Earle 1-2-3 Trilogy

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This publication includes the complete contents of three previously published books:

**First Impressions
On Second Thought
Mélange à Trois**

Foreword

First Impressions, *On Second Thought*, and *Mélange à Trois* have been out of print for some time, thus it seemed a good idea to roll them into one volume for republication. So here they are.

I've added some updates and commentary where appropriate, as well as including a few new illustrations, but the text is otherwise identical to that in the original books. Some of this material has made it into my lectures while others have become commercial releases (Lip Service, Photo Finale, Con-Bination). All of it is solid, workable Mentalism.

There was some hesitancy about including *First Impressions*, primarily because it focuses upon the Micro-Thin Clipboard, which is no longer available (due to lack of a reliable source for a suitable type of carbon paper used in manufacture). However, much of the information, technique, and routining can be modified for use with newer impression devices so the decision was made to include it, for historical reference if nothing else.

Rereading three books' worth of tips, ideas, and routines was akin to a family reunion, each chapter was a renewal of an old friendship. Please get to know my old friends for yourself - you'll enjoy the company, I'm sure.

Lee Earle

A handwritten signature in black ink, appearing to read 'Lee Earle', written in a cursive style.

Phoenix, AZ

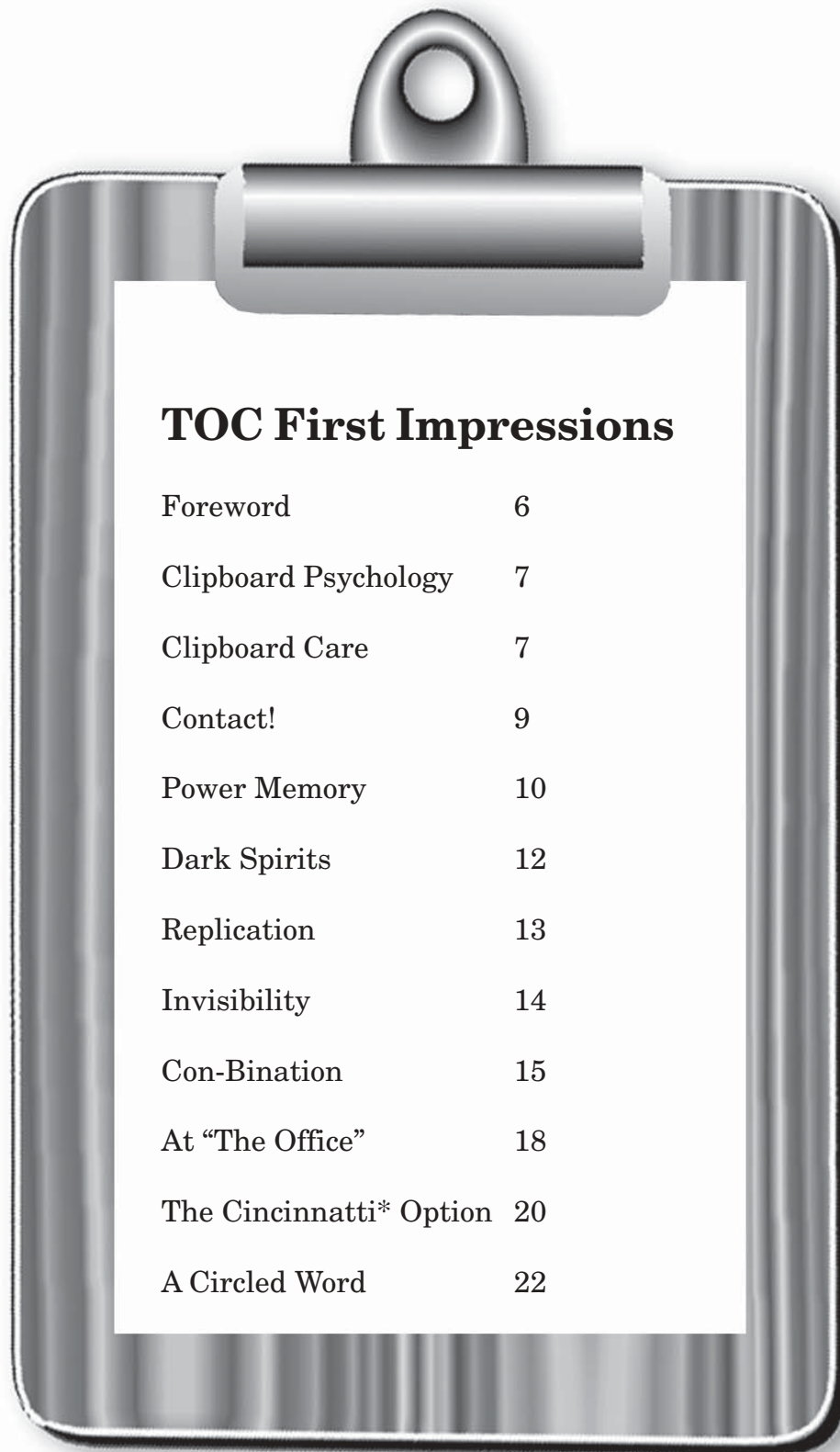
June, 2002

First Impressions



Compiled
and Edited
by

Joe Esdaile



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Foreword - First Impressions

There are times when it is to the performer's advantage to learn what someone else has secretly written on a piece of paper.

Enter the Micro-Thin Clipboard.

It is a common, portable, and unsuspecting object (unless undue attention is called to it), making it the perfect device to adapt for our nefarious use. It is gimmicked to record a secret, exact duplicate, carbon copy of anything written on a paper clipped to its surface.

If there is any drawback to clipboard use it is that, generally, one must access the data in private; there is just no elegant way to do it in front of an audience.

That minor restriction aside, this device, when properly used, is innocuous, invisible, and never suspected in retrothought. In fact, it has become one of the most diabolic tools in the Mentalist's repertoire - a tool designed for a specific task.

Should you have a driving need to learn written information while under suspicious eyes, then you obviously require a different tool: Learn a center tear, employ a shiner peek, or run the risk of using a device which looks like a magician's prop and is therefore self defeating.

If I were restricted to only one prop for my work, forsaking the myriad other gimmicks available to the performing Mentalist, my instant, unequivocal choice would be the Micro-Thin Clipboard.

Lee Earle

A handwritten signature in black ink, appearing to read 'Lee Earle', written in a cursive style.

Phoenix, AZ
November, 1991

Clipboard Psychology

Some of the best uses of the Micro-Thin Clipboard are those in which the environment is structured so as to make its use a natural and unchallenged choice. Please note that in several of the routines to follow, a major emphasis has been placed upon justifying the use of the device without arousing suspicion.

Primarily intended for pre-show work, the Micro-Thin Clipboard is seen by only a very few members of the audience. The rest of the audience is not aware that anything at all has been written down, much less that a clipboard was used. Those who participated in the pre-show work are baffled as well because of the ordinary, pedestrian appearance of the prop; its employment is forgotten or discounted.

In an earlier context, a veteran performer once said, "If you know one way of locating a chosen card which has been shuffled back into the deck and fifty ways of revealing that card, to the audience you know fifty tricks." The use of a clipboard follows the same rationale; *one method* of obtaining information and a *multitude of presentations* to reveal that information.

The brilliant Chicago Mentalist, Ross Johnson, suggests a "logical disconnect" when employing a clipboard. Ross appears primarily at high-dollar corporate events, conferences, and conventions. He will often salt the conference registration area with his clipboards and then, when it's time to ask someone to write down a thought, more often than not it's the participant who thinks to reach for the clipboard to use as a steady surface upon which to write.

If the participant doesn't think of it himself, Ross 'notices' the empty clipboard and hands it to the participant saying something like, "No need to poke holes in the paper. Here, use this."

I will often put dummy material on the salted boards which I remove while the participant writes and then replace before returning the board to where I "found" it.

See "Invisibility" in a later section.

Clipboard Care

Unlike old style devices which require that a new carbon paper and copy sheet set be inserted through a slit in the thin surface covering of the board every time you use the device, the Micro-Thin Clipboard has a permanent carbon surface attached to the underside of the wood-grain veneer and, therefore, no slits to camouflage.

You will be pleasantly surprised at how long the carbon provides clear, crisp, and legible impressions. The plastic surface of the board is *harder than paper* so less pressure is needed to get a clean impression. Also, the solid surface is *less absorbent* than paper which means the carbon surface lasts longer. Because *both sides of the board are gimmicked*, the wear and tear is distributed.

The clip is not suspicious and may be removed with no need for concern. In fact, the ability to move the clip from one end of the board to the other is a huge benefit, enabling one to record four separate messages on a single board without resorting to perforated papers (which the participants never seem to be able to understand how to use without detailed and counterproductive instructions).

Reset is quick. Just peel back the veneer, read the message(s) and wipe the board

clean. Stretch the veneer over the board and smooth it down. Presto! Ready to go again. The quick reset is fully appreciated only by those who have attempted to shove a fresh paper/carbon set into one of the old Nelson U.P. Boards under time pressure, rather like trying to put toothpaste back in the tube!

Do not store the board with the clip in place for long periods of time. The pressure of the clip can leave an indentation in the plastic veneer.

Honestly, it can be frustrating the first time or two you peel the veneer; with a new board the adhesive is particularly aggressive. Learning the proper peel technique will save time and worry.

The technique requires just a bit of patience. Make sure your hands are clean so the adhesive isn't defeated by the transfer of dirt or oil from your fingers.

First, you must loosen the veneer near one corner of the board. Use a different corner each time you peel the veneer so as to distribute the wear and tear. It is best to *slide* your thumbnail beneath the veneer using a back and forth motion. Don't scratch or dig at the veneer – that will likely tear, stretch, or mar the surface.

Once the corner is raised, grasp it firmly. Gently and slowly pull it away from the surface of the clipboard. Don't pull too quickly, especially with a new board, or you risk stretching the veneer. Ease the plastic free of the board until all of the carbon surface is exposed. If you pull the veneer completely off the board you will have a difficult time repositioning it, so slow down your pulling as you near the end of the board.

When it's time to reattach the veneer, grasp the board at the center of the bottom end with one hand and pull the veneer taut along a line running from the center of the attached end to the center of the free end. Stick the veneer to the board at the top center.

Using the soft edge of your hand, smooth the veneer into place, working from the centerline of the board out toward the edges and up toward the top.

There may be, from time to time, some adhesive residue which sticks to the board or peeks out from under the edge of the veneer. Use a small amount of solvent such as lighter fluid (naphtha) or fingernail polish remover (acetone) on a paper towel to remove those smudges.

Luggage stores and other shops which cater to travellers sell convenient packages containing a number of small pads, moistened with nail polish remover and sealed in foil, which are perfect for cleaning the board.

Avoid leaving the boards in your car during the summer heat which may warp the board, dry out the carbon paper, or shrink the veneer.

Contact!

Hellstromism (or muscle reading, or contact mind reading, take your pick) is far simpler to learn than most of us would think. Once this skill is part of a performer's repertoire, it is available at a moment's notice in practically any situation, which makes it ideal material for a Mentalist. Probably the best (and increasingly hard to find) book written on the subject is "Master Mentality" by Stanton Carlyle; grab a copy if you locate one.



Muscle reading is an art which requires that you practice with real, live people. Social occasions present the best opportunity but sooner or later, you will want to test your skills before a larger audience. It takes courage to put one's reputation on the line during a paid performance. After all, audiences deserve successes, not failures. The problem becomes how to build up the practice required to craft an entertaining presentation without suffering through a potential embarrassment.

The Micro-Thin Clipboard supplies a comfortable alternative. Approach a participant before the show and request his assistance. Define the type of test you wish to accomplish (usually a hidden object) and the parameters for the test. He is to think of a place where the object is to be hidden. The only restrictions are that the item be easily retrieved and that the place of concealment is in good taste.

To avoid any suspicion that you may 'peek' while the item is hidden, he will keep an eye on you as *someone else* conceals the object. He writes instructions which describe exactly where the object is to be concealed and gives those instructions to a third party of his choice who places it there.

Backstage, open the board and glimpse the copied instructions, but **DO NOT ACTUALLY READ THE INFORMATION**. You merely want to ensure that the instructions are present and legible. If you work with an assistant, have that person open the board and confirm the information, keeping you in the dark as to the location; if you're a solo performer, view the opened board in a mirror to make your check. Leave the open board in a spot where you can access it when performing and lay a blindfold or folded handkerchief over it.

During the show, bring your initial participant onto the stage and explain to the audience that you have enlisted his assistance in a preshow interview. Establish that you have asked him to think of an appropriate hiding place for the object in question and, up until this time, only he and one other committee person has full knowledge of where the item is concealed.

At this point, go ahead and practice your contact mind reading technique with the sure and certain confidence that you have an emergency backup. Should you fail to locate the item on your initial attempt, you can say, "I'm sorry, there is just too much visual confusion. Let me get something to help." That's when you go get your blindfold, read the location, and successfully wrap up the demonstration.

A perfect way to practice!

Power Memory

In presenting a “Develop Your Power Memory” seminar for businesses, it is necessary to model and demonstrate the memory techniques. In other words, before you can teach how it is accomplished, you must *show* that it *can* be accomplished.

The problem with most mnemonic (memory system) presentations is that they are 98% build-up and 2% entertainment. Lots of writing and recording takes place before the fun begins. This shortcut *still requires that the presenter utilize legitimate mnemonic techniques* but the actual memorization takes place prior to the program, not under the pressure of performance. This allows the performer/presenter to focus on his audience rather than on technique.

Here’s how a Micro-Thin Clipboard can help:

With clipboard in hand as the audience files into the conference room, you will enlist the assistance of several attendees, one at a time. Ask each person’s name and write it on the paper which is clipped to the board. For all they know, you’re taking a survey.

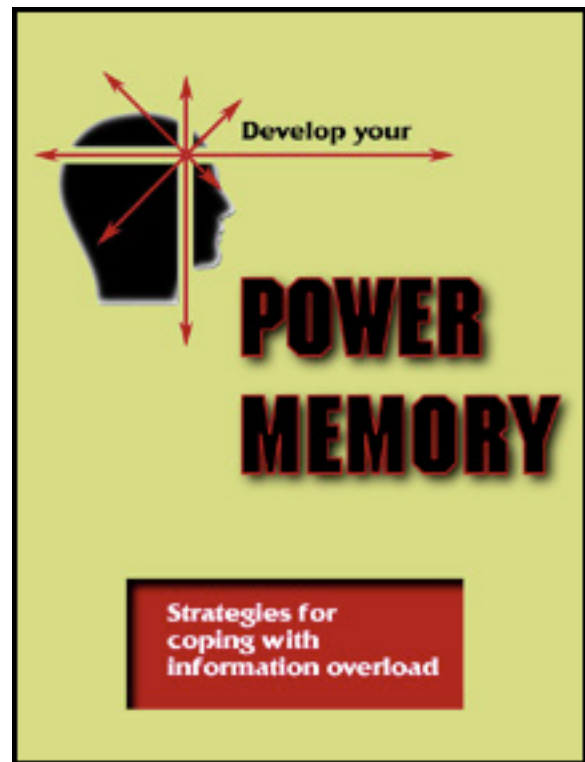
Hand each person the clipboard and ask him to generate a secret, 7-digit random number and write it on the paper. “Since the object of this exercise is the rapid memorization of new, unrelated data,” they are told, “please don’t write a series of numbers you already know.” Each person is to take the paper and memorize that imaginary telephone number in the next 15 minutes.

After your participants have generated seven or so random telephone numbers, return backstage and retrieve the numbers from the clipboards and memorize them at your leisure. As each of the numbers is memorized it is associated in your memory with the name and occupation of *someone you already know*. Use your insurance agent, your lawyer, your dentist, etc.

Trust me here, it is much easier to mnemonicize a set of 7-digit numbers backstage than to attempt that same feat while maintaining a performing pace.

During the presentation, you say something like this: “I asked several men to make up random telephone numbers when they arrived here today. Would you identify yourselves, please?” Pointing to one of them, ask, “Do you remember the number you invented?” At least half of the time, the answer is negative.

Ask each person for his 7-digit random number and write it on a blackboard or overhead projector transparency. Next to the number, write a job title. “Let’s make that number your lawyer’s.” The next number is recorded and indexed as the “client”, another as the “secretary”, yet another as “wife”, and others as “car rental agency”, “girlfriend”, “insurance agent”, etc. As fast as they can be written down, job titles are assigned, apparently at random. In fact, you are attaching to the random numbers the



same names and job titles previously associated when you memorized the numbers before the presentation. A little acting (don't go overboard) makes it seem that you are merely making up the job titles as you go along.

Then you tell a little story. "I suppose you are wondering why it is necessary to cultivate the ability to memorize telephone numbers. After all, you are never without your Day Runner appointment book, digital diary, palmtop database, laptop computer, or your little black book. But just suppose you are in a distant city, between sales calls, stopped at a traffic light when you hear the screech of tires and feel the crunch of the impact from the rear. Oh, no! This means you are going to be late for your appointment. No problem, there's a telephone on the corner and you can just call ahead and explain the delay. But you've misplaced your little black book. Everything else is in your briefcase and locked in the trunk – which is jammed shut due to the impact. What will you do?"

At this point you step forward, away from the blackboard or screen and say, "Because you have mnemonicized those numbers you can save the day. Call your *client*, Ms. Attebury, at 234-3886 to explain that you'll be delayed and need to reschedule your appointment. You dial 254-4475 to let *Hertz* know that their car is now #2. Contact Mrs. Herndon, your *travel agent*, at 274-0442 to have her reschedule your return flight and then dial 921-0286 to have your *insurance agent*, Mr. Coley, get started on your claim. Your dentist, Dr. Payne, needs to be notified at 247-6575 that you'll be coming in to repair a chipped tooth. Telephone your *girlfriend*, Laura, at 997-4842 to tell her you'll be delayed for your rendezvous this evening, call Shirley, your *wife*, at 943-8276 to tell her you won't be home until tomorrow. While you're at it, you might as well call Mr. Baird at 247-7323. He's your *lawyer* who will begin preparing for the inevitable because your wife told you not to come home; she *found your little black book!*"

This is the ideal demonstration which leads into teaching the technique of memorizing names and numbers. Do I feel guilty about doing preshow what I expect the audience to believe I'm doing impromptu? No. Because I can, if required, do the mnemonics in real time, just as they will be able to do. This theatrical shortcut, however, provides the luxury of a little more time in preparation and, therefore, a more entertaining and educating presentation.

Dark Spirits

In 1986 through 1988, Phoenix, Arizona was the home for one of the most successful commercial séances ever undertaken. For those three years this production, “Manifestations – the Ultimate Séance” scared the dickens out of hundreds of audiences.

One of the most confounding sequences was when the ‘spirits’ (speaking through the Medium) supplied extremely accurate answers to the guests’ questions.

The guests were asked to write, on a small piece of paper, a question for the spirits. These questions were to be collected and read by the Medium at a point later in the seance. To justify the use of clipboards, the seance table was intentionally covered with a lace tablecloth which is obviously not the best surface for supporting a piece of paper for writing. Therefore, as a courtesy, each guest was provided a fine-point pen and a small clipboard upon which was clipped a single sheet of paper for the question and the guest’s signature.

The guests were told to retain the written questions until they were requested by the Medium. It was no coincidence that the Medium never remembered to gather the slips. Prior to his ‘arrival’ at the séance (and in another room at the house) he read the clipboard copies of the questions and researched some very believable answers from an abundance of reference books, dictionaries, and encyclopedias, kept on hand for that purpose. These days, we’d use the Internet or CD Rom references instead.

The spirits, speaking through the medium in the pitch blackness, left the guests with their skepticism somewhat shaken. The attendees were likely even more disturbed when they later discovered in their pockets the slips bearing the answered questions which the medium “forgot” to collect.

Manifestations

Hunting Houdini: It’s a supernatural gas

Spirited medium ‘summons forth’ escape master

By ANDREW MEANS
The Arizona Republic

For once the Left-Handed League is dumbfounded, stunned into silence by one of its own kind.

It is slightly past the witching hour in Phoenix, and Harry Anderson (of NBC’s *Night Court*) and the illusionists of his Left-Handed League show have handed over the spotlight to others.

After high-tailing over from a Saturday night performance at the Scottsdale Center for the Arts, Anderson and friends are listening to a voice purported to be that of escape artist Harry Houdini.

Houdini, who died 50 years ago, cannot be present in the flesh, of course. Instead, the voice manifests itself through a surrogate, Lee Earle.

