

# World of Super Mentalism, I

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## Acknowledgement

To my beautiful wife, April, my everlasting appreciation for her love and understanding during the turbulent days of writing and publishing this book. A special thanks to my friend, Lee Earle, the master mentalist and master of the Macintosh.

Larry Becker

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## **IT'S IN THE BAG**

It gives me great pleasure to begin this treasure chest of mental masterpieces with one of the simplest stage or platform effects you will ever perform. Because of its simplicity, the impact is staggering, so you can concentrate almost 100% on presentation. It's In The Bag, literally works itself.

### **WHAT THE AUDIENCE SEES**

The mentalist invites three members of the audience to join him on stage. Displaying a packet of twenty-five ESP symbol cards, the mentalist explains their use and the make-up of the packet. Handing the symbol cards to the first spectator on his left, the mentalist instructs him to mix the symbols thoroughly. The packet is then passed to the second volunteer who also shuffles the pack, and finally, to the third member of the committee who does likewise. At this point, there can be little doubt that the symbol cards have been well mixed. The mentalist opens a small paper bag and places the packet inside, immediately handing the bag to the first volunteer. Each participant is requested, in turn, to reach into the bag and to remove one card from the top of the packet, placing it behind his back without looking at it. When this task is completed, the third spectator is asked to place the bag aside. The mentalist's back has been turned towards the three members of the committee during this entire action sequence. Now, each volunteer is told to look at and concentrate on the ESP symbol he selected. With his back still turned, the performer immediately reads the thoughts of all three volunteers, correctly identifying each of the freely selected symbols.

Read that description of what the audience sees, again. It's totally accurate and best of all, there's no sleight of hand, body or sleeve work and the cards are not marked or prepared in any way. The bag is a totally unprepared Kraft lunch bag. (Author's note: I eventually discovered the perfect bag while on an airplane. It was in the pocket on the back of the seat in front of me. It was a. pardon the expression, a white "barf bag." I gathered a few on disembarking and proceeded to trim off the top third of the bag. The remaining bag was sized perfectly to accommodate a pack or packet of cards. The texture and thickness of the bag was also perfect, enabling it to remain open and erect when placed on a table.) In addition, twenty-five unprepared ESP symbol cards are used.

If the description reads like a miracle, you'd better believe it. It definitely looks as if the demonstration of the performer's unique abilities was successfully accomplished even though it was conducted under test conditions!

### **TO PREPARE**

Obtain a small brown Kraft lunch bag that measures approximately 10-1/2" from top to bottom. The width of the bag should be approximately 5". The measurements

of the rectangular bottom are 3" x 5."

To alter the bag to a preferred size, simply trim it so that it's height measures approximately 8" from top to. The ESP cards used should be the standard five symbols; circle, cross, wavy lines, square and star, repeated five times for a total of 25 cards. I personally prefer and use the colored ESP design pack which consists of five yellow circles, five red crosses, five blue wavy lines, five black squares and five green stars. For some unknown reason when you reveal BOTH the design and its color...the audience gives you credit for receiving TWO transmissions of thought. Open the folded paper bag and place three design cards, face down, in the bottom of the open bag. A circle followed by a star and finally on top, another circle. Fold the bag approximately in thirds and place it on your table. Insert the pack of ESP cards, into their case and place on top of the folded bag. That's all there is to it.

### **TO PERFORM**

After randomly inviting three spectators to join you on stage, line them up in a row behind you. Following an explanation of the purpose and make up of the ESP cards, have each spectator in turn shuffle the cards.

While the third spectator is shuffling the packet, pick up the folded paper bag from your table and in the usual fashion holding one side of the top edge, snap the bag partially open. Place it on the palm of your left hand and hold it upright. With your right hand, reach inside to ensure that the bag is completely open. At the same time, tilt the top of the bag slightly to the right and downward. While your right hand is inside opening the bag out fully, the right fingers lift the three cards inside vertically, leaning them with the backs against the narrow side of the bag. Since the bag is tilted, the cards will remain in place against the narrow side of the paper bag. This action only takes a split second from beginning to end and is perfectly natural. The casual way that the bag is opened also implies that it is empty.

design side down, flat on the palm of his hand. Holding the bag in your left hand, retrieve the pack from the third spectator... picking it up between your right thumb and forefinger...at the ends. Make sure that it's apparent that your hand is otherwise empty. Place the packet face down into the bag, allowing it to rest flat on the bottom. Immediately remove your hand. State that you are placing the shuffled cards in the bag to totally eliminate any thought that you can somehow manipulate or see them.