Holding hands to form a circle, 12 invited guests sit in complete darkness while Earle sinks into what seems to be a deep trance. After a stressful transition, Earle’s timbre changes and the voice claims that it now belongs to Houdini.

Houdini’s arrival is the culmination of a two-hour “evening of spirit theater” presented on Fridays and Saturdays in a specially customized house at 720 E. Camelback — a house that by coincidence once was the home of actor Nick Nolte.



Harry Anderson, standing at right, digs through his pockets for a personal item to be used during the seance. David Petkiewicz/The Arizona Republic.

Replication

One of the most powerful tests is that of duplicating a design drawn by a member of the audience. Peter Baird, a Phoenix author and attorney who does one heck of a mental show, swears by this type of test.

Approach a participant during your preshow work and ask her to help with a little test. Explain that you are asking folks to jot down little drawings which may be used in the show later. Hand her the clipboard and ask her to make a simple sketch, a stick figure jumping rope, a stop sign, a goldfish, any doodle or drawing which would be easy for someone else to copy, but one which you could not foresee her selecting.

Once she has completed her drawing, she is handed a coin envelope and asked to insert the folded drawing into the envelope which she initials and seals. She deposits the sealed envelope in an even larger manila envelope. All you must do is glimpse her initials and, with your fingernail (or with the capped pen), write those initials on the surface of the clipboard where they will be recorded next to her drawing on the inner surface.

After you collect 3 or 4 of these drawings, retire to your private area, open the board, and select the drawing which will best serve your purposes during the show. Find the envelope containing that drawing (remember the initials?) and, using a small bit of scotch tape, attach the envelope to the bottom inside of the manila envelope.

During your show, announce that everyone may not have had the opportunity to participate in setting up the test so more envelopes are distributed, along with pencils and papers. Repeat the instructions you gave your preshow participants about the type of drawing, etc.

Collect the sealed and initialed envelopes in the manila envelope which is now in full view. When the time comes for the design duplication stunt, dump the contents of the envelope onto the table before you.

The “force” envelope will remain within the manila envelope. Reach in and pull it free of the scotch tape and drop it on top of the pile. No big deal here, one envelope just got ‘hung up’ inside.

‘Mix’ the envelopes to ensure a fair selection and select one (do I have to tell you which?) to use for the test. Or grab a handful and do a little equivoque or classic force on a third party.

Read the initials on the envelope and ask that person to come forward and assist. She concentrates on her sketch – and you have no success. Ask that she open the envelope and focus directly on the previously drawn image. Still nothing. Then request that she reproduce the drawing in a magnified sketch on a flip chart or large drawing pad so the entire audience can focus and project.

The audience concentrates on the drawing and “wills” you, line by line, to reproduce the figure drawn.

Latest thoughts: It seems to me that if you supplied your preshow participant with a slightly narrower or shorter envelope, no large manila envelope and stickum would be required. Just collect all the coin envelopes, square them into a stack, and cut to the short/narrow one. In this case, I'd encourage the participant to hold on to his envelope, to pass it forward with all the others during the show.

Invisibility

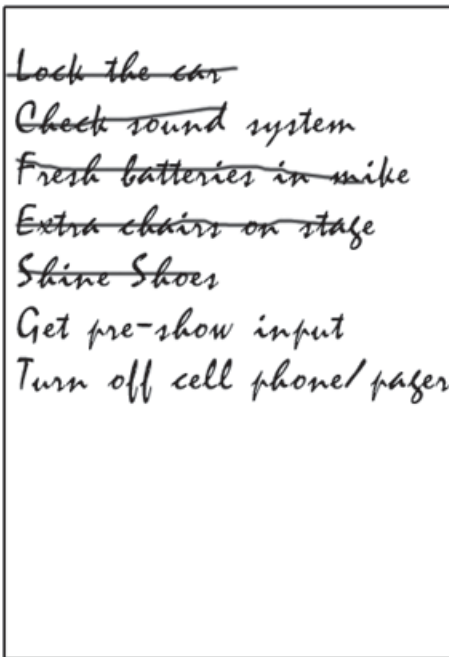
When properly used, the Micro-Thin clipboard is essentially invisible, one of those everyday items we see and ignore. As long as the clipboard is used in a congruent context, one in which the clipboard seems natural and not out of place, it will never be noticed.

Some performers manage to go out of their way to complicate a simple process. Example: Well in advance of the after-dinner program, one of the dinner guests is approached and asked to visualize his phone number. “Here,” he is told, “write it on this paper to better impress the idea in your mind.” So far, so good.

But then he is handed a clipboard set up with a blank paper on it, all ready to go. Because the potential participant is already seated at a table which provides a logical surface for the paper, the clipboard is as out of place as a skunk at a garden party. He smells a rat.

The same person, approached in the foyer outside the banquet room, will never suspect the prop because now its use is logical; you’re both standing and there are no convenient desks or tables. Now go a step further.

Have a little check list already on the clipboard with entries such as



When you approach the participant your attitude is one of simply going through your checklist. After asking him to visualize the number, you get the bright idea for him to write it down to help him visualize. “Let’s use this,” you say, while checking off the final item before turning the checklist over and offering the backside of the list for him to record the number, “I’m through with it anyway.”

This approach seems disarmingly impromptu and totally removes suspicion about the convenient presence of the clipboard. Just don’t over act.

Con-Bination

(This is a personal favorite which, at one time, was a commercial piece with an impression clipboard built into the lock's packaging. L.E.)

Kreskin, Dunninger, Nelson and probably many others have used the public's fascination with safes to good effect when doing a publicity stunt.

A large safe is delivered to the place of performance a day or two prior to the show. The master locksmith from the safe company is asked to reset the combination to a totally random series of numbers.

Since he is going to be locked inside the safe (don't you love show business?) as you attempt to read his mind, it might be a good idea for the combination to be placed in a sealed envelope in the hands of a trusted third party – just in case.

Because the locksmith writes the combination down himself and then secures it in a sealed envelope, he can honestly answer your onstage question, "Does anyone else on this earth know the combination to the safe at this time?" with a "No." You, of course, pull the numbers out of your clipboard and **TEST THE COMBINATION ON THE SAFE BEFORE THE SHOW.** The rest, as we say, is presentation.

You say you don't have a safe company in your area? No room on stage to store a safe? Can't afford a truck to pickup and deliver the 4-ton monster? Fear not, there is another way.

Buy an inexpensive reprogrammable combination lock at your local hardware store. In the United States, I recommend the Master 1523d Sports Lock. It has large, easy to see numbers on brightly colored plastic dials. When it is unlocked, the dials can be moved to set any 4-digit number as the new combination.

Other locks on the market can be used as well. Usually these operate by turning the opened shackle to an odd angle and pressing it back toward the body of the lock. Then any number selected on the 4 rotating numbered wheels is set as the combination which is required to open the lock. Avoid those resettable locks which use a special key or tool or require that you insert a screwdriver into the open lock to set something.

Enlist the assistance of an intelligent looking gentleman and demonstrate how to reset the numbers. Then ask him to select a new combination by spinning the numbered wheels back and forth in a haphazard manner. He must not use a known or familiar set of numbers such as a birthdate, phone number, etc., because the numbers must be totally random. That seems fair.

Actually, our primary purpose is that we are supplying the *motivation* for him to write down the number – if he used a familiar sequence there would be no reason for him to record the numbers.

Once the wheels have been randomly turned, have him check and approve of the combination, randomizing again if the selection is unsatisfactory. Ask him to remember that combination. Remind him that he will be on stage, in the spotlight,



when he is asked to recall the numeric sequence. That will generate some serious anticipation. Most people are not comfortable in front of a group so he will begin to imagine himself looking foolish before his peers. Isn't applied psychology wonderful?

Better yet, you suggest, he should write it down so the combination can be memorized at his leisure ("Here, use the back of this checklist. I'm through with it."). Replace the lock in the original packaging and staple it closed. Have the spectator keep the lock in his possession.

You replace the lock in the original package for a couple of reasons: 1) It wouldn't hurt if the audience was to assume that the lock is "virgin" and, 2) You don't want the spectator monkeying around and setting a new, unknown, and reputation-shattering combination.

Begin this routine by saying something like, "There is a gentleman in the audience tonight who holds a particular challenge for me. (The audience is encouraged to assume that the challenge was *his* idea.) We met and agreed to the challenge conditions earlier. He holds a combination lock and his mind holds the combination. Is that correct, sir?"

Continuing to put words in his mouth, "And now you want me to pull the specific numbers from your mind. Very well. Please join me on stage and on your way here, please ask one other person to come along."

Once both participants are welcomed on stage and properly introduced, step between them with the lock person on your right and the last-minute participant on your left. Hand the lock to the person on your left, asking, "Would you please attempt to open the lock? Try several combinations if necessary. The odds are only (study the lock for a moment as if doing the mental calculations based on the number of digits on the dial) one in ten thousand." (If, by chance, she discovers the correct combination, lead the applause for her keen intuition, ask her to relock the lock, and then to try additional random combinations. "We don't want folks to assume that just *any* combination will do.")

Having the lock tested by one person while you work with the other really speeds up the process. Doing it sequentially would be incredibly slow and boring.

Turn to participant #1 and say, "I asked you to enlist the help of someone else to manipulate the lock so we can employ your undivided, focused attention. It's our purpose to move that combination from your mind to mine." (Notice the "our" and "we" above? It's a subtle psychology which leads the participant into having an investment in a successful outcome.)

"Card players tell us it's necessary to learn how to show a 'poker face' when gambling," you explain, "so that our facial expressions don't betray us when we have a winning combination of cards in our hand. Likewise, you must keep the same poker face during this next phase. You must neither confirm nor deny any conclusions I reach based on your reactions. Fair enough?"

You continue, "Place the first digit of the combination in your mind and focus upon it. See it clearly in your mind's eye. Now look into my eyes as I count." Stare into his eyes and count aloud, slowly, from zero to nine.

"I get the distinct impression of the number seven (or whatever the first number might be)," you claim. Turn to the person holding the lock and instruct, "From this point forward, just allow the lock to hang on your thumb and set the numbers I give you. I'll also let you know, later, when to pull on the lock to test the combination."

To the first participant you say, “The second digit in the combination should now be forming in your imagination. Keep it centered there and then do as I just did, count aloud from zero to nine.” As he counts, allow the audience to see you cock an ear in his direction as if listening for something in his voice. When he concludes, thank him and then ask the lock holder to set the second number on the lock’s dials.

“Two down, two to go,” you proclaim to the ‘challenger’ as you continue. “Think of the third digit and then just point your left index finger at the lock.” He will extend his arm across your body toward the lock in the other person’s hands. “No, point a little higher,” you ask, as you take his wrist and reposition his hand. Keep your fingers on his wrist (the clever ones in the audience will deduce you are feeling for a pulse) and quietly count aloud, “One - two - three...” Pause between each number a half-second so the rate at which you count is the same as a relaxed heartbeat, further reinforcing the misperception that pulse has something to do with it. “I’ve got it!” you exclaim. “Please make the third digit a six (for example)”

“I feel we’ve been successful with the first three,” you say to the first helper, “but only 100% perfection will open the lock. For the fourth number, we’ll use a technique which you probably think exists only in fantasy and science fiction.” Form your fingers into a stiff claw, slowly bring them toward the first person’s forehead and exclaim, “We’ll employ the Vulcan Mind Meld!”

This always gets a great reaction from your helper and a laugh from the audience. Place your claw lightly, Spock-like, against his temple and stare blankly into space for a moment. “I have it! It’s clear as can be,” you say to the lock holder. Set the final digit, a four (in this example). Let’s see if we’ve unlocked his mind.”

Very deliberately take the lock and hold it in full view, preferably near the microphone so the audience can hear the substantial ‘click’ sound it makes when opened. Turn to the first participant and say, “We’re having a poker game this weekend. Want to sit in?” He’ll decline, of course. “Good decision,” you retort.

That’s when you pull on the lock to snap it open. “We’ve done it,” you say to the audience, “Give these two folks a wonderful round of applause.” Hand the lock back to the ‘challenger’ and lead the applause as they return to their seats. Don’t worry about the lock. Your helper will give it back to you following the program.

This routine is a simple divination of four digits but has far more impact than if we were to ask someone to merely think of four digits and then we somehow perceive those numbers. The lock is a physical and visual metaphor for his closed and locked mind. It also supplies tangible proof of your telepathic success.

We keep the audience involved throughout because they are encouraged to believe they are “on to” our methods; micro-expression and pupil dilation for the first digit, voice stress and pitch for the second, pulse for the third. Of course when we pull the Star Trek finish, it sort of leaves them hanging, making them rethink the first three. But by then, it’s too late.

Last minute information: I’m told that in the U.K., B & Q warehouse stores carry this lock.

At “The Office”

Here is a great “two birds with one stone” idea that has well served many of those who do private readings.

An old-time psychic reader advised that one must always have a client sign a form which protects the reader from prosecution under the old fortune telling laws. It is reproduced on the following page with a fictitious name.

This form is reproduced in a size just large enough to fit on a Micro-Thin Clipboard. Please note that the form requires no entry until the very bottom lines.

A second form is also on the board, beneath the first, and this is where the real work comes into play. It is a lined form which asks for Name, Address, City, State, Zip Code, Phone Number, Birthdate and a couple of other very relevant questions: “How did you learn about The Great Aga?” and “Why are you seeking this consultation?”

All of the lines for the client to fill in are above the area where the first form was signed. The client is accustomed to filling in informational surveys when visiting the doctor, dentist, etc., so the questions are usually answered in detail and the clipboard is accepted.

The client is requested to fold the form and hold it until the reading is complete. The reader then excuses himself to get the client a cup of tea and uses the opportunity to open the board and see what’s on the client’s mind. It saves a lot of “fishing” and becomes a part of the reader’s permanent file on the client.

Some less-than-holy evangelists use this technique to get information from tent revival attendees and then regurgitate the information during the service as if it has been delivered from Above. Most people would consider this an inappropriate use of the clipboard. The revivalist would probably claim that all methods are legitimate when souls are being saved.

Personally, I think it’s bad karma.



THE GREAT AGA does not claim to be a so-called "Psychic" or "Fortune Teller", preferring that anything he says that has happened in the past, is happening in the present, or that happens in the future is to be considered a coincidence.

It is hereby understood and agreed to by all parties requesting, soliciting, advocating and/or otherwise participating in this consultation, that the in-depth reading and any evaluations, recommendations, and observations do NOT purport to represent a medical diagnosis, do NOT purport to serve as a medical prescription, and do NOT purport to bear any specific relationship whatsoever to the PHYSICAL body of any person for whom the reading is given and to whom the evaluation of same is given, told, or otherwise presented.

Therefore, it is also understood and agreed to by any and all parties herein described that this consultation shall represent that which is concerned with the SPIRITUAL and must be considered entirely on a religious basis.

In other words, if you are physically sick, consult a physician; if you have legal concerns, see an attorney; and if you have a mental problem, consult a psychologist or psychiatrist.

No other claims shall be considered, expressed, implied or valid by any and all parties participating in any manner in this consultation and of delivering, receiving, or otherwise proffering and/or obtaining all or part of that material contained herein.

Signed

Date

Witness

The Cincinnatti* Option

One of the major problems with multiple impressions on clipboards has been addressed in the past with a long strip of paper on the board which has been perforated to divide it into 3 or 4 billets. The idea is that people must write on the bottom portion and tear it off, thus leaving the next section for a subsequent entry.

In practice, participants have to be instructed on exactly how to accomplish this unusual task (which places entirely too much importance on the process) and many *still* seem to disregard the instructions, either taking all the paper or writing in the wrong place or tearing off a billet and clipping it at the top of the board when writing.

Because both sides of the Micro Thin Clipboard are capable of making carbon impressions of written material and since the clip is easily removed and replaced on the board, it is possible to maximize the use of the board in a rather clever manner.

Place a small price tag from an office supply store on one corner of the board. This has the added advantage of making the prop seem even more mundane but the tag's real purpose is to provide orientation.

Position the first paper under the clip on the tag end of the board. Hand the board to an arriving guest and ask for a question to be written and retained (to be collected later, the guest is informed). When the empty board is returned, place the next paper under the opposite side of the clip on the back of the board where a fresh surface awaits a new impression. The next time the board is returned, remove the clip and attach it and the paper to the opposite end of the board on the same side as the tag. The fourth and final paper is inserted under the clip on the opposite side of the board.

Using the price tag as your landmark, you have used both sides and ends of one board in a very natural manner to capture four separate questions for your use later.

It only takes three or four good impressions to make a great Question & Answer act to close your show.

Wait in the area between the banquet room and the restrooms (or telephones). It is inevitable that quite a few folks will want to use one or the other during the evening so you catch them before they return to their seats.



*This 4-ended handling is named after the 4-way chili specialty for which Cincinnatti, Ohio is famous.

“Hello,” I say with a smile, “I’m your after-dinner speaker (never put them on alert by using the terms mindreader, Mentalist, or psychic) and I need your help. Later, everyone will be instructed to do the same thing, but just in case we’re running short on time, I feel much more comfortable if a few folks have complied in advance.”

That’s when the person is handed the clipboard and asked to write a question, make a sketch, inscribe his home telephone number, etc. Ease any apprehension by saying, “Please sign your name, take the paper with you, and pass it forward when all papers are collected.”

When the participant hands you the empty clipboard and returns to his seat, take a moment to write (using the non-ink end of the pen) a brief description of that person, such as “bald, green shirt” or “necklace w/ blue stones” and so forth. When you read and memorize each question, associate it with the writer’s appearance so you can pick that person out of the audience.

Just prior to your Q & A closer, tell the audience to look under their table centerpieces for pencils & paper and “...if you haven’t done so already...” they are to write questions, sign their names and concentrate their thoughts. Then, even before any of the papers are passed forward, you begin to receive random images, point to individuals in the audience, first reading their minds and then answering their questions.

The videotape, “Q & A Teach-In” (available where you purchased this book) addresses this presentation in detail.

A Circled Word

Your preshow participant is handed a well-worn paperback book and asked to tear out a block of several pages. From among those pages, he selects one for himself with the remainder torn into pieces before his eyes and discarded in a nearby rubbish container.

“Find a long, challenging word on either side of your page and focus your mind on it. It should ideally be a word which is not in your normal, conversational vocabulary,” you instruct.

“Better still,” you suggest, “circle or underline the word. Here. Support it on this.” He is handed your clipboard as you turn aside so you will not later be suspected of peeking.

You continue, “Once you’ve focused on your choice, fold the page and place it in your pocket for later reference. Let’s see if you can project that word into my mind when I’m close to you in the audience later.”

During the performance, while you are in the audience during another routine, stop, and fix your eyes on this participant, declaring, “You’re thinking of a single word, aren’t you? (Yes.) See it in your mind’s eye. Imagine the word as if it were typeset on a page. Circle or underline that word in your mind. You haven’t *written* this word anywhere, have you? (No.) Place your hand on my wrist as I bring my pen to the paper. Don’t look and don’t help. Just concentrate on the image in your mind.”

That’s when you write the word or draw that which it represents.

You already know most of the working and the rest is easy. Once a page is selected from the torn-out block, rip all the other pages to shreds but secretly retain the corners so you can learn later, by the process of elimination, which page contains his word. Of course this is unnecessary if you can glimpse his page’s number.

A duplicate book backstage supplies the page and the circle on your clipboard gives the location of the word on that page. Remember, it could be on either side of the page, so check both possibilities. Due to the size of the circle or length of the line, there will seldom be any doubt which word was selected.

If there is no clear determination which of two or more words is used, find a letter which appears in only one of the possible choices. Then when it’s time to begin reading his mind, ask (with a little hesitancy in your voice), “There wouldn’t be a ‘J’ in your word, would there?” If the reply is, “No” then you say, “I thought not.” If he says, “Yes” then your comment is “As I thought.” Either way, you have your clue and now know the word.

200

Jane Jensen

the doorway across the room, the doorway to the inner chambers Gabriel had never seen. The giant’s face bore a remarkable expression—slight bewilderment mixed with just a shade of polite concern, and every bit of both as fake as a salesman’s alligator shoes.

Gabriel pointed a shaky hand toward the wall with the fan, a bit of the snake was just visible under the table there.

“That . . . that thing tried to kill me!” he gasped.

“Oh, no!” Dr. John said, looking truly mortified.

“Did you hurt him?”

“Me? No!”

Dr. John crossed the room in two strides and helped Gabriel to his feet. Or, more accurately, he gave a halfhearted tug on Gabriel’s arm and Gabriel sailed to his feet like a rag doll.

“You are extremely fortunate to have remembered the fan,” Dr. John said smoothly. “Extremely fortunate.” As he said this, he reached over and turned the switch off. The noisy thumping of the blades died down, then stopped. An overly loud, ringing silence descended on the room.

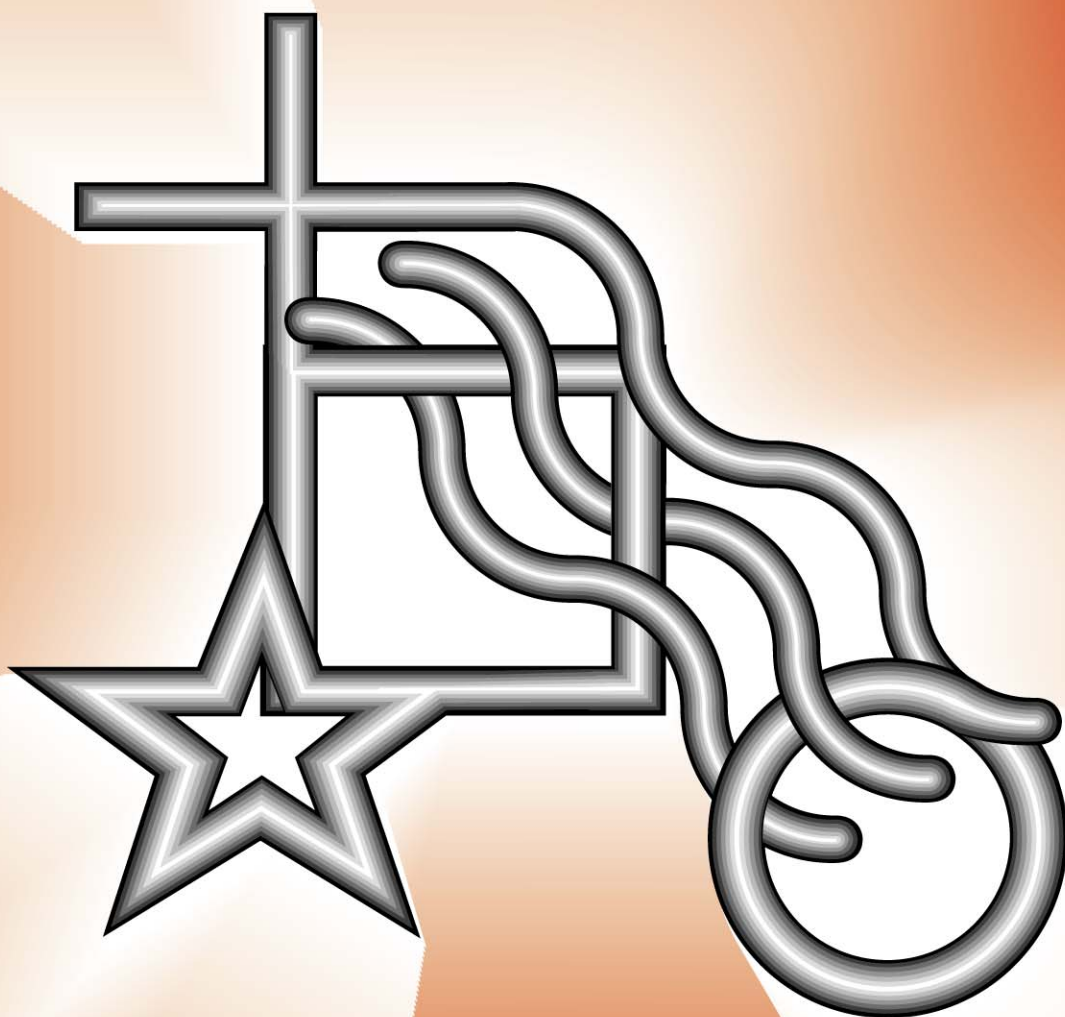
Gabriel looked uneasily toward the snake, but it did not emerge from the table. “What, he’s afraid of the noise?” he gasped, still trying to catch up on his oxygen.

Dr. John smiled grimly. “Not at all. Snakes feed by vibration. To him, that fan sounds like a whole herd of cattle. Better pickings than *one small man*.” Dr. John’s grin broadened as if Gabriel ought to find this amusing. Gabriel did not.

“Uh-huh. What was he doing out, anyway?”

“We are closed today, Mr. Knight. I do like to let him . . . roam when I can. I must have forgotten to lock the front door. I do apologize, but entering a darkened building is not *particularly* wise.”

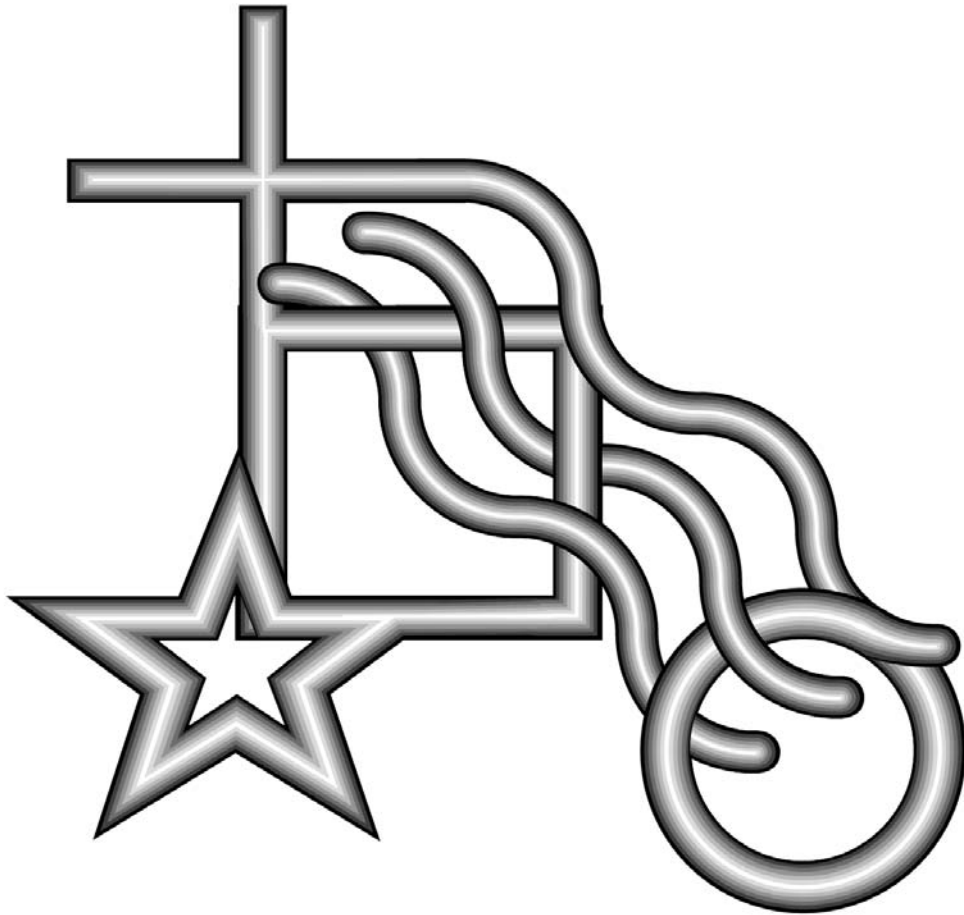
On Second Thought



**Professional presentations, patter,
and performance pieces for the
Mentalist and Psychic Entertainer
by**

Lee Earle

On Second Thought



By Lee Earle

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Foreword - On Second Thought

A good idea captures your imagination; a great idea keeps you awake!

It seems that the best 'Second Thoughts' come in the middle of the night, after a performance is long over. Those little enhancements, nuances, bits of business, and handlings which help an unremarkable presentation become exceptional, most often seem to blossom under the approaching shadow of sleep.

At the risk of sounding metaphysical, the subconscious mind is constantly at work, analyzing all of life's experiences. When that analysis is complete the subconscious will present its insights to you. Call it hunch, intuition, creativity, or serendipity, the result is the same - from the inner depths of our minds come the most innovative ideas (sounds rather like a patter theme, doesn't it?). It is the wise performer who learns to listen to his "inner self."

I consider myself an "improver", taking standard ideas and thinking them through in a different light, adding a touch here, a modification there, filing off the corners and sharp edges until a well rounded, smoother presentation evolves.

It is not my wish to deny the ancestry or pedigree of the original thinking upon which these "Second Thoughts" are based. Therefore I have included attribution wherever appropriate. If I have omitted credit, it is not intentional. I think. The subconscious works in mysterious ways.



Lee Earle
October, 1989

Aura Cards

When I first began doing cold readings, I felt I needed a crutch, a mnemonic device which would bring to mind the appropriate blarney at the opportune moment.

On Second Thought...

Why not develop something which would not only supply the memory jogs

I needed, but also would give me some clue as to the frame of mind of my client?

“Each of us,” the Psychic begins, “has within us a power; a spirit; an energy; a soul. Its presence is known by the aura it projects around the body within which it resides. That aura is as unique to the individual spirit as fingerprints are unique to the physical body. To those trained to interpret auras, much can be learned about the person from whom it emanates.

“The major colors of the aura are red (for strength), yellow (for spirituality), blue (for tranquility), green (for healing or wealth), and black (for discipline). I’m sure there is at least one of these attributes you would wish to add to your aura.”

As he speaks, the Psychic lays out a small card of each color in a row on the table.

The Psychic continues, “It’s very simple, actually. Simple force of thought combined with deliberate action, however small, can make a difference. In the manner of an experiment, let’s add the influence of one of those characteristics to your aura now. I’ll turn aside so as not to bias your decision. Place your hand, palm down, upon the color swatch of your choice; the one which is identified most closely with the improvements you would like to make in your aura.

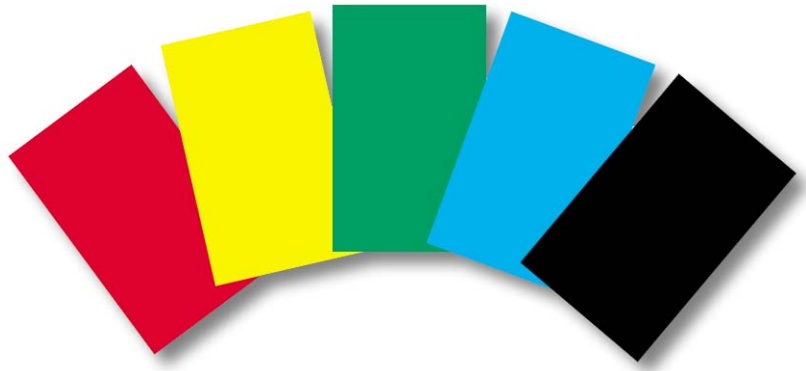
“Feel the energy flowing up through your palm and towards your seven chakras. Slide your other hand, palm up, under the color sample...sandwiching it between your palms. Keep the card in the same position relative to the others. You right hand is on top, yes?”

“I thought so. Keeping your hands together with the aura sample pressed between, turn your wrists so the left hand is on top. That’s the psychic hand you know. The energy flows better through that hand.

“That’s long enough. Keeping your upper hand in contact with the color swatch, slide your bottom hand out so the color panel is once again on the table, aligned with the others. Don’t remove your upper hand yet. And avoid touching any of the other colors; we don’t want to contaminate the experiment. Now remove your hand and adjust the swatch so it is positioned as it was before. Done?”

The Psychic now begins a detailed cold reading based upon the color patch selected by the spectator.

If you haven’t suspected the modus operandi by now, shame on you. It is the old Tel-a-Color Cards (Fillman principle) magic trick in psychic garb. The entire procedure is intended to get the spectator to turn one of the cards over. When the Psychic turns around to begin the reading, no attention is paid to the cards at all. A fairly general cold reading is begun with the focus upon the spectator’s aura. Midway into the



reading, sweep the cards into a pile and stack them neatly before returning them to the envelope (parchment, of course) from which they came. In the stacking action the selected card is identified.

If the left hand was on top, just ask the spectator to turn the hands over to give “equal time” to both sides of the body’s aura.

This is a very powerful tool for the cold reader or seance medium. You are getting the spectator to tell you about a need she perceives in her personality; very powerful information upon which to pursue a reading.

For those unfamiliar with the Fillman principle I will explain it here. The cards are cut from two-sided colored poster board. All paper products have a “grain” (try tearing your newspaper both horizontally and vertically and you’ll see what I’m talking about). This grain is normally aligned “North/South”. If, however, cards are cut from poster board so the grain runs from corner to corner, the grain works to our advantage. Two of the corners will be fairly easy to flex and the other two will be somewhat stiffer. Begin by aligning the cards so all the stiff corners are upper-right/lower-left (or upper-left/lower right, you get the idea). When any one of the cards is turned over, either side-to-side or end-for-end, it is easily detected when dealing the cards into a stack. Simply flex the same corner on each card as you deal it onto the table. One of them will have the only stiff corner among the flexible corners or the only flexible corner among the stiff ones.

An additional gambit, should you have an abundant supply of cards, is to have the spectator sign one of the cards and then turn it over so the signature side is face down. One additional note...I never refer to the cards as cards. They are patches, swatches, panels, samples, etc. It is a small thing, but important to me. I feel the word “card” triggers an automatic following word “trick” in the minds of many.

Note: This piece was originally published in “Seance” magazine.

Paycheck Roulette

Have you ever wrapped up a performance, gone over to your contact with the company who hired you and been told, “the guy who was supposed to sign your check left early” or “just send us your invoice and we’ll process your check Monday.” Sure. That ranks right up there with, “We are from the government and we are here to help you.” Nothing except an empty airline seat or a hotel room is so perishable a commodity as a performance. You can’t repossess it or attach a lien to it. And we’ve all had it happen at one time or another. Perhaps the answer is to use a stronger contract.

On Second Thought...

There is a wonderful way to ensure that the person responsible for issuing that check will go out of his way to expedite the process and make sure your fee is there for you. Just tell your contact with the client, “I plan to put my fee at risk during the performance (the interest factor). If I fail, you get free entertainment (the greed incentive). I’m counting on you to make sure that your company’s check for my fee is on hand the evening of the show (the obligation).”

The presentation: “People often ask me, ‘If you’re so smart, why aren’t you rich? Put your money where your mouth is.’ Frankly, there just isn’t that much money! But I am willing to gamble just a bit on my claims.” Invite Mr. Participant onto the stage and introduce him.

“I asked Mr. Participant to seal your firm’s check for my fee in an envelope and to make up several other duplicate envelopes containing worthless pieces of paper. Mr. Participant, do you have those envelopes?”

“Yes.”

“Does one of those envelopes actually contain the check for my fee and are you the only person in the world who knows for sure which envelope that is?”

“Yes.”

“Please show the envelopes to the audience. I don’t even want to get close to them and, in fact, I have never touched the envelope containing the check. Is that correct?”

“Yes.”

“Are you a good poker player? Do you think you can you keep a ‘poker face?’”

Regardless of his answer, you proceed to have him hold the envelopes - one at a time - in full view of the audience as you ‘read’ his body language or ‘listen’ to his response to nonsense questions (“Do you prefer sweet or dill pickles?”). Each envelope is destroyed (or set aside) in turn until only one envelope remains.

“Hand me that envelope, please.” You tear open the envelope to find your check within! Thanks to Mr. Participant and to your audience and you’re outta there with the check.

The method: The work is put in during the pre-show preparations. Only Mr. Participant knows for sure which envelope contains the check and he should be convinced that you don’t.

After verifying that the check is properly filled in, signed, etc., I offer, for the sake of convenience, a packet of coin envelopes from which the participant freely chooses one into which the paycheck is inserted. They are tossed carelessly on his desk for his selection. Likewise, he is allowed a free choice of larger coin envelopes for the double sealing of the paycheck. It seems that the larger envelopes are supplied in greater quantity than the smaller ones. Almost twice as many, as a matter of fact. Therein lies

the gaffus. The small envelopes are unprepared. Half of the larger envelopes are marked in some subtle manner. I trim about 1/16" from the rounded end of the flaps, making them easily detected when compared with their untrimmed mates. The envelopes are gathered in a stack, 6 trimmed envelopes on top of 6 virgin envelopes.

When the participant selects one (I don't make a big deal of it, quite often busying myself with scissors and paper making 'duplicates' of the check for insertion in the dummy envelope sets - I seem to be going out of my way to make the process fair!) I count the remaining small envelopes. "Let's see, four more ought to be enough, don't you agree?" That is when I remove all of the large envelopes of the type which now holds the paycheck and enough of the remaining large and small envelopes so that only four complete sets remain. At this point, the paycheck is sealed in an envelope which is a "stranger" to the remaining envelopes. Either it will be in an envelope which has a trimmed flap and the others are virgin, or vice versa, all of the outer envelopes have trimmed flaps except for the one which contains the check.

The participant is asked to set that envelope to one side while the decoy envelopes are prepared. Once the dummy envelopes are sealed, I hand him a felt-tip marker and pointedly turn my back, asking that he write on each envelope a different single digit, at random from one through five, making sure he remembers which number is on the paycheck envelope. After that is accomplished, I turn back to the participant and say something like, "Would you make the numbers really large, so the folks in the back will be able to see them? And number the reverse side of each envelope as well."

That is when I notice which envelope is the stranger. Because of the very large numbers written on the envelopes, even my uncorrected vision peering through Richard Osterlind's delightful "Stainless Steel Blindfold" can identify the payoff envelope from across the stage.

I do make a big deal out of the fact that I never touch the envelope which conceals the check. By pointing this out to the participant and by mentioning that I will ask him to verify that fact, it really sets the idea in his mind that he is the only one who is sure of which envelope has the dough.

For my peace of mind (guarding against possible malicious meddling), all of the sealed envelopes are placed in a large (9" x 12") manila catalog envelope which is likewise sealed and will remain that way until it is brought on stage for the demonstration.

A performance tip: Look worried. Sweat a little. Be anxious about the possibility of making a mistake. After all, we're not talking about a stunt here; the risk is considerable (from the audience's point of view). I don't know what you make for a performance, but I get just about what I used to earn in two weeks at my former day job. I don't want to lose it and I behave accordingly.

What Psychic Entertainment needs is a little genuine drama. Some involvement on the part of the performer which turns a "so what" demonstration into something where the entertainer has an investment in the outcome.

How does the audience think I detect the correct envelope? I don't want them to conclude that it's a trick nor do I want them to feel I just got lucky. The "hook" must be believable, or just plausible enough to be within the realm of possibility.

Personally, I prefer to "detect the subliminal responses" of the one person who knows which envelope contains the payoff.

Craig Karges, who does an excellent variation of this piece, suggests that you have

The Lee Earle 1-2-3 Trilogy • On Second Thought

at least one of the rejected envelopes opened to demonstrate that Mr. Participant isn't in cahoots and didn't insert a duplicate paycheck in each envelope.

Another serendipitous benefit: You will be surprised how often you are remembered "finding the paycheck." In the re-telling, the legend grows and before you know it, "Watch out, Kreskin!"

Headline Prediction

I use a newspaper prediction every time I work. It is one of those pieces which is memorable and can be effectively employed to arouse interest in advance of the performance.

I was a magician in my former life, and fell in love with prediction chests, billet knives, bottle hammers, and darned near any other clever gizmo which would do the work for me. The weirder, the better.

On Second Thought...

I remember a line from a movie where the hero, after being asked to sign a contract says, "If my word is no good, of what value is my signature?"

Let's apply that to the prediction. If your suspicions have been aroused regarding the safekeeping of my prediction, then nothing is going to satisfy you. Not sealing it in a block of ice, nor suspended from a flagpole, nor even orbited in a satellite! On the other hand, should all appear normal, a simple sealed envelope will suffice. How would a REAL psychic do it?

A key ingredient to the success of a newspaper prediction is your attitude. If you go in with a cocky, confrontational, know-it-all demeanor, you will ignite the fires of "get-even" and "pay-back." And you will be burned. If you send that envelope on ahead with the statement that, "I have predicted events which will take place on or before June 9th..." you are sorely tempting someone to open that envelope in advance. Or worse, every eye in the audience will be 'burning' your every movement around that envelope.

If, instead, you forward the envelope with the statement, "This envelope contains information which will be of interest to some of the audience on June 9th..." you have indicated its importance but haven't set yourself up.