Casually straighten the bag to a full upright position as you step towards the first spectator. A very slight tilt of the bag to the left will automatically deposit your three force cards on the top of the pack. Hand the bag to the first spectator and state that as soon as you have turned your back, he is to reach inside and remove the top card of the shuffled pack, placing it behind his back without looking at the design. Turn away while this is being done. Now have the first spectator hand the

bag to participant number two who is likewise instructed to reach into the bag and remove the top card of the shuffled pack, placing it behind his back without looking at it. The same procedure is followed with the third member of the audience. Have the third participant discard the bag and instruct each to look at and concentrate upon their chosen design.

Now, all that remains is for you to reveal each spectator's freely selected symbol. Naturally, this should be done as dramatically as possible. After all, you are performing an amazing feat of mind reading.

If you don't use any other trick in this book, It's In The Bag should be one of the most effective mental effects in your repertoire. It also stands to reason that the clever add-on principle can be used with regular playing cards as well. This is a bold, but deceptively simple effect to execute. Please do it justice.

## **FOUR-TOLD**

### **WHAT THE AUDIENCE SEES**

A member of the audience shuffles an ordinary pack of playing cards. An envelope is displayed by the performer and initialed by a randomly selected member of the audience. The envelope is placed where it remains in full view of the audience. Using the shuffled deck the mentalist states that he will attempt to give the spectator a horoscope reading utilizing the values to cast four cards using a totally random method of counting. To begin, the performer has the participant spell the word HOROSCOPE, ducking one card at a time from the top to the bottom of the deck for each letter. The participant is then asked to deal one card at a time, face up on the table as the performer verbally counts backward from 10 thru 1. At any time if a card being dealt face up matches the performer's count it is to be placed aside. For example, if the performer reaches 5 in his backward count and a five spot card (any suit) falls at that moment, that card is left face up on the table and the balance of the cards already dealt are then to be returned face down to the bottom of the pack. This is repeated four times in all. If a count from 10 thru 1 is completed with no match-up, a face down card is dealt to mark the fact that no match-up occurred. The face up cards on the table are then turned face down and returned to the bottom of the pack.

When four counts have been completed, the four cards on the table could be face up and/or face-down. (Actually, you have no control over this). The values of the face-up cards are then added together and the spectator is asked to count off a comparable number of cards from the shuffled pack. For example, the face-up cards add up to 14. The spectator is requested to deal 14 cards face-down in a pile on the table. The final card counted (the 14th card) is then turned face up, for example, it is the nine of hearts. Obviously this card was arrived at purely by chance. The sealed envelope is retrieved, opened and the enclosed letter is read aloud. The letter says, "You are a born survivor, blessed with great courage when the chips are down. People look to you for advice. At times you are obstinate and sharp tempered, But you're not one to hold a grudge. You love to be flattered and admired. While you are a bit of a spendthrift your generosity to others is an admirable quality. Incidentally, I believe your lucky card should be the 9 of hearts."

The nice part about this effect is the fact that everything can now be examined. Nothing is gimmicked and the spectator genuinely shuffles the pack of playing cards. To top it off, the performer doesn't have to memorize anything except the procedure. The horoscope reading is contained in the letter the volunteer reads aloud. Be sure to give the letter to the volunteer as a souvenir at the conclusion of the effect.

### **TO PREPARE**

Obtain an end-opening #6 end opening, flap type manila coin envelope. The size

of this envelope is 3-3/8" x 6". You will also need an unprepared pack of playing cards. On an 8-1/2" x 11" sheet of paper print the horoscope reading as described under "What the audience sees." Fold the letter in half three times so that it will fit inside the manila envelope. From the pack of playing cards, remove the nine of hearts. Close the envelope flap after placing the letter inside and secure the flap with a paper clip. Acco manufactures colorful plastic clips, as illustrated, that are available in any large office supply store like Office Max or Staples, however, any paper clip will do. Place the nine of hearts face up on the unseamed side of the envelope, pushing a tiny portion of the top under the clip. Very simply, you have created an innocent holdout that will later deliver the nine of hearts to the top of a shuffled pack of cards. Place a ballpoint pen in your inside left jacket pocket and all the advance preparation necessary to perform Four-Told will be completed.

### **TO PERFORM**

Begin by removing and showing the manila envelope, stating that it contains a letter concerning something that is about to occur. Naturally, you hold the envelope with the flap side up so the hidden nine of hearts will not be seen. Since the card is snugly held in place under the clip, you can handle the envelope quite freely. After displaying and explaining the purpose of the envelope, drop it flap side up on the table with the flap end pointed in a direction away from you. Now open the card case and remove the pack of playing cards. Hand the cards to a participant and ask him to shuffle them well.