Never present more than your audience can swallow. "If you can predict the headlines, why aren't you wealthy?" When I do the headline prediction, I purposely make it vague as far as details but specific as far as the occurrence.

"A large hole in the ground...people crying...the sky...falling..." describes the tragedy of the 747 which was sabotaged over Scotland. "Banners everywhere...strange writings on them...thousands of people standing together...a giant portrait of an oriental man..." will be connected to the Chinese student sit-in in Beijing. Since the prevalent medium (and the one which deals in images, remember) is television, convert that day's headlines to a bare description of the TV news coverages you have seen.

"Mr. Participant, I asked you to bring onstage an envelope which I mailed to you some time ago. Do you have it, can you verify the postmark, and is the seal on the envelope still intact?"

"Yes, I have it. It is still sealed and the postmark is dated several weeks ago."

I speak of dreams and their interpretation. "You've had those little visions yourself. But often you don't remember them until the event occurs and you can tie all of the loose ends together." I tell of the little memo pad with the colored papers which I keep by my bed, used to record those somnambulant impressions. "In fact, (pointing to the envelope) I mailed a few of them ahead." The memo pad justifies the small size, 3" x 3" folded in quarters, of the billets.

The prediction envelope actually contains three predictions (there's that mystic 3 again!). Two of them are forces which are covered in my pre-show work with two

spectators. The third prediction, the yellow one, is glued to the envelope and never comes out. The duplicate to the third billet is finger palmed in the hand which doesn't hold the envelope.

The billet hand tears off the end of the envelope and you ask the participant to peer within and announce the contents to all. "Three pieces of paper."

"What color?"

"Red, orange, and yellow."

"Hold out your hand...", and you shake the contents of the envelope out into the participant's hand (or, better, cupped hands), adding the finger palmed billet to the other two in an adaptation of magic's 'shuttle pass'.

The work is over.

Now you begin the buildup. "I met with a pair of ladies shortly before the program, and I asked them to help me with this part. Ladies, please stand, wherever you are...and verify for the audience exactly what took place a few moments ago. I asked you to imagine a safe deposit box in your mind and requested that you place in that mental repository a thought. You were instructed to tell no one about this arrangement and were asked to avoid writing anything down. Is that correct?"

"Yes."

"At this time, there is no one in the world who knows the thoughts you have locked in your imaginations. Also true?"

"Yes."

"Mr. Participant, please open the red paper. Lady #1, will you tell us the thought you have concealed in your mind?"

"Onion Jello."

"Mr. Participant, what impression did I record on that paper, two weeks ago?"

"Brown cubes...shiny...funny taste."

"Lady #2, share with us now the image which you placed within your mental vault.."

"A stop sign."

"Mr. Participant, read the orange paper please."

"Bright red...odd shape...very familiar."

"Ladies and gentlemen, in this age of electronic media, the news services and most major newspapers set their headlines, indeed almost all of the news copy, by computer. Due to fast breaking news stories, even the City Editor of the newspaper might not know for sure what his headline is going to be until the edition is 'put to bed' moments before the bells ring and the presses roll. For even an experienced journalist it would be a perilous gamble to predict future events. Let me call your attention to today's evening edition of the Local Gazette. The headline reads, 'Speaker of the House Steps Down', there is a picture of the space shuttle Columbia touching down at Edwards Air Force Base, and a minor headline talks about Social Security Cuts."

"Mr. Participant, please open and read the yellow paper."

"A gavel at rest...a defiant man...microphones; an airplane...thousands of cheering people...men in white coveralls; nervous old people...politics...money."

The two ladies are the victims of forces, one from a set of recipe cards and another from a set of flash cards for drivers education. Thanks to Phil Goldstien's "Four Sided Triangle" for the concept of the mental strongbox and verification patter.

Should there be a very late breaking news story, too late for the edition of the

newspaper which you bring with you, make your third prediction on the yellow paper refer to that event. Then, when you can't find a reference to that prediction on the front page of the paper, (but many in the audience will now begin to be aware of what it refers to - they have radios in their automobiles, too...) you claim, "Oh, sorry. That one is *tomorrow's* headline!"

Recent thoughts: This is the routine which found its way onto A-1 Magicalmedia's "Volume Four All-Star Video" under the title of "Deja Vu-ing".

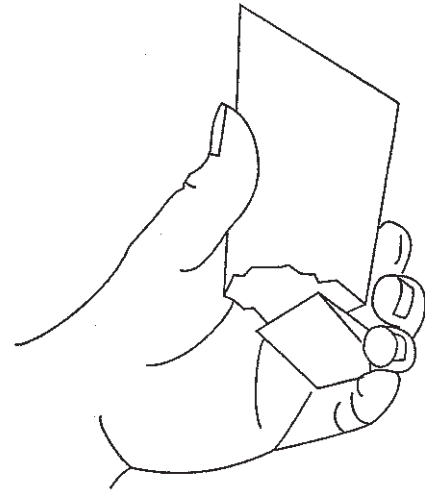
An additional handling tip involves the addition of the prediction billet to the other two as they fall out of the envelope.

When you press in on the edges of the envelope as you open it you can crimp it to remain open. Place the crimped open envelope over the hidden billet in your hand as you ask your participant to cup his hands to receive the contents.

Simply grasp the top edges of the envelope in your other hand as you shake the crimped open envelope with a vertical motion. A projecting edge of the envelope should catch against the hidden billet and literally push it out of your hand to join the others which fall from within the envelope.

Since the mouth of the torn envelope still yaws open, just drop it to the floor or place it on your table so the open end faces the audience. Because the yellow billet glued inside closely matches the interior of the envelope, a casual glance inside won't reveal it. Besides, everyone will be watching the real action of reading and confirming the three billets. This little subtlety is a real convincer that the envelope is innocent.

By the way, since there's a billet glued in the envelope, go ahead and write a prediction on it. The worst that could happen is that your prediction is invalid and it stays in the envelope. On the odd occasion that your prediction matches events, just have the participant open everything and state, "One of the papers is attached to the inside of the envelope to prevent it being meddled with." Talk about bold! The prediction? I always write something about an "...overloaded ferry...somewhere in South or Southeast Asia...capsizes...large loss of life." That happens a couple of times every year, so if you work a lot, sooner or later you'll hit it.



Triple Play

From Anneman's "Fourth Dimensional Telepathy" through Goldstein's "Middle Telepathy" to Cassidy's "Final Three Envelope Test" it is clear that this piece is destined to survive as a classic of psychic entertainment. Essentially, the test is a three part demonstration of psychic skills, each part increasingly more difficult. It can be framed as telepathy (two minds communicate) or clairvoyance (my mind can determine the contents of this envelope).

On Second Thought...

Why three, and not two or four? Holding aside the argument for the "mystic 3", one of the reasons we seem so attached to the concept of the Three Envelope Test is because that number is the minimum required to do the necessary one-aheads and billet switches; more than three and the test becomes too cumbersome. In fact, the test carries considerable baggage as it is; there is an awful lot of set-up and envelope stuffing before things start to happen.

I have a problem with the way I have seen most performers do this piece. Altogether too much 'heat' is placed directly on the envelopes. Many performers call attention to the envelopes by attaching a great deal of significance to them. The Psychic will hold one up to his forehead and pronounce a vision of the contents. And then, while the person who recorded the information (the easiest source of verification) is ignored, our performer insists on opening the envelope to "confirm that we are correct." A certain inconsistency becomes apparent. Yes, I know that we must open the envelopes to get our one-aheads, but must we insult the audience's intelligence as well?

Increasingly, we seem to be taking extreme liberties with the 'willing suspension of disbelief.' What does the audience think we need the envelopes for, and why do we need to write anything down?

From an audience point of view, the rationale behind our test subject committing his thoughts to paper includes, but is not limited to:

1. Providing an image for better concentration
2. Reinforcing the thought through action
3. Preventing cheating by the entertainer
4. Verifying the results of the experiment

1) "Of those portions of the brain which scientists have mapped, over 80% is dedicated to optical thruput; processing images. We think in pictures; we visualize in our dreams. Our brains are designed, it seems, as ideal image processing, pattern recognition devices with unlimited storage.

"Lets put that majority of the known brain to use. Project your thought on this little piece of paper (Thanks Bob Cassidy!). Now write it down, right in the middle, and concentrate on the word and what it means. Picture it in your mind right now. Form an image upon which you can concentrate."

Not bad, but where does the envelope fit in?

2) "You know, our first and second grade teachers were right. The science of Psychology has proven that if you passively observe something, you will remember about half of the details later. Should you verbalize that thought, your retention increases by 15%. But when you write it down - employ psychomotor eye/brain/hand coordination - the retention rate zooms to over 85%. It is much the same as far as psychic projection is concerned, as well. So write the thought down, force your synaptic

junctions to fire...”

But still no envelope.

3) To emphasize this reason too strongly would be a mistake. Just as we know better than to say, “...a perfectly ordinary paperback book...” we should be aware of the need to avoid putting other ideas in spectators’ minds. I like to cover the topic lightly and slightly from abeam. “I want you to form the first image that comes into your mind. Do you have it? Write it down. A more suitable image will pop into your head in a moment, but I want your first impression. You will be tempted to change your mind because I know you want to succeed in this test as much as I do. By recording your first impression, you ‘lock it in.’”

“Besides,” this is where I pointedly look at my ‘skeptic’ in the audience, “there are those who might feel that you are just going along with me because you don’t want to see me fail. So seal the record in this little envelope; that will prevent tampering.”

Now we have envelopes.

4) The chutzpah handling. “We are going to observe some rather unbelievable events in a moment or two and I want to head your skepticism off at the pass. I need a permanent, sealed record of the objects of this test so we can establish once and for all the fact that this is not a staged event!”

How’s that, again?

Well, at least we have supported the use of envelopes...

Having justified the recording of the data and the use of envelopes, we must now account for the opening of the envelopes in order to get our one-ahead information.

Why would a Psychic Entertainer open the envelope? If he wanted to know if he was correct, we have already established that he could ask the participant. He might open in order to ‘prove’ to someone else that there was no hanky-panky. Or he might, following a failure, rip open the envelope to determine why he failed (“I can’t believe I missed this one!”).

The scenario I developed depends upon a couple of givens:

1) I prefer to work with a single participant. It flows nicely into my ‘tuning in’ approach and repeated sets of instructions (as well as possible mistakes by additional spectators) are avoided. Also, blocking is much simpler when only one helper is used.

2) Not all of the audience is going to buy into the concept of telepathy. I can overcome some of that resistance by using a pseudo-scientific, pseudo-psychological approach which lends an “It just might be possible...” flavor. There are still a few who will always be skeptics in every audience. I don’t know about you, but I refuse to concede whatever percentage of my audience that may be. I want to appeal to EVERYONE in the audience, on one level or another.

By acknowledging and appearing to enjoy the presence of a ‘representative skeptic’, the critically minded in the audience are somewhat disarmed. I employ a variation of the old ‘deaf man’ gag. Early in my program I stop and look at some guy whose arms and legs are crossed, exhibiting all the body language of someone who isn’t aboard the bandwagon, and say in a very good-natured way, “You aren’t buying this, are you?” Later, after the success of the next piece, I approach him and ask, “How am I doing so far?” In a few minutes I will once again come up to him and comment, “I’m gaining on you!”, and later, “Gotcha!”

So, borrowing from Cassidy’s “The Art of Mentalism” and Goldstein’s “The Blue Book of Mentalism” (both are required reading), here is the presentation I use. I have

in my hand a stack of 5 or 6 coin envelopes, each containing a 3” square paper billet, folded in quarters.

“Television is such a pervasive advertising medium that many times the image of a product stays with us long after the message in the commercial has been forgotten. I want to take advantage of that image retention. Please picture in your mind a product you have seen advertised on television. The first one which flashes into your mind’s eye. It can be a bank or a brillo pad; anything from nail polish to floor polish. Fix that image in your mind, then mentally project that image on this imaginary TV screen (I pull the billet from the envelope, open it and hand it to her with a pen). Now fill in that image, sketching the product as best you can. Refold the paper. Hold it up to the light...can you see through it? No?” I take the folded billet in my left hand and ‘attempt’ to see through the paper for myself. In my right hand is the stack of envelopes and a duplicate folded billet on top of the stack, under my thumb.. At this point I fix my gaze upon my ‘skeptic’ (stage right), “throwing focus” in his direction. By this time, I have had a little fun with him and the audience is anticipating a little more of the same, looking at him to observe his reaction. With the larger motion of my turn covering the smaller motion of the switch, I exchange billets behind the stack of envelopes as I approach the ‘skeptic.’ He is given an opportunity to hold the billet up to the light to determine its opacity and then slips it into a coin envelope which I offer, mouth open, toward him. The envelope is carried on stage and dropped on a table, chair, etc. Yes, it is gutsy handing a switched billet to a skeptic, but I have never had one opened. If anything, the skeptic is interested in holding the billet closed so I can’t see in!

The stack of envelopes (and the billet, which the audience thinks went in the first envelope) go in my coat pocket for a moment as I take out my trusty ESP deck and explain, briefly, its origin and uses. As I display the symbols on the cards, I say something like, “Rhine and Zenner of Duke University would use such a series of symbols to test for ESP. They would randomize the symbols (I give the deck a series of running cuts here, simulating a slow overhand shuffle) and then mentally transmit them in sequence (showing the top few cards, one at a time, to the audience) to a target participant. My purpose in using these symbols is to limit the participant’s thought to a random selection of one in five; not much of a feat as far as detecting a thought is concerned, but it will allow me to ‘warm up’ with a simple test.” Of course the pack is arranged in the standard circle, cross, lines, square, star rotation.

As I hold the cards in my outstretched hand I turn my head away and say, “Cut off a block of cards and look at the symbol on the face of the block. That way no one can see the back of the one upon which you will concentrate.” Still looking away I continue, “Now mix all of the cards (I demonstrate with the balance of the deck, using a real overhand shuffle, running the top card to the bottom). Here, mix these in as well (and I hand my portion of the pack to the participant, tilting the packet for a bottom peek).” Now I know the card in the stack rotation AFTER the one she is thinking of, and due to the circular stack, her symbol.

I take back the pack and return it to my pocket, fishing out the envelopes and the switched billet. Pretending to extract that billet from the top envelope, I open it (seeing for the first time her imagined product) and reprise the earlier instructions, “Project the image of that symbol on this little television screen. Then draw it in, refold the paper (I refold the paper) and seal it in this envelope.” I pretend to insert the

billet in the top envelope (it really goes under my thumb which is centered on the envelope). Retaining her billet under my thumb, I pull the envelope (which contains a blank billet) off the stack by its flap, and hand it to her

The switched out billet (the product) goes back in my coat pocket with the remainder of the envelopes. It will be switched back in later. The second envelope goes atop the first one on the chair.

“Let’s do one more and make it a tough one. This time, think of the name of anyone associated with television; a character, an actor, a talk show host, a news anchor - a name the rest of us would recognize. Have you done that? Good, now reinforce that image...write it down. You don’t have to draw the person, just record the name. Now fold and seal as before.” Take the envelope and place it on the other two.

Calling attention to what I am doing, I say, “We will attempt the simple symbol first. That is the second envelope we sealed, correct?” At that time I take the middle envelope out of the stack of three and place it on top.

At this point, I am two-ahead, knowing the symbol due to the stacked deck and the product because of the peek at the switched billet.

I ask the participant to visualize the symbol as I attempt to sketch it on a drawing pad. After my drawing is complete I ASK the participant to name the design she was projecting. She does and I show my drawing to her and to the audience. Then I pick up the top envelope and, smiling, walk it over to the ‘skeptic’ and say something like, “Here, check it out.” Then I more or less ignore him and turn back to my helper on stage for the next test.

In my attempt to draw the next projected image (that of the product) I manage to achieve a ‘near hit’. I appear confused about the target image and inquisitive about how my participant drew it. When I put the marking pen with which I have been drawing in my coat pocket I withdraw, finger palmed, the billet. Apparently unable to restrain my curiosity following my failure, I open the envelope, withdraw the billet and unfold it (learning the name of the TV personality) and saying, “Oh, that’s why I was so confused. You were thinking of an S.O.S. pad and I kept getting the image of a pillow (or whatever I attempted to sketch in my ‘near hit’).” Turning to the audience I ask, “That’s pretty close. Will you give me that one?”

In a hurry to make amends, I take the drawing pad in hand and begin working on the third image, the TV personality. In the middle of asking the participant to concentrate, I absent-mindedly hand the billet to the ‘skeptic’, switching it for the product billet in the process.

Actually the billet is switched during the very off-beat. In the same off-hand manner that a smoker might pick up his cigarette, take a puff, and return it to the ashtray while carrying on a stimulating conversation. While apparently giving all of my attention to the participant, I take the billet from one hand (where it has been in view all this time) into the other, switching in the process and handing it - almost indifferently - to the ‘skeptic’.

After struggling to receive an image, I take the last envelope, tear open the flap and pretend to withdraw the billet within. Actually I just pull the billet in my hand into view, the one I just switched a moment before. I hand the still folded billet to the ‘skeptic’ and ask him to help concentrate. I position the participant next to the ‘skeptic’ and after minimal delay, complete the test successfully, drawing the third test object. I turn to the ‘skeptic’ and say something like, “Thanks, I needed that”, and lead the

The Lee Earle 1-2-3 Trilogy • On Second Thought

applause for both the participant and the 'skeptic'.

An extra note...

Reject any justification or misdirection which won't hold up in repeat performances. For example, the seemingly accidental dropping of an item might prove the ideal distraction for a billet switch, but then wouldn't you appear just a bit predictable in your clumsiness when others observe that you only drop things when you hold important papers in your other hand?

T.V. Tear

A center tear should be at the heart of the Psychic Entertainer's repertoire. It packs small, plays big, has incredible versatility, is ready at a moment's notice, and requires no elaborate working conditions.

The standard center tear technique (writing at the center of a small paper which is folded in quarters, and torn into pieces - clandestinely retaining the portion with the writing to be secretly read later) has quite a few drawbacks. By its very nature it demands that the spectator write his thought exactly in the center of the paper in legible script. Then the Mentalist must obtain the torn center and secretly read the information, trusting that it will be right side up. All of this must be done without generating suspicion among the audience, so the handling should be reasonable. It helps if the work can be done surrounded and in conditions of dim lighting. A great deal to think about; almost as many negatives as positives.

On Second Thought...

Why not design a presentation which addresses all of the above requirements while keeping complicated handling and "moves" to a minimum? Patter can be used to pre-justify much of the procedure, a simple handling delivers the information without suspicion, and the peek is diabolic. Read on.

"Back when television and I were both very young, certain advertisers were accused of employing a devious advertising technique called 'subliminal impression'."

I fold the top sheet from a pad in quarters, then open the sheet flat again.

"They would project, in large block letters, a message on the screen. For just a split second, too short an interval for our conscious mind to perceive, that image was said to leave an impression on our subconscious memory. At least that was the theory - in practice, that application was a failure and the technique is no longer in use. The concept, however, is quite valid in personal experiences. Let me demonstrate."

I begin sketching an old-fashioned TV set on the creased paper.

"This is what television sets looked like when I was a teenager. Please think of the name of any prominent television personality. You may choose from celebrities on game shows, talk shows, comedy series, news programs - any name the rest of us might recognize. Then I want you to make your own personal subliminal impression by printing that person's name in block letters, just as the advertisers did, right on this television screen."

Handing pen and paper to the participant, I turn away to allow privacy.

"Have you completed the impression? Good. Now concentrate on the image for a few seconds. Please refold the paper. Hold the folded slip up to the light. Can you read any of the image inside? I thought not, but that idea might occur to you later and I want to eliminate that possibility up front. Please hold the paper at your fingertips...I get a definite masculine impression."

At this point I proceed with the reading; tear, peek and exposition.

Let's look at what has been accomplished:

- 1) The writing is confined to the center of the page because that is where the TV screen was drawn.
- 2) The use of printed, block letters has been justified thereby making the writing more legible.
- 3) Limiting selection to television personalities allows a great deal of cold reading

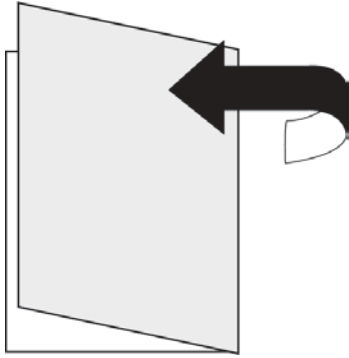
to be worked in; a crude sketch can be made of a recognizable personality.

4) When the quartered page is torn, I can be confident that the writing will be not be presented upside down or sideways.

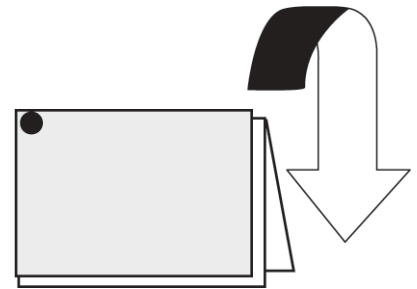
5) By supplying a felt-tip pen I guarantee a strong image to glimpse in the dimmest of lighting.

The patten and presentation are mine; the fold and tear originated with Al Baker.

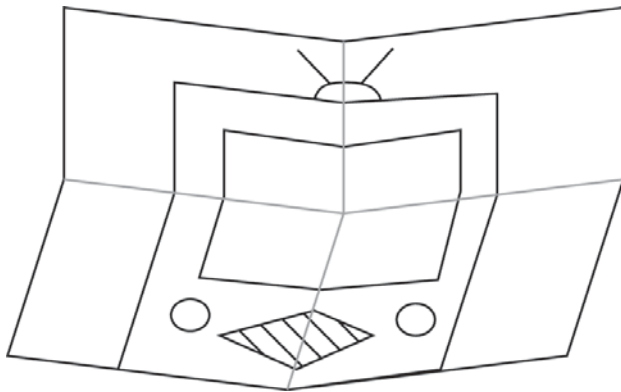
Begin with a piece of paper about 3" x 4". The exact size may vary somewhat but the paper should be of a stock with high cotton content to minimize 'talking' when the center is secretly unfolded. I prefer a paper which is slightly off-white and opaque so the writing won't show through when the folded paper is held up to the light.



The paper is held so the long axis is horizontal. Fold the paper along the vertical axis so the right edge of the paper comes within 1/8" of aligning with the left edge. This is very important. The edges must not be perfectly aligned. That 'underlap' (instead of overlap) is what facilitates the handling later.



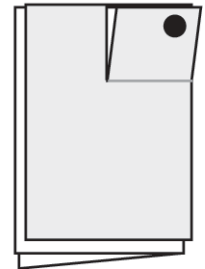
Now the doubled paper is folded along the horizontal axis, bringing the bottom edge up even with the top edge, with the 'underlap' on the outside of the folded billet.



The folded slip is opened and, using the creases to center the drawing, an old fashioned TV set is drawn on the paper.

Note how it fills up most of the page, leaving only the screen upon which to write. Draw the screen first, then fill in the rest around it.

Once the writing is on the paper and the slip has been refolded,

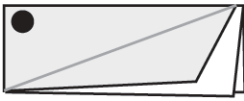


take the billet in your right hand positioned so the 'center' corner is at the top-right (marked with the dot), the underlap along the bottom edge. Tear the paper in half, using a vertical tear, the 'center' corner remaining in your right hand, the loose pieces in your left hand.

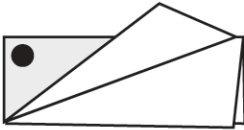
Place the right piece on top of those in your left hand and turn the pieces COUNTERCLOCKWISE so the 'center' corner is top-left.

Before tearing the pieces again, slip the right thumb under the top layer (that's why you created the 'underlap') and bend that corner upwards, the fold running from the bottom-left corner to the upper-right corner of the paper.

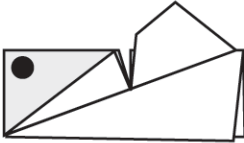
This fold forms a small tab above the billet which will be used later when you open



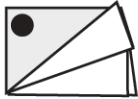
the center of the billet. Now tear the pieces in half again, the left pieces going on top of the right ones. The 'center' billet should be on top and it should have a small tab at the top-right corner.



Holding all of the pieces between the fingertips of both hands, slip your right thumb into the center billet, beneath the folded-up tab. Separate the hands in a small gesture, taking all the loose pieces in the left hand and the 'center' billet (thumb still inserted) in the right hand. Replace all of the left pieces, momentarily, on top of the tab which is above the right thumbnail. Regrip, pinching all of the pieces AND the tab on the 'center' billet between forefinger and thumb of the left hand.



Keeping the right thumb extended behind the fingers of the right hand, move the left hand (holding all of the loose pieces and the tab of the 'center' billet) toward the crotch of the right thumb. Because that thumb is still inserted in the folded 'center' billet, the billet is forced open like an umbrella as the pieces are moved deeper into the right hand. The writing will be right-side-up. Don't look at it now; cover the right hand with the cupped left hand.



Ask the spectator to cup his hands to receive the torn pieces. "No, like this...", you say, as you extend your own cupped hands toward his in illustration. Under cover of this greater movement, the left hand (which is the upper hand) is lifted slightly at the wrist, allowing you to peek inside your cupped hands. Alternately, you can peek through the 'O' formed by your left index finger and thumb.

When your spectator cups his hands, give all the pieces a final tear and drop them into his hands and ask him to crush the pieces as small as possible.

Now reveal the information in your best cold reading delivery.

Credits: The peek, using the cupped hands, is an idea from Harry Anderson (who uses the idea with a pocket watch). Eugene Burger must be acknowledged for the subtle misdirection used when the peek is made (from "Voodoo" - the ashes in the palm). More information on the center tear can be found in "13 Steps to Mentalism" by Corinda (I love the 'mirror on the wall' presentation), "Mental Magic" by Al Baker and "The Surrounded Slow-Motion Center Tear and other techniques" by Richard Osterlind.

If you can write a mirror image (characters reversed, reading right-to-left), the Corinda idea is awesome. As you scribble your 'impressions', writing the backwards image, you appear confused, "...this doesn't make much sense to me. Oh! You were thinking of writing on a mirror, and I perceived a mirror image!" Then you borrow the lady's compact (or find a suitable reflecting surface) and hold the 'impression' up to the mirror so she can see the image.

I guess one reason why this handling appeals to me (aside from the obvious ego connection) over the Osterlind and Hyman (See: Linking Ring, October 1986) techniques is that the peek occurs during that "off beat" when the tearing is obviously complete and all the fiddling with the paper is over. While I don't often arouse the suspicion of my audiences, I still prefer to avoid taking the glimpse during the tearing - at precisely the time any skeptic will be "burning" my hands.

Note: This piece originally appeared in "Super Dupery" in a somewhat shorter version and was the subject of my video, "Center Tear Teach-In".

Lip Service

Starting back when I performed nightly in “Manifestations ...the Ultimate Seance”, I began to realize the impact of a Pseudo Psychometry routine. Of all the powerful pieces in the show, this was the one women talked about the most. The premise is that the Medium can describe the character and personality of a person by viewing the spectator’s aura which is absorbed and re-radiated by an object with which that person has had contact. Very personal, very strong stuff.

In trying to transfer this idea to the platform, several obstacles rose to block my path. First, it is more difficult to get folks to loan their personal items from a large audience than from an intimate group around a table. Second, I wanted to avoid the clutter of envelopes or the bulk of drawstring bags (all of which, of course, would be marked to identify ownership of the items). Third, and most important in my mind, the potential liability I faced (“Hey, this Rolex was working when I gave it to you!” or “All the stones were in the ring when I put it in that little envelope!”) was more than I cared to think about. Forget it. Too many hassles.

On second thought...

The appeal of psychometry is the idea that the Mentalist is delivering personal information based upon the Mentalist’s observations of details unique to that person; the lines in the palm, the slant of the signature, the color and shape of an aura, etc. So if we can get the aura some other way than from a borrowed object, we can eliminate the risk. You can see auras, can’t you? I thought so.

I hand out 3 x 5" cards, blank on one side and with my photo printed on the other. Each lady is asked to sign her name on the blank side of the card. Then, taking another card and pantomiming the action in illustration, I ask the ladies to kiss their cards, leaving a lipstick impression in the center.

“Fold your cards in half, like this”, I demonstrate, folding the kiss inside, “and in half again, and once again so they all look the same.” The cards, folded into small packets, are collected in a very large balloon brandy snifter (I got mine from a florist.). When all are collected, I go through the motions of someone savoring a vintage brandy, swirling the packets in the glass then sniffing “the bouquet” while looking over the rim of the glass at the ladies in the audience. I think to myself, “Now I know all your secrets!” and try to let this thought show on my face and in my body language as I hold each lady’s gaze for a moment. My wife convinced me to try this bit of business. She



was on the mark. The ladies consider this very sexy. I don't fully understand why, but it works. So I do it.

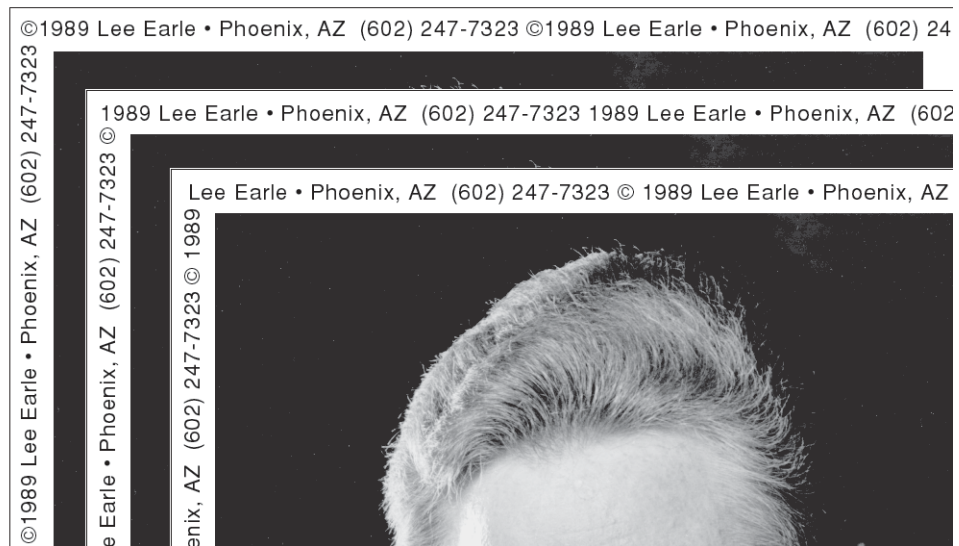
Selecting one of the billets at random from the glass, I read its aura and deliver a standard psychometric reading (from "The Mental Mysteries and Other Writings of William Larsen, Sr." by William Larsen, Jr. Order direct from him, c/o GENII magazine.). The still folded card is returned to the appropriate lady, who is requested to confirm that the card and lip print are hers. The above is repeated for each participant.

The secret is delightfully simple; the cards are marked. Better still, they are marked in all four corners so, no matter which way the ladies choose to fold the card, one of the corners is always on the outside of the packet.

Saving the best part for last, the marking is so bold that I often feel guilty (Well, not really...), yet so subtle that folks will look right at the mark and fail to see what is before their eyes. And to top it all, the cards bear my name, city, and phone number so the souvenir card becomes a silent salesman for months to come. No, I don't use eight different phone numbers (a la Larry Becker - his zip code idea is brilliant, but I want my calls to come to me, thank you).

The marking can be read upside down, and makes me feel good when I use it. Give up?

On the photo side of the card, forming a border around the photo, is a little stream of words, repeated over and over: "© 1991 Lee Earle Phoenix, AZ (602) 247-7323 © 1991 Lee Earle Phoenix, AZ (602) 247-7323...". This little stream of words marches across the top of



the photo then takes a 90° turn to run down the side of the picture. At the bottom, another corner is turned then the border of type makes one more course correction to end up biting its own tail. Here is the gaffus: The key is the first word after the line of type turns a corner. On each of eight different cards a different word, symbol, or number group begins the line of text.

Here is another little subtle benefit: Instead of remembering which lady is number one, which is number two, and so on, I associate (using a mnemonics technique - PLUG: Buy "Mnemonics for Psychic Entertainers" by Lee Earle) the card's corner word or number group directly with the person to whom I give it.

For example, I think of the little "©" as a cattle brand imprinted right on the shoulder of her bright red dress. The "1991" becomes (in my mind) a calendar photo with the lady in the polka dot outfit posing suggestively. For the name "Lee" (that's

me, folks) my imagination builds a mental picture of this woman wearing a little name tag on her left chest. "Earle" becomes "oil", pouring all over the gal in the bright blue number; "Phoenix" becomes a phoenix bird (a local legend) perched on this one's gorgeous hairdo; "AZ" is a cactus plant upon which the woman in the business suit is impaled. To remember the "(602)", I visualize those braces - parenthesis really - as braces on the teeth of the red-haired woman, and the phone number becomes a big telephone stuffed in the pocket of this one's skirt. Each association I make is with the person's appearance or clothing.

When I pull one of the folded cards out of the glass and see that the key in the corner is the "AZ", I think of that cactus and look for the lady in the business suit. A little practice makes it automatic and the associations eliminate counting tables, positions, etc., and prevent confusion when working for a group which is not anchored to tables.

When you have your own cards printed, using your own name and other data, you will use different associations, of course.

Using "Big Mac" (my trusty Macintosh computer), I set the rows of type myself, four to a standard 8 1/2" x 11" page. Two sets of one hundred each, printed on 80# index card stock, gives enough material for a hundred performances. Just make sure your printer understands that the two originals are different...otherwise he will be tempted to use the same plate when printing both sets (they do look the same). And ask him to keep the stacks of cards separate after he cuts the sheets in quarters.

I'm sure you can locate someone in your city who can do the typesetting for you. If all else fails, call a computer store which sells Apple and Macintosh equipment and ask to be put in touch with the local Users Group. One of their members will surely be able to assist, especially after a slight formality at the cashbox.

Don't overlook this incredibly powerful piece. Not only do you intrigue your audience with your skills at analyzing "auras", but also you get the benefit of distributing your advertising in the best way possible.

Recent thoughts: The text-in-margin principle behind this routine was used in producing the commercial item, "Sun Signs".

More Second Thoughts

The difference between Magic and Mentalism?

Magic is confrontational; adversarial. I am going to fool you and you are going to try to catch me at it. In the meantime, I will try to make the face-off entertaining.

Magic isn't magic any more.

Mentalism (or Psychic Entertainment, if you prefer) is co-operational; mutual. Work with me and I will show you the powers of your mind. Isn't this fun?

Instead of the Magician's inherent challenge to stand back and figure out the method, the Mentalist asks his audience to come closer, to get involved.

Only in Mentalism does the mystery remain. There are no "quick hands", "trap doors", "secret panels", or "long sleeves" to serve as a convenient explanation of method. Cleanly done, Mentalism leaves the audience with the feeling that what they saw just might be real.

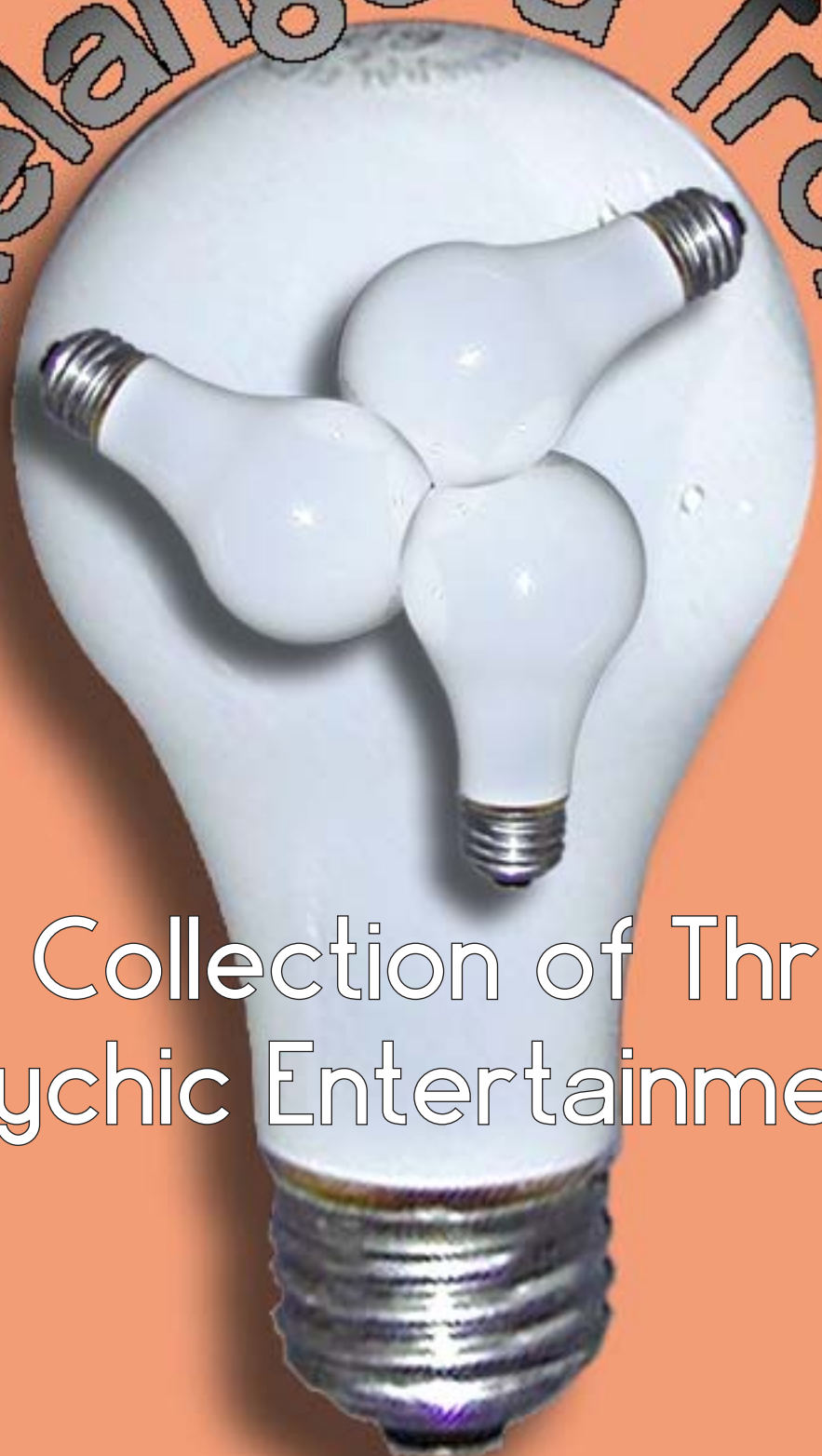
There is the appeal!

Too strong a disclaimer puts your entire effort at risk.

Mentalism allows an audience the fantasy and escape of believing in miracles. Although a Mentalist entertains his audience through misrepresentation and deceit, he realizes there is no profit in rubbing their noses in it!

Mentalism is an attitude; the miracles begin in your mind...

Mélange à Trois



A Collection of Three
Psychic Entertainments

By Lee Earle

The Lee Earle 1-2-3 Trilogy • Mélange à Trois



by Lee Earle

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Double Bill **5 3**

A randomly selected participant from the audience writes a phone number on a piece of currency from his wallet. After he folds it to conceal the number within, it is given to another person for verification. The Mentalist not only determines the correct phone number, but also divines the serial number on the borrowed bill!

Photo Finale **6 2**

Well in advance of the performance, the Mentalist takes a single Polaroid snapshot of a representative from the group or company which is sponsoring his show. The performer immediately writes his prediction of future events or headlines directly on the photo, using an indelible marker. The photo is sealed in an envelope (cleanly, with no switches), and is given to the helper for safekeeping. The day of the performance, the helper brings the sealed envelope on stage, opens it himself, and confirms the 100% accuracy of the prediction. He may keep the photo.

Train-a-Thought **6 8**

A participant from the audience is asked to intercept the Mentalist's thoughts. While the helper turns aside, the performer sketches a simple drawing or diagram on a large piece of paper. The paper is then folded to conceal the drawing but remains in full view at all times. The Mentalist concentrates, the participant places pen to paper and, line by line, produces a near-duplicate of the "target" sketch. The drawing is different for every performance and no forces or stooges are employed. The participant will swear (and believe) that he read the Mentalist's mind!!

Biography

Lee Earle is a thirty-five year veteran performer who made the transition from magic to mentalism about ten years ago, parlaying his two year success with “Manifestations...the Ultimate Séance” into notoriety amongst his peers.

Both energetic and prolific, Lee has published several books (First Impressions, On Second Thought, Super Dupery, Making Manifestations, The Classic Reading, and Mnemonics for Psychic Entertainers) and has marketed a number of versatile effects such as The Clone Pad, Clone Pad, Jr., the Micro Thin Clipboard, The Musing Box, Glass Lightning, and DIEnamite.

For five years, Lee Earle served as a Director of the Psychic Entertainers Association as well as a founding member of the exclusive Mentalist’s think tank, the Six and One-Half.

Most recently Lee has trod the lecture circuit, criss-crossing the United States and Canada, preaching the gospel of mental entertainment to prospective converts among the magic fraternity. His lectures emphasize entertainment while he applies his own subtleties to adapted effects.

Lee is also part medicine show barker, indulging himself as publisher of TANSTAAFL, a spasmodically-produced collage of his own thoughts, effects and commercial products. He uses it as one of his platforms from which to philosophize, preach, and pitch his own perspective and products to his increasing number of converts.

Lee Earle’s contributions to the art of mentalism are thoughtful, focused, and intelligent. The three presentations herein reflect those criteria!

Foreword - Mélange à Trois

The performance pieces in this book are not pipe-dreams. All three of these presentations have been developed through repeated performances for lay audiences. Indeed, each of them is still part of my working repertoire.

I toyed with the idea of publishing this material as individual manuscripts but, because two of the three presentations have seen limited commercial distribution, I decided that they would best be released in book form.

Please note that each of the presentations involves a varying degree of pre-show work. In Train-a-Thought you will find my reasoning on the subject in greater detail, so I won't repeat it here. Suffice to say that this technique is one of the most diabolic and under-utilized tools available to the working Mentalist.

Finally, I wish to acknowledge that none of these presentations could have been developed without benefit of the contributions of a myriad others who have trod the path before me. The attribution game can become an endless chase for the original thought, so I have named only those from whom I have directly received ideas or material. To their unnamed precursors I must apologize and admit:

I stand on the shoulders of giants.

A handwritten signature in black ink, appearing to read 'Lee Earle', written in a cursive style.

Lee Earle

Double Bill

This presentation is simply a jaw-dropper; a power demonstration of the ability to receive a projected thought. Essentially, a randomly selected participant from the audience writes a personally important number (telephone, social security, etc.) on a piece of currency from his wallet. The performer mentally discerns not only the telephone number, but also the serial number on the bill!



In fact, neither the participant selected, the number he writes on the bill, nor its serial number are random. All are under the control of the performer who knows them well in advance.

In overview, the presentation breaks down into three parts:

1. Force a “random” selection of a target participant.
2. Learn which number will be written on the bill.
3. Use a bill with a known serial number.

Taken out of order, the first step is to get from your bank two duplicate sets of currency. Each set will consist of a one, five, ten, twenty, and fifty dollar bill. These bills should be neither new nor excessively worn. Your participant is certain to select one of these denominations. If you are performing for a carriage trade crowd where hundred dollar bills are common, then it would be wise to prepare yourself with a couple of C-notes, too. If a participant offers to use one of the rare two dollar bills in circulation, claim superstition and ask that he select another bill.

You can always restrict the maximum value to a ten or twenty dollar bill, but occasionally you will have some clever fellow who wants to show off his bankroll. Let him. Later, when you exchange bills with him, you are placing yourself in the same league without appearing to be bragging. Doesn't everyone carry hundred dollar bills in his wallet? Successful people do.

So, why do you require two sets of banknotes? One of those sets will be handy in your wallet so you can buy the participant's bill from him at the appropriate time. While it is possible to keep a selection of smaller bills to use in combination when buying his banknote, it is cleaner and certainly more elegant to have the matching denomination at hand. The second set of banknotes is the critical group. Here is the bad news: You must memorize the serial numbers on all five (or six) bills. This isn't as difficult as it might appear, and you've been intending to learn a mnemonics system anyway. I'll give you a simple method for memorization and more about the bills later.

Let's deal with the number which the participant writes on his bill. It is not a

random selection, but neither must it be the same type of number for each performance. The telephone number is the easiest. Learning a Social Security number requires more effort and provides substantially greater impact, but methods for learning same are beyond the scope of this book. The telephone number will suffice. You'll see.

You will determine in advance which participant in the audience will be "randomly" selected. Arrange to have an opportunity to determine the telephone number of several of the people who will be attending your program. For example, during the cocktail hour or reception, circulate among the guests and manage to learn the identity of several of those present. It only takes a moment to go to a telephone directory and research their telephone numbers. You only require one, but learn and work with several. One might be an unlisted number. Another may be too common a name like John Smith. A third might have a phonetically improbable spelling. In the Deep South, for example, they often pronounce Talliaferro as "Tolliver." Really!

A wise performer will drop a dime and call that number to ensure that this particular Nathaniel Hortensky is the same fellow who works for Somnambulistic Enterprises and is currently attending its regional sales seminar. "I wanted to remind Mr. Hortensky to bring the documents I requested to the seminar. Oh, he's already left? Well, I'm sure he has them. Are you his wife? I'm sorry, I have a terrible memory - what is your name? No thanks, I don't want to leave a message. Just tell him Jim Rockford called. Bye." Now you've got your confirmation and her name (I'm sure you can find a way to use it).

A second method works well for a corporate date. Most corporate conferences supply a printed agenda of presenters which lists plenty of names from which you can choose. For extra impact, choose a person from a distant locale and dial 1- (area code) - 555-1212 for a free (if you dial from a pay phone) connection to directory assistance for his city.

You can do this research at your leisure if you get the meeting's agenda well in advance. How? Just ask for it. If you are comfortable working under pressure, pick one up at the event registration desk a few hours before your performance. To obtain the agenda information in advance, a telephone call will work wonders; "Mister Corporate Sponsor, I would like to have a copy of the schedule of events for your conference. I want to get a better grasp the focus of those attending."

When I have an advance list of the persons attending a conference, I will use my computer to access the Compu-Serve national database. Once logged on, I can find any published telephone number in the nation by surname, city, zipcode, etc. Usually when the network returns that information, it comes with a bonus. You sometimes also learn the spouse's name and how long that telephone number has been assigned.

Compu-Serve also provides, after a slight formality at the cashbox, access to the files of newspapers in major cities across the United States. When corporate executives receive important promotions, their companies often submit their names, photos, and short biographies to the local newspaper for inclusion in the business section. An electronic search of the target's home town newspaper for the past year or two might yield surprising, and potentially dynamite, data.

Large companies such as Motorola (a favorite in my home town of Phoenix, AZ) publish internal telephone directories which give the home numbers of division heads, executives, and other key personnel. A little imagination in obtaining a copy of such a

document will pay multiple dividends. There is still a Vice President of their Semiconductor Division who believes I am in league with the devil.

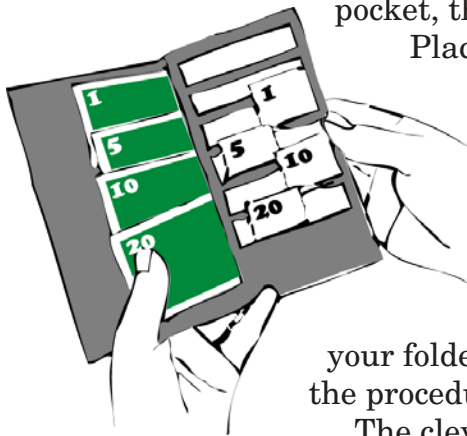
I would be more exact in giving you a specific procedure for learning the kind of information you will require, but I don't use a set-in-concrete method. You must be resourceful and do a little thinking on your feet, as it were. This is not as fuzzy or chancy as you might think, and gets to be a lot of fun after a while.

Prior to your performance, you can have one of the secretaries at the registration desk point out one or two of your pre-researched targets. Spot where they are sitting in your audience and you are home free. Often, the persons attending a conference or seminar will wear large, "Hello! My name is..." tags which have their names written or imprinted on them. As you circulate, look for a familiar name. If you have a choice, take the person who is on an aisle, closer to the stage, or at an easily accessible table. Why make life more difficult?



So let's assume you now have your target spotted in the audience and you have his home telephone number. Mnemonicize (memorize) that telephone number. Write his telephone number on each of the banknotes in your set, across the forehead of the president on each bill. Use the same felt-tip pen which you will hand to him during your show.

Fold each of the bills in half, three times, to make a billet about one inch square. Index the folded currency billets in your wallet for easy extraction. I use the pockets intended for credit cards. Place the folded one dollar bill in the top pocket, the five below it, the ten below that, etc.



Place the "purchase currency" in your wallet in such a manner as to allow instant access to the proper denomination. My method indexes the assorted currency as shown in the accompanying illustration. Fumbling for the correct bill will slow you down when you need it least. Once your targeted participant has removed a bill from his wallet, you pull a similar bill from your own wallet. This provides the cover to steal

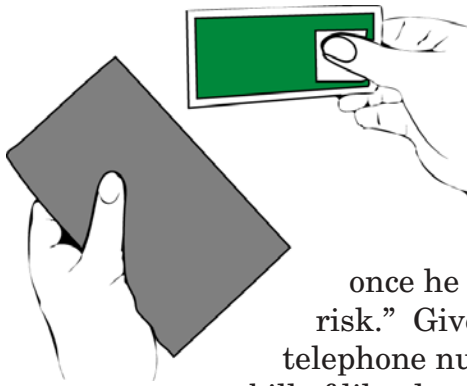
your folded billet. The second illustration shows the beginning of the procedure.

The clever "random" selection of a particular member of the audience is the brainchild of psychologist and academic Daryl Bem. You tell the audience you are thinking of a card, one of a range of fifty-two known symbols. Each member of the audience is to imagine a playing card coming slowly into focus before his mind's eye. You ask your audience, "How many of you perceived my thought as a black card?" If your target is among those whose hands are in the air, you continue, "Which of you has



an image of a Spade?" If the target's hand goes down, you say, "I was picturing a club. Those who saw a club suit card, please stand up." You continue your elimination by odd-even, high-low, spot-court until the only person remaining standing is your target. Should serendipity (or the theory of probability) provide a second or third person on his feet, you can later employ one of those others as the other helper in this routine. What if, when you asked who in the audience imagined a black card, your target's hand remained unraised? You then ask, "How many saw a red card?" Watch for his hand to go up. "How many just don't care?" Pause. Smile wryly as you count those hands. There will be a few. "Well, I have a red card in mind. Those who saw a red card, please stand up." Continue as before.

If overkill is your goal, whip out your invisible deck and make the claim that you



did, indeed, picture one card in your mind. You explain that you reversed your target card in the deck just before you came onstage. You can also use a pocket index, nail writer, et cetera, ad nauseum. I can't imagine why.

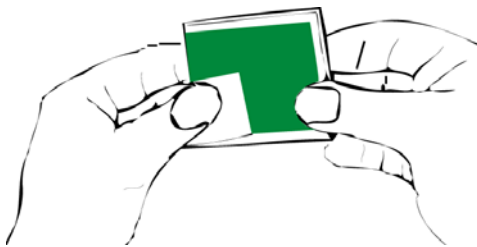
After selecting your participant, ask him to, "Remove from your wallet a banknote. The denomination doesn't matter. Whatever you care...,"

once he has it in full view, just for fun you add the words, "...to risk." Give him the felt-tip pen, and ask him to write his telephone number on his bill. While he is busy complying, pull a bill of like denomination from your wallet (along with the matching folded billet). Pull the open bill from the wallet using your left hand. Transfer the bill to the right hand, in front of the wallet. When you pull the wallet away, to place it back in your pocket, the billet ends up behind the bill.

You instruct how to fold the bill, to conceal the number written on its face. The rationale for this is that you will ask a second person to help and we wouldn't want the audience to think we peeked at the number. Why do we employ a second person? Aside from needing a second participant for the killer conclusion of this piece, we also want to avoid arousing the suspicion of spontaneous benevolent duplicity. "Besides," the Mentalist states, "I want your full concentration on projecting your thought, not on verification."

Folding the bill in demonstration is simple and is

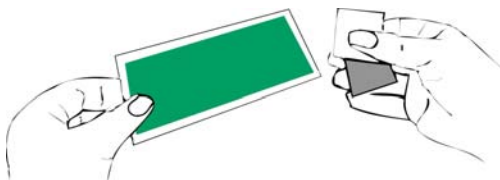
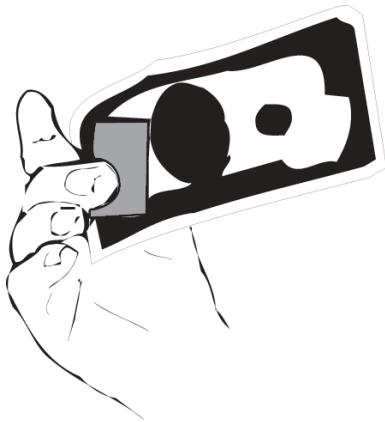
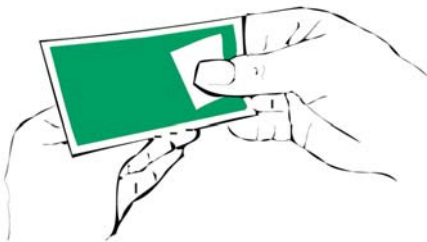
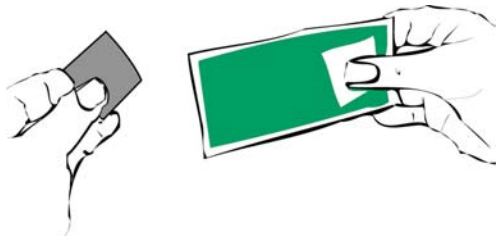
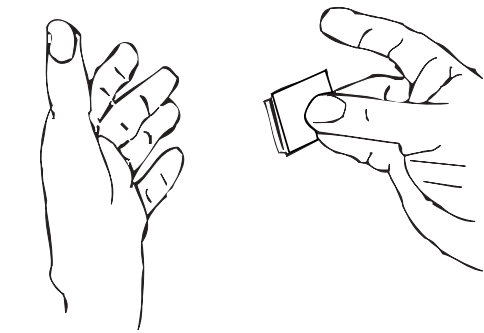
illustrated on this page. Hold the billet against the right rear of the bill and tuck the left half of the bill in front of the right half.



Transfer the bill to your left hand and, behind the bill, push the billet over to the left side of the half-folded bill. As a matter of fact, push it a little farther over to the left, behind the left fingers.

When you later fold the bill in eighths, nothing will stick out to betray you.

Fold the top half of the bill forward and down. The bill is now folded in quarters, about 1 1/2" x 3" inches in size. You are also in position for the final fold.



Fold the right half of the bill forward and to the left and take the packet, billet and folded bill, in your right hand. When you are through folding the bill, your hands can be seen clearly empty with only the folded bill (and billet, but no one will know) in your hand.

Unfold and hold the bill with the switch billet behind it as shown in the illustration. The right thumb holds the switch billet (white) in position. As you take the participant's folded bill (gray) in your left hand, "remember" to ask for the return of your pen.

Place the participant's billet under your fingers on the face of the bill, more or less aligned with the switch billet on the rear of the bill. The fourth illustration in the series shows the audience view of the participant's folded bill and the open buyout bill.

Your left hand is now free to hand the open bill to the participant. It is in this action that the switch of folded bills occurs. Even though the switch is simple and almost foolproof, you will feel more comfortable knowing that there is a great deal of misdirection to cover the small amount of dirty work.

Your misdirection for this very small movement is in handing the bill to the participant in exchange for your pen. After you have his bill, but before you take the buyout bill into your left hand, you ask, "May I have the pen back, too?" The audience's attention will automatically be drawn to the participant for his answer. That is when you do the the simple billet switch.

Grasp the left end of the bill and pull it out of your right fingers. At the same time, the right fingers extend to cover the two billets and the right thumb pushes the switch billet up into view.

When the pen is returned, transfer the pen to your right hand and take the visible switch billet in your left. Place the pen in your inside jacket pocket or shirt pocket, depositing the hidden billet there at the same time.

Hand the switched billet to a member of the audience who meets three criteria: Is he interested? Can he hold and use a microphone? Is he wearing glasses? The first assures a better chance of cooperation, the second guarantees the rest of the audience will be in on the denouement, and the third

prevents endless delays because of uncorrected poor vision.

Ask the second helper to check the folded bill to determine if he can discern the number within. Then request that he open the bill and determine if he can read the telephone number written on its face. “Can you read his writing?” is a subtle inference to prior ownership of the now switched bill. Instruct the helper to confirm by saying, “Yes,” or “Correct,” for each digit which you draw from your first participant’s thoughts.

Now focus your attention on the original target participant and ask him to imagine a telephone dial or keypad. His mental fingers enter his home telephone number, one digit at a time. You call out the digits as he imagines them and the helper verifies each. After the helper says, “Yes,” to the second or third successful digit, I often remark, “Try ‘Amen’ this time.” If he goes along with the humor and gives me “Amen,” then I say (trying my best to imitate a television Southern evangelist), “Now we’re working on ‘Hallelujah!’” Go easy on this. There are some audiences which might take offense.

The last two or three digits are revealed rapidly, not allowing the helper time to respond. After you have successfully voiced all seven digits, repeat the entire number and ask the target participant, “Did I get it right?” He says, “Yes!” I say, “Amen.”

“For a moment, an entirely different string of numbers flashed into my mind. Wait.” Pause as if counting digits in your head. “There are too many numbers.” Turn to the helper. “There’s another number on that bill, isn’t there. The serial number. It is written in two different places on the face of that bill and I think your subconscious just flashed it to me. Is that number A-12345678-B?” Then your second helper kisses your ring.

The audience can’t imagine a switch of bills because your target participant wrote his telephone number on his bill which was checked by a second helper. The only way you could have switched bills is to have known what denomination your target would select and his phone number. You blow that thought out of the water because of the apparent random selection of the first participant. Now, of course, you see the reason why we buy the bill from the target participant. We don’t want the bill getting back to him for a handwriting comparison.

You might be a bit intimidated at the prospect of having to remember all those serial numbers. Yes, you could use a cue card with the necessary numbers inscribed upon it. It is possible to have a sketch pad prepared with the numbers lightly pencilled along the top for easy reference. I prefer to do without the pad and stand in the middle of the performing area and just read the participants mind! No props, no dependancy upon crib sheets, just me and the audience.

There is a very simple and easily learned technique for rapidly and accurately committing such data to memory. It is one of the prerequisite skills which every Mentalist must master.

You must utilize the process known as Mnemonics. That strange word is Greek in origin and defines the technique of memory by association. The information following is excerpted from my book, “Mnemonics for Psychic Entertainers.”

Memorizing those five or six 8-digit serial numbers is not difficult once you are prepared for the process. The process takes advantage of the unique abilities which already exist in the human brain. A great portion of the brain is dedicated to processing optical throughput. Your mind is an image processing tool with unlimited storage. Most people think and dream in pictures. Why do you think they call it imagination? As in image.

Psychologists remind us that when information is presented visually it has a much better chance of being retained. We need a process that converts numbers, which are difficult to associate, into a form which will store and process as IMAGES. Stay with me on this one, it seems circuitous but it ends up making sense (even to my 9-year-old daughter who does very well with this, thank you).

The idea here is simple - substitute a letter for a digit, insert vowels (A,E,I,O,U, sometimes Y or silent consonants) to build a word which is an easily pictured noun; a thing. Connect all the pictures in wild and improbable (and sometimes scatological) relationships to mnemonicize the digits.

But which letters with which digits? To avoid memorizing by rote a sequence of letters and numbers, we use simple association.

For the digit '1', the most similar appearing consonant is 'T'. It helps to imagine 'T' having ONE vertical stroke.

The digit '2' is associated with the letter 'N' (resembling a sideways '2') which has TWO vertical strokes.

A suitable substitution for the digit '3' is 'M' with THREE vertical strokes (visualize a sideways '3').

A more or less rhyme with '4' gives 'R'.

The mnemonic for '5' is 'L'. Look at the little sideways 'L' at the top of the digit '5'.

Obviously, the digit '6' resembles a 'G'.

Our replacement for '7' is 'K'. Visualize two sevens, back to back and sideways) making up the letter 'K'.

'8' is 'V'. If you were raised in the U.S., you are probably familiar with the vegetable juice V-8, or associate the type of automotive engine with the same designation.

Turn the digit '9' over and it resembles a small 'B'.

For '0', we use 'Z' as in "Zero".

Even these consonants might not be enough, as you will soon see, to combine with vowels to produce easily visualized nouns. Turning to phonics, we modify some of the consonants when suitable and add or take away the voice under them.

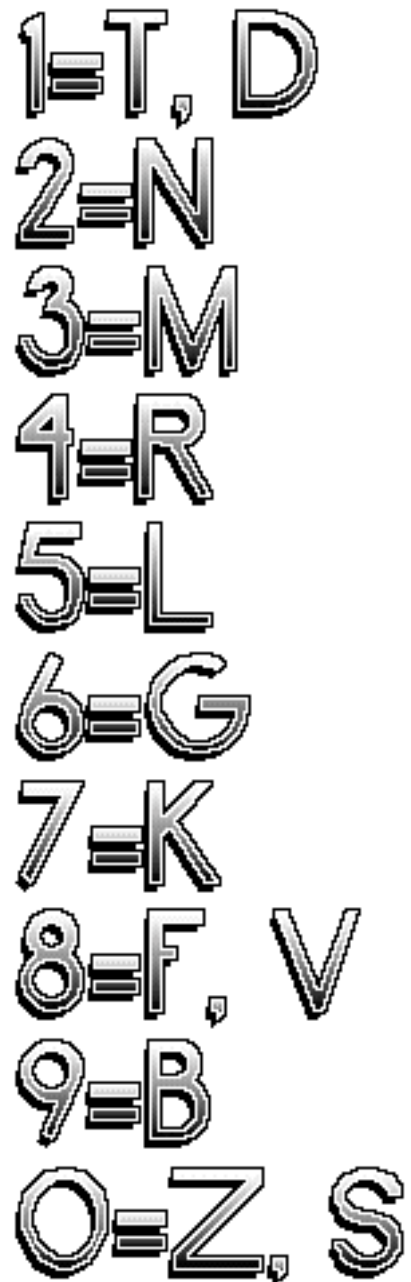
'V' is merely an 'F' with your voice under it, so '8' can be 'V' or 'F'.

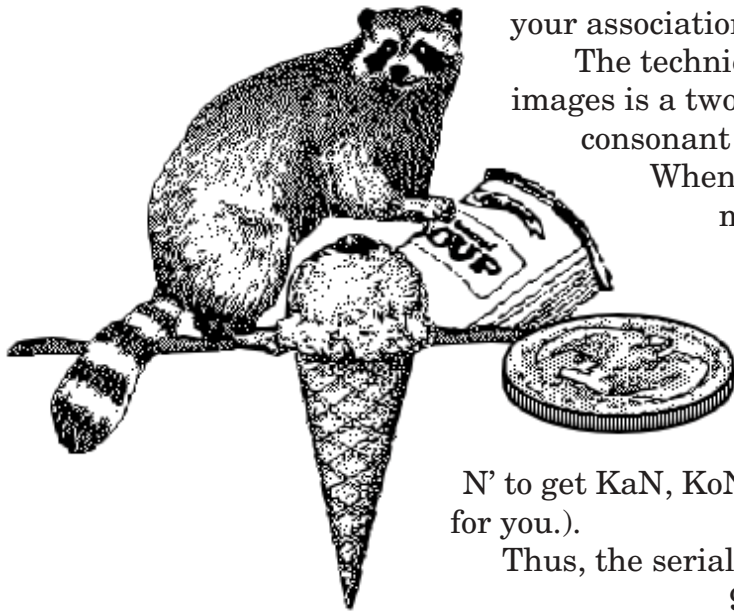
Put voice into a 'T' and get a 'D'; they are both equivalents for '1'.

Take away the voice from 'B' and the result is 'P'. They even look somewhat similar and both represent '9'.

Remove the voice from 'Z' to get 'S', both equivalents of '0'.

And finally, the letter 'C' can be soft and pronounced as 'S' or hard and pronounced as 'K'. Since we are going by the sound of the letter in use, soft 'C' can substitute for '0' and hard 'C' can be used for '7'. Remember to sound out the word in your mind and use the sound for





your association.

The technique for converting numbers to images is a two-step process. First, the appropriate consonant is substituted for each digit.

When you have two consonants, add as many vowels as needed to form an “image word.”

For example, for the number 72, the 7 is converted to a ‘K’ and the 2 becomes an ‘N.’ In your mind you add vowels (A,E,I,O,U - sometimes Y) to the letters ‘K -

N’ to get KaN, KoNe, KoiN, KooN (Choose the best one for you.).

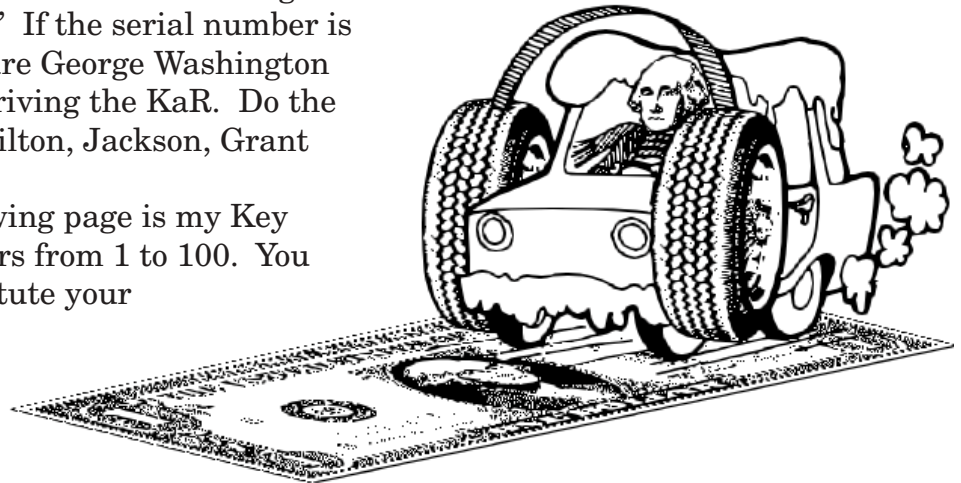
Thus, the serial number 95743814 becomes:

95 74 38 14
BiLL-KaR-MuFF-TiRe.

Picture a dollar BiLL being the road for a KaR which is wearing an ear MuFF made out of a TiRe. Notice, we’re going for the phonetic sound here, not the proper spelling, so double letters which are not pronounced separately (the second ‘F’ in MuFF) are considered single sounds. Likewise, ‘C’ in CaR has been changed to its phonetic sound, ‘K.’ If the serial number is on a one dollar bill, picture George Washington (he’s on the dollar bill) driving the KaR. Do the same with Lincoln, Hamilton, Jackson, Grant and Franklin.

Printed on the following page is my Key Word List for the numbers from 1 to 100. You are encouraged to substitute your own words if they will be easier for you to associate. There is no need to memorize all these words, just familiarize yourself with the list so the words will ‘pop’ into mind when you need them.

Beware of little slips which can sneak up and bite your backside. As an example, 34 becomes ‘M-R’. In a hurry, you might add vowels to get ‘mirror’. That would be a mistake. MiRroR when converted to digits is 344. The double ‘R’ in the middle of the word is sounded as a single ‘R’ but the trailing ‘R’ is separated by vowels and has its own sound. ‘Nuff said?



Mnemonics Key Word List

1. Toe	21. NuT	41. RuT	61. GuT	81. FooT
2. heN	22. NuN	42. RaiN	62. GooN	82. FaN
3. haM	23. NaMe	43. RuM	63. GuM	83. FoaM
4. oaR	24. NeRo	44. ReaR	64. GeaR	84. FaiR
5. eeL	25. NaiL	45. RaiL	65. GoaL	85. Foil
6. eGG	26. NaG	46. RuG	66. GaG	86. FoG
7. Key	27. Neck	47. RaKe	67. GooK	87. FaKe
8. Fee	28. (k)NiFe	48. RuFF	68. GaFF	88. FiFe
9. Bee	29. (k)NoB	49. RoBe	69. GoB	89. FoB
10. TeaSe	30. MoSS	50. LaCe	70. KiSS	90. BuS
11. TeaT	31. MoaT	51. LuTe	71. CaT	91. BuTT
12. ToN	32. MooN	52. LioN	72. CaN	92. BoNe
13. ToM(b)	33. MuMMy	53. LooM	73. CoM(b)	93. BuM
14. TiRe	34. MaRe	54. LuRe	74. CoRe	94. BeaR
15. ToLL	35. MaiL	55. LiLLy	75. CoiL	95. BiLL
16. TaG	36. MuG	56. LoG	76. KeG	96. BuG
17. TacK	37. MiKe	57. LaKe	77. CoKe	97. BiKe
18. TV	38. MuFF	58. LoaF	78. CuFF	98. BuFF
19. TuB	39. Mob	59. LuBe	79. CaB	99. BaBy
20. NooSe	40. RoSe	60. GooSe	80. FuZZ	100. TheSiS

Photo Finale

A while back, I marketed Photo Finish, a prediction in which a Polaroid camera was used to produce a one-of-a-kind photo to attach to the prediction document. Later, when the prediction is opened on stage, the photo attached to the prediction is verified as the one taken that day. Since only one photo was taken, and because it was immediately attached to the prediction paper, the premise was that no switch could possibly take place. The photo was sort of a poor-man's notary seal.

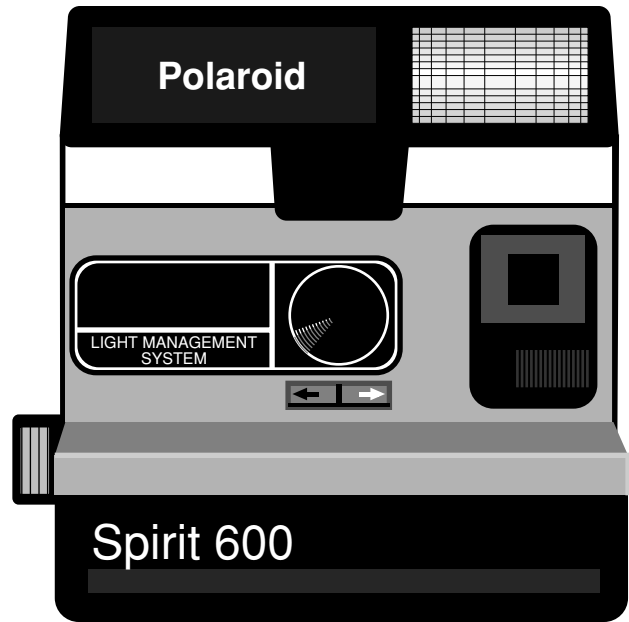
No matter how the advertisements were worded, people would read the ad and somehow expect the prediction itself to be on the photo (as in the many versions of the "playing card image floats over the spectator's head" photo trick). Rather than re-release the effect and try to overcome the errant suppositions on the part of the potential buyers, I rethought the effect and have developed the following:

When the performer is scheduled to deliver a prediction to the host committee, he takes a Polaroid snapshot of the committee holding a white sheet of poster board. He takes the photo from the front of the camera and, with an indelible pen, writes a prediction on the face of the photo. The writing is centered on the image of the poster board. The photo-prediction is then sealed in an envelope and is given to the committee where it remains until the show date. On stage, a committee person confirms the safekeeping of the envelope. He opens the envelope and removes the prediction-photo from within. The prediction is 100% accurate; the photo is given as a souvenir.

As with many good tricks, Photo Finale employs a multiplicity of methods. Used in combination, these methods seem to logically refute any explanation or tentative solution. A switch is ruled out since the prediction is written on a one-of-a-kind photo of the event. The photo goes from the camera into the envelope and is never out of sight of the committee. Any switch of either after the envelope is opened is also discounted. After all, you only take one photograph of the committee holding the prediction letter so if a switch of envelopes were involved, where does the second photo come from?

In this case, a double negative becomes a positive, and two switches give the effect of no secret exchanges at all. The switch of the accurate prediction for the advance prediction, happens in your pre-show work and will be discussed shortly. The exchange of photographs takes place before anything happens!

The solution is simple; the camera switches photographs! Everyone "knows" that when a Polaroid photo is made it ejects immediately from the front of the camera to develop magically before our eyes. When you take the photo of the committee holding the poster board, the snapshot which emerges from the front of the Polaroid camera is not the one you just took. It is a dummy photo; that's why you don't allow it to be seen by the committee before it is sealed in the envelope. Your rationale is that your



prediction is written on it and they shouldn't be privy to that information. Of course your committee is convinced that they have possession of a one-of-a-kind photo bearing the prediction.

At your convenience, you eject and develop the real photo placing it safely aside until just prior to your show date. At that time, you fill in the details of your prediction on the photo, seal the showtime prediction in a duplicate envelope, and prepare a gaffed mailer for a pre-show switch.

The camera is gimmicked; the gaff is not of the camera proper, but of the film pack. If you examine the Polaroid film cartridge you will notice that at the right rear of the film pack (as the film is positioned in the camera) there is a slot about 1/8" wide. When a snapshot is taken, a hook in the camera snags the top photo (the one just exposed), and slips it forward, to be fed between two rollers at the front of the camera. As the film is drawn between the rollers, chemicals are spread within the sealed photograph to begin the developing process. If that little hook is defeated, the photo will remain in place on top of the film pack.

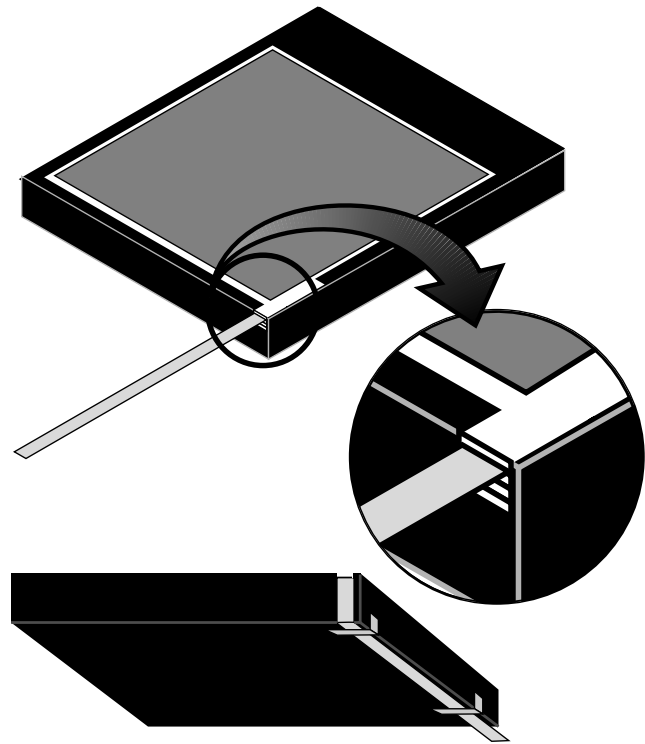
The only gimmick you require is a thin plastic anti-ejection strip which, when installed, will prevent the hook from engaging the top photo. When a snapshot is made, the flash will go off and the motor in the camera will buzz, but nothing will come out! You can cut the gimmick from a piece of plastic (the clear document protectors for three ring binders are the perfect material), 1/8" wide and 6 1/2" long. Mark a line about 3/4" from one end of the strip.

Open a brand new pack of Polaroid film and install it in the camera. The camera motor will whirr and the dark slide (the cardboard cover which prevents light from prematurely exposing the film) is ejected.

This next step sounds weird, but it is necessary to prepare the film pack for the trick. In an area of dim light (to prevent inadvertent exposure of subsequent photos in the film pack), open the camera and remove the film cartridge.

You must now install the anti-ejection strip on the right rear corner of the film pack. Insert about 3/4" of the strip (up to the line you drew on the strip) through that small channel at the rear of the cartridge, *directly beneath the top photo*. The strip should go between the first and second photos and should lie flush along the side of the cartridge. Wrap the strip beneath the film pack, securing it in position with small pieces of Scotch tape to prevent it from shifting. It should protrude from beneath the bottom front of the film pack about 1/4".

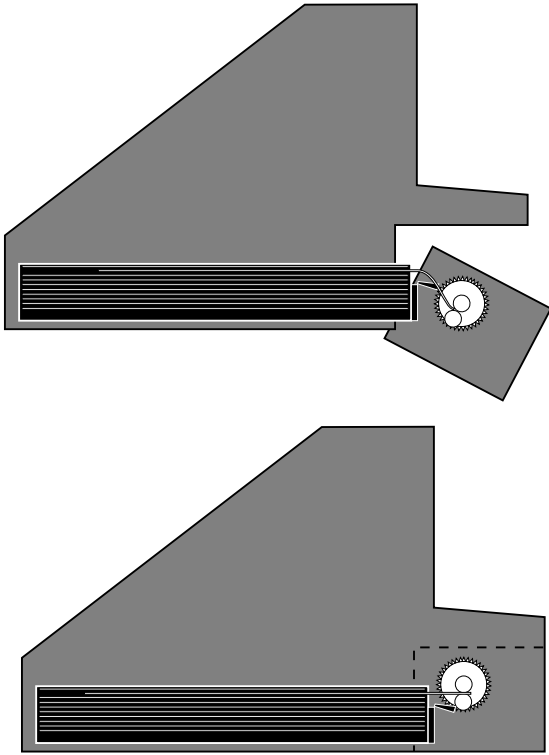
During all of this handling, avoid putting any pressure on the top photo of the film pack. Bending the top photo could cause light to leak in around it to spoil subsequent



photos. Insert the film pack into the camera.

Close the camera and listen to it buzz and whir, ejecting the top dummy photo. Save it for use later. As long as the cartridge is not removed, any further opening and closing of the camera will not result in a photo being ejected. The exposure counter will read "10."

In order to have a snapshot ejected when the picture is taken, the *dummy photo*



must be ejected instead. Open the camera and find the slot in the front of the film pack through which the exposed photos are ejected. You will have to move some small, thin black plastic flaps out of the way. Re-insert the *dummy photo beneath the top photo* in the film pack. Push it in, allowing about 3/4" of the end of the dummy photo to project from the front of the film pack.

Slowly close the camera, bending the dummy photo downward and tucking it between the rollers. Turn the gear on the upper roller, pinching just the end (about 1/8") of the dummy photo between the rollers. Snap the front of the camera closed, which will ease the dummy photo further into the film pack.

When you shoot the next picture, the photo of the host holding the poster board, *the exposed photo will remain in the camera and the dummy photo will be ejected.*

To eject and develop the real photo, go to an area of very dim light (no sense taking any chances) and open the front of the camera. While holding the cartridge firmly in place, pull on the end of the anti-ejection strip, removing it from the camera. That is why you only use two small strips of tape to hold the anti-ejection strip in place.

Close the camera. Cover the front of the lens so no light can possibly get in. Snap the shutter. The camera will flash, the motor will whir, and your photograph of the committee will emerge from the front of the camera, developing before your eyes. Put the photo and in a safe place so you can write your showtime prediction on it and set it up for the big switch later.

That big switch uses one of the most clever and diabolic devices ever to find its way into the Mentalist's repertoire.

On his "Radio Magic" audio tapes, Steve Shaw suggests a clever double envelope method for an in-studio switch when doing a radio talk show. This principle has been given new life by Dr. Daryl Bem who has graciously permitted me to use his subtle improvements in this presentation.

In fact, the prediction photo and paper are sealed in not one, but two nesting envelopes. The inner envelope is nothing more than a simple 4" x 5" manila envelope, just large enough to contain the photo. The outer envelope is a heavy duty, padded mailer which must be stapled closed. There is a Rip-Strip along one side of the mailer

to be used as a convenient method for opening the package.

The padded mailer does two things; 1) it prevents your committee from tampering with the inner envelope and, 2) it allows a clever switch during your pre-show work.

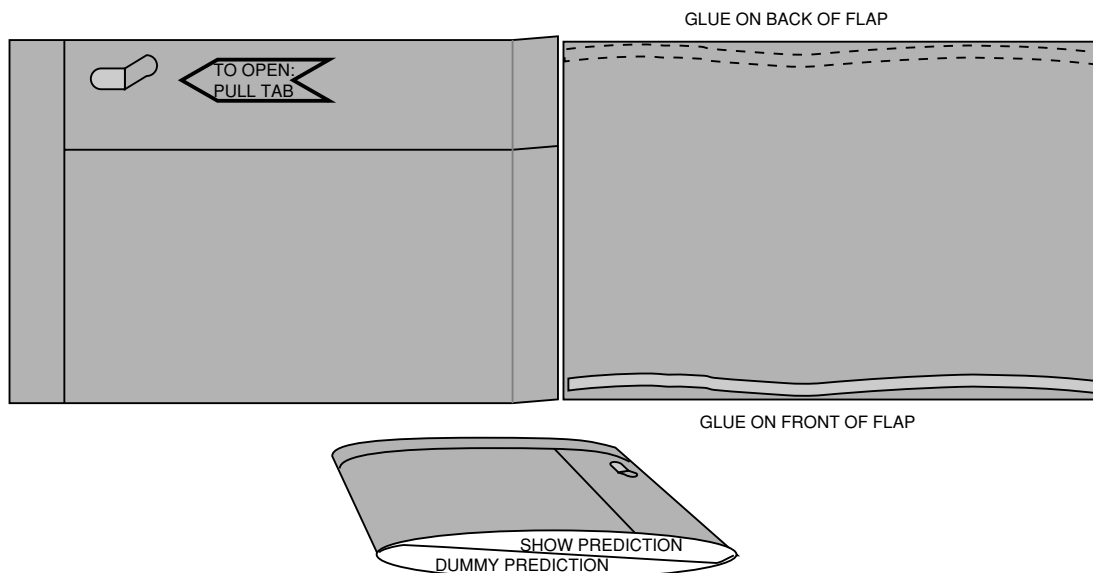
In meeting with the committee before the show you explain that, due to past experience, you have found it wise to have your helper rehearse opening the envelope. Ask a committee person to tear open the padded mailer to get the feel of how he will do it later. You must make no attempt to touch the envelope or its contents at any time. Your practice completed, hand a fresh padded mailer to the committee person and ask that the manila envelope be, once again, sealed within. The committee person staples the mailer closed. And your work is over.

The second padded mailer has been gimmicked in a fiendish manner. It is actually a double envelope with the Showtime Prediction photo in a duplicate manila envelope sealed within a secret compartment. This is the compartment which will be accessed when the Rip-Strip is opened. The original prediction envelope containing the dummy photo remains within the gaffed mailer. It's presence is undetectable due to the gaffed mailer's padding.

To make the gaffed mailer, you will need a supply of the mailers, some brown grocery bags, and some white glue. Obtain the padded envelopes from companies listed in your yellow pages under "Packaging Supplies". Order the "Jiffy Padded Mailer, #1" made by Sealed Air. In small quantities they should be under a dollar each. Cut a section of a brown grocery bag to make a divider (or flap) which will just fit within the padded mailer. Apply a bead of glue to the bottom edge on the front side of the flap and another bead of glue to the top edge on the back side.

With the Rip-Strip at the top and the open end to the right, slide the flap inside. The flap should attach at the top to the inside front of the mailer and to the inside back at the bottom. Once the glue is dry you can drop the Showtime Prediction envelope into the proper compartment (the one which will be accessed when the Rip-Strip is torn open) and glue the compartment closed.

Here is the complete sequence of the routine from beginning to end:



Obtain a good quality pliers-type stapler, two 4" x 5" manila envelopes and a Sanford Sharpie permanent marker.

Prepare a Jiffy Padded Envelope for use as a switch device. Have a duplicate, unprepared mailer with you the day you take the photo.

Prepare your Polaroid camera with the anti-ejection strip (as detailed in the instructions) so that it will take a picture but will eject a dummy photo.

When you meet with the client, ask him to pose with the white poster board.

Take a photo of him and immediately remove the photo from the front of the camera. Wait a few moments (for the photo to develop - the participant believes) and then write your prediction on the face of the photo. It doesn't matter what you write, just write something. Because you are writing a prediction, it makes sense to conceal the face of the photo from your participant

Seal the photo in the manila envelope. Hand the sealed envelope to him and ask him to enclose it in the padded mailer. Have him fold the flap of the mailer over and staple it closed. Make sure he understands *and will remember* that the photo remained in full view at all times until it was sealed in the manila envelope. Further, he should be prompted to recall that only one manila envelope was present and he sealed it (and the photo within) inside the padded mailer.

In private, remove the anti-ejection strip, cover the lens of the camera and click the shutter. Save the ejected photograph in the second 4" x 5" envelope for later use as the showtime prediction.

Before your pre-show meeting with the client, write your prediction on the showtime prediction, using the same pen which you used at the advance meeting.

Apply glue to the end of the partition and seal the switch compartment closed. Bring this mailer and the stapler to your pre-show meeting with the client.

In your pre-show meeting with the client, visually inspect (but do not touch) the sealed mailer. If it looks as if it has been tampered with, **CALL THE WHOLE THING OFF!**

Ask your participant to remove the envelope from the padded mailer. He won't ask why. Say, "That's exactly the way I want you to open it in front of the audience." Of course if he had trouble getting to the inner envelope you can remark, "I'm glad we've had this chance to practice the procedure. I feel more comfortable now that you know how to do it."

Give him the gaffed mailer to replace the torn original padded mailer. The participant slips the manila envelope into the gaffed mailer, folds the flap, and staples the mailer closed. He retains the gaffed mailer until he opens it on stage. If you wish, you can ask him to sign it.

On stage, after he tears open the gaffed mailer, focus all of your energy and attention on the photo and the prediction inked on it. Put the gaffed mailer in the trash and out of your mind. Just remember to collect it later.

Now, for a few further notes...

Don't be concerned if your camera uses the "Time Zero" Polaroid film, the kind which begins developing an image instantly. The committee doesn't know that. The pure white image which shows for a moment on the ejected photo will be mistaken for a slowly-developing image.

When you buy a stapler to use with this presentation, get a heavy-duty one which is squeezed like a pair of pliers rather than the desk-type which requires a sturdy

surface upon which to rest it. The padded mailer is rather thick and considerable force will be necessary to cause the staple to penetrate the multiple layers and the plier type of stapler works best. The heavy duty staples are more difficult to remove; use them.

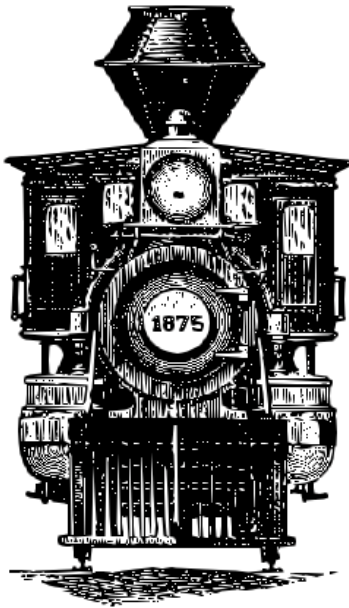
Please resist the temptation to use something other than a stapler to seal the mailer. It is the very difficulty of removing the staples which makes the Rip-Strip an attractive alternative for opening the padded mailer.

When the committeeman removes the manila (showtime prediction) envelope from within the gaffed mailer, forget about the gaffed mailer! If you pay any attention to it, other than to toss in in a waste can (as you have with other effluvia from your act), you are attaching undue importance. It is trash.

The wonderful benefit of using the gaffed mailer switch is that your pre-show work has conditioned your helper to tear open the mailer properly. He has already torn open the one which he held for weeks - and he knows it was innocent - so when he tears open the gaffed mailer on stage, he will be recalling the same feelings and details. He may later swear that the mailer opened on stage was the only mailer used.

You can add to the confusion by setting a little logic trap of your own. After the inner envelope is displayed by the committeeman, you ask, "That envelope has never been out of your possession, has it? No one, besides yourself, has even so much as touched it up to this moment." He opens the envelope and withdraws the photo bearing the prediction. "In fact," you continue, "we took one Polaroid snapshot of you and your committee and I immediately wrote my impressions on that photo. Is that the same photo we took that day?"

When the prediction (dummy photo) is sealed in the envelopes during the advance meeting, your train of thought as to why a second envelope is necessary (should you feel the need to explain - I don't) is that a second container eliminates the holder of the prediction from suspicion. Ask him to place the padded mailer in a safe place, the more bizarre the better (sealed in the spare tire in the trunk of his car, placed in a Zip-Loc bag with a brick and dropped into his aquarium, etc.) When, during the show, he describes his precautions to safeguard the mailer, you'll get a great reaction.



Train-A-Thot

This presentation was originally published on the video tape which accompanied the limited release version of my Clone Pad. Out of respect for the investment made by the purchasers of that exclusive offering, I have withheld this routine from the market for several years. Until now, just fifty performers in the world are aware of this awesome secret.

Imagine this: You ask participant from the audience to read your mind. She turns aside as you sketch a simple image, such as a rainbow, a comb, or an airplane. Fold your drawing or place it out of sight. Hand her a sketch pad and, after a false start or two (and perhaps some encouragement from you), she begins to draw. She duplicates the drawing you made earlier!

The drawing you project to her can be simple or detailed, and you will use a different image for each performance. There is no physical or psychological force. She is neither an accomplice nor an instant stooge.

That participant will go to her grave knowing that she received your thoughts. You placed a detailed image in her brain but she has no idea, other than by true telepathy, how you did it!

You must choose an intelligent participant and you must arrange for your host to introduce you to her before the performance. Your pre-show work is the key to your success.

A loose definition of “Pre-show work:” That preparation which takes place out of sight of the audience, before the performance, involving interaction with participants from the audience. It is usually as innocent as the advance selection of a willing volunteer. It is occasionally as devious as enlisting a confederate to produce a particular effect (the shirt pull, for example). On the rare occasion, you can “train” a participant.

Pre-show work allows a calm, unhurried selection of people who are willing to help on stage. Easing their apprehensions about being before a large group goes a long way toward producing a smooth performance. During one-on-one pre-show work, the Mentalist can engineer situations which will play to his benefit. Train-a-Thought is one of these.

Never approach a potential helper “cold.” Almost always, one can ask the host, sponsor, or company representative to perform the necessary introductions. Request someone who is attractive, has a good imagination, and who will be comfortable on stage. Avoid those who have a physical infirmity or poor vision. A pre-show selection accomplishes this without embarrassment to either helper or performer.

By dealing with the apprehension factor in your pre-show interview, you remove one potential obstacle. Many of the Psychic Entertainer’s problems are due to inadequate or misunderstood instructions to the participant. Under the pressure of the performance, either the Mentalist or the helper gets confused and the situation deteriorates.

There is an additional benefit of pre-show interviews. You can “crash and burn”

with only an audience of one to witness your error. If your host steers you to an absolute yutz who can't find his head with his hat, you can describe a situation which never arises. "It is unlikely that I will call on you, but I want to have extra performance material in reserve. If the show ends without your participation, I'm sure you will understand." You let him down easy, without hurting his feelings. Then ask your host for an introduction to someone else.

Pull your likely candidate aside from the others. Tell her, "I requested that our host introduce me to someone who has a good imagination, and you are his choice. I would like to have you come on stage to help me during the performance, but I prefer to ask permission in advance. Do you object to being the star of the show?" Flattery will get you everywhere. Should the lady decline your invitation, thank her for talking with you and have your host find another person. Never plead, cajole, or beg for help. You needn't "railroad" someone into participating.

When you have confirmed a willing participant you can proceed. Say, "We will put that imagination to good use this evening, but I must confess a bit of nervousness. To use a cliché, I will be performing without a net. I am much more confident if I can make sure of our mental communication in advance. Do you mind trying a little experiment?" Rather than appearing bold, brash, and in control, you are showing that you are vulnerable and apprehensive. This goes a long way toward eliciting the help you require. Arrogance does not beget sympathy.

You continue, "I want to see if our minds are 'in synch' or 'en rapport.' We need to be on the same frequency. Let's test our mental connection. I am thinking of a single digit, zero through nine. In a moment a number will come into your mind. Do you have it? What number is it?" She answers, "Seven."

"Really? You got a seven? That is the number I had in mind," you lie, "Let's try it again. This time with a color. A simple rainbow color, not a vermilion or chartreuse. Ready? I'm picturing that color now. What do you see in your mind?"

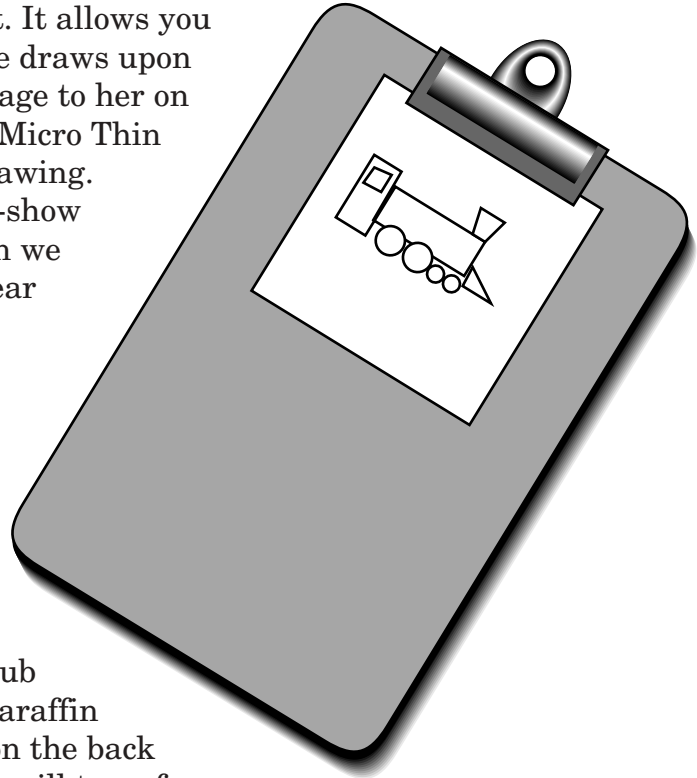
She says, "Blue." Prevaricating further, you continue, "That's very close. I had purple in my mind. Let's go further this time with a more involved image. I will picture an object. Something you can touch or paint. A simple object. Is it coming into your mind? Can you see it?" She usually hesitates and says, "Yes." If she delays longer than a few seconds you say, "It might appear to come from memory or imagination. An image of a simple object (such as a chair, a pair of glasses, a bicycle, a tree) will should be forming your mind. Do you have it now?"

"Great. I want you to see the image I am projecting to you. Can you outline that image in your mind's eye? I want you to trace over every line to burn it into your memory. Would it help if you could do it on paper? Here, use this." You remove a scrap of paper from your wallet. Perhaps it is a receipt from the dry cleaners, a deposit slip from your checkbook, or a shopping list. Hand a pen to your participant and offer the blank side for her to use for her image tracing.

Do not try to see the drawing. In fact, you must be very obvious in turning away. Mention that you mustn't see what she is tracing because that would contaminate the experiment. Ask if she is through drawing and visualizing her object. "I can't quite perceive whether that is the same as my image or not. I need to know before I commit a fatal error in front of the audience. I am ninety five percent sure, but I can't take a chance! What color is it? What color is this object painted? That should be enough for me to know for sure." Her answer is, "Red."

“Perfect. I know you have it! Tear up that paper, throw it away. Your reception is flawless. Later, on stage, I will repeat sending to you that very same object. I may add a detail or two, but it will be essentially the same. All you must do is repeat your reception of that image and the extra detail. Can you do that? Thanks.” Escort the participant back to the group from which she came. Perhaps you might even mention to her friends, “She has an outstanding ability. I can’t wait to show her off to the group.”

The piece of paper is the key element. It allows you to get a secret impression of whatever she draws upon it so you can mentally send that same image to her on stage. I use an impression clipboard, the Micro Thin Clipboard to be precise, to capture the drawing. The paper under the clip is a dummy pre-show checklist full of notes and scribbles. When we need something for her to draw upon, I tear the paper in half and put the checklist portion in my pocket. It is natural to use the board as support for the remaining scrap of paper as she traces her image upon it. I never ask for her to return the clipboard or pen. She will remind me to take them back.



If you feel guilty using a clipboard, make up a few dummy receipts and carry them in your wallet. Rub the front of them, the receipt side, with paraffin or soap. When someone writes or draws on the back side of these receipts, an invisible tracing will transfer onto the supporting surface. A painted wall, a tabletop, and a book’s dust jacket will all serve as excellent surfaces for retaining the invisible waxen tracing. Anything flat, hard, and smooth will suffice. Be sure to test the paper and surface together before you steer your participant in that direction.

The key point here is to appear impromptu. Your helper might become suspicious if you “just happen” to have a clipboard with a pristine piece of paper at the ready. The same is true about other devices dear to the hearts of magicians. You arouse less suspicion if you appear absolutely offhand and use an innocent scrap of paper.

After your helper is back with her group, amble over to the spot where the tracing awaits and glimpse her drawing. You can usually view the surface using reflected light to see the image. For emergencies, keep a little baggie of copier toner and a soft camel hair brush handy. The brush will apply just enough of that black powder to the wax to make it easily visible; pretend you are a detective with a fingerprint kit. You will seldom require the powder and brush treatment, but it is comfortable to know you have a way of salvaging a faint image. Remember to remove the evidence.

If you can’t make out the image you can always select another helper and repeat the process. After all, you haven’t promised anything to anyone.

When both the image and the participant are satisfactory, you are ready for the performance.

“Ladies and gentlemen, we have someone in the audience who possesses a remarkable mind. I met her before the program and I would like to introduce her to you now. You will remember her talent as the high point of this show, Ms. Christara Earle.”

Go down into the audience and escort the lady to the stage. Ask her if she is comfortable and if she would rather stand or sit. Make a little small talk to relax her. Don't talk about her, talk to her. Ignore the audience for a few seconds and focus all of your attention on her. Once she feels at home, you continue, “You and I talked, Christara, before the program, and we tested our mental communication.” She agrees.

“I thought of a number and you received the same number. Then I placed a color in my mind and you came very close to perceiving that exact color, correct?” Again, she confirms.

“Then we agreed to try this mental television with the image of an object such as a chair, a pair of glasses, a bicycle, or a tree. We are going to do that now. I will place the image in my mind and you will receive it, exactly as we practiced. Please turn aside while I draw my image for the audience.” When she has turned away, let a look of concentration/imagination come over your face. The audience must believe that you are just now deciding what object to draw.

Of course, you actually sketch your version of her earlier image, the one you secretly gained via impression technique. If you have any sketching skills, feel free to display them here. Just make sure that it will appear that her drawing is close enough to yours to be considered a “hit.” Don't allow the audience to see the drawing. Remove the sheet and fold it to playing card size and place it in your breast pocket. It remains in full view.

Ask your participant to once again face the audience. Hand the sketch pad and pen to her and instruct, “I will focus upon my image now. I am adding just a little more detail this time. I will give you one little hint. The object is red.” You have used the same example words, the same terminology, and (perhaps most important) the same color which she associated with the pre-show image. “When you feel my mind touch yours, put the pen to the paper and draw.”

The audience is the victim of pure double speak. You have explained the pre-show meeting in terms which the audience and your helper interpret differently. The participant's confirmation of your supposedly open explanation of the pre-show testing procedure makes everything above reproach. You have also reminded the helper of the pre-show conditioning and have set her up to succeed.

Show a little emotion, some elation and excitement. Project a sense of uncertainty about the outcome. Peek over your helper's shoulder as she draws. This also insures that she is not channeling Ramtha and drawing something from outer space. Should that be the case, you can stop her and claim that you allowed your mind to unfocus. Let the audience know that your lack of concentration is responsible for the jumbled image she has been receiving.

Tear that sheet from the pad and then reinstruct her. Your audience assumes that you are just calming her down a bit. “Remember, we practiced with a number and then a color. You did very well on those. Then we agreed to try it with an object. I am thinking of that red object now. Think back to when we practiced, when you traced that image in your mind. Can you do it again?” You will seldom require this emergency reiteration. Take comfort in knowing that it can be done right under the audience's collective nose.

Now prepare for the revelation and applause. First, you must position yourself as physically close to the participant as possible. Movie and TV people call this being “in frame.”

Have your helper hold the pad with the drawing facing her. Pull your folded sketch from your breast pocket and open it in front of the pad. Do this so the helper cannot get a glimpse of it. The two drawings are on opposite sides of the sketch pad. Both should be right side up.

Hold the pad and drawing together as one and tell the audience, “While I was thinking of this,” pointing to the unfolded drawing on the front, “Christara was drawing this!” Rotate both the pad and the unfolded drawing, bringing her sketch to the front and your drawing to the rear. The audience sees the matching drawing for the first time and the participant sees your drawing for the first time. Her look of amazement, her duplication of your drawing, and you (smiling triumphantly) are all within a very small visual area.

Lead the applause for your participant and escort her at least as far as the foot of the steps leading to your stage. Then return to the spotlight to continue the applause for her. There will more than enough for you to share.