When he has done this, retrieve the face down deck with your left hand. Pick up the envelope from the table with your right hand, thumb on top and four fingers underneath. The four fingers of the right hand should be positioned to rest on the face of the hidden nine of hearts. As the right hand carries the envelope towards the left hand holding the shuffled pack of cards, lightly pull the right fingers resting on the nine of hearts back in the direction of your body releasing the card from the grip of the clip. Once it's free, hold the nine of hearts against the envelope being careful of your angles so the card cannot be seen. As the envelope is placed on top of the pack in the left hand, the four right fingers slide the hidden 4 of hearts onto the top of the deck. The left thumb rises slightly to allow the envelope to slide under it. The hidden card has now been secretly added to the shuffled pack. The right hand immediately goes to your inside jacket pocket to obtain the ballpoint pen. Holding the pen in your right hand, remove the envelope from your left hand, and place both pen and envelope in front of the spectator for him to initial or sign. All of the aforementioned actions are perfectly timed to provide you with maximum misdirection and cover.

Once the envelope has been initialed have the volunteer hand it to anyone in the first row for safekeeping. Now, explain how you will cast the spectator's horoscope using the shuffled pack of cards.

To begin, state that you will set the deck by spelling the word horoscope, transferring one card at a time from the top of the pack to the bottom for each letter in the word. This will automatically set the deck with your force card...the nine of hearts, in the ninth position from the bottom of the deck.

Follow the actions as described under the paragraph, "What the audience sees" to cast the four cards necessary to give the spectator a horoscope reading. At this point you can have the participant deal the cards or if you want to ensure a faster presentation, you should deal. If not, you have to direct the spectator's actions as he deals the cards. While this will slow things down, there is a benefit if the spectator does the dealing. No one will ever accuse you of doing something sneaky with the cards.

Assuming you decide to deal, turn over the top card placing it on the table as you count aloud "ten." If the card you turned face up is not a "ten", continue by turning the next card face up, counting "nine." If the card dealt is not a nine, continue turning up cards in time with your verbal, reverse count. Should the value of a card you turn face up coincides with your verbal count, deal it on the table in front of any cards dealt. Pick up the cards already dealt and replace them face down on the bottom of the pack. If you count backward from 10 thru 1 and no card matches the count, replace the cards dealt face down on the bottom of the pack and deal the next top card face down to the left of the first face up or face down card on the table to mark the fact that there was no match-up.

After you have repeated the count four times you will have four cards, face up and/or face down in a row on the table. (Note: If you deal the cards four times and you do not have any cards face up, replace the last group of 10 cards counted face down on the bottom of the pack and place the squared deck on the table. In this instance, the top face down card of the deck will be the nine of hearts and the climax is altered. However, if you do have one or more cards face up, you'll use the combined values of the face up cards to determine the participant's lucky card. In our example, the combined value of the face up cards was 14. Hand the deck to the spectator and ask him to deal 14 cards in a face down pile on the table and to turn the 14th card face up. If the preceding instructions have been carried out properly, the 14th card (or whatever number you are actually using) will be the nine of hearts. Ask the spectator to call aloud the name of the 14th card.

Now all that remains is to have the audience member holding the envelope to open it, remove the folded sheet of paper and read it aloud. In the event you have a situation where no cards are face up after four counts the climax is altered by asking the on stage volunteer to turn over the top card of the deck and to show it to the audience. It is, of course, the nine of hearts that matches the lucky card mentioned in the letter.



## FOUR-TOLD II

### WHAT THE AUDIENCE SEES:

The performer displays a deck of playing cards. The deck is then handed to a spectator to examine and shuffle to his heart's content. The performer explains that he is about to attempt several extremely difficult exercises in memorization and mathematics. The performer retrieves the deck of cards and announces that he will memorize the shuffled order of the cards in less than 10 seconds. A spectator is asked to count backwards from ten through one. As he does so, the performer quickly runs through the face up cards as he speedily memorizes their order. As the spectator's count tolls "one", the performer squares the cards and places the deck in front of the spectator.

The performer explains that the spectator is about to find the four of hearts even though he has no idea where the card is located in the deck. Continuing, the performer states that the spectator will do so by locating four cards in the deck using a random mathematical procedure that will lead to the four of hearts. The spectator is asked to begin dealing cards one at a time from the top of the deck into a face up pile on the table. As he does so, the performer will count backwards from ten through one. If the spectator turns up a card whose value matches the performer's verbal backward count, that card is to be placed on the table as one of the four cards. If no match-up occurs, a card should be dealt face down and placed aside to represent one of the four attempts.

The performer begins to count backwards from ten through one. For example the card that the participant turns face up on the count of "3" turns out to be a card with a value of "3." This card is then placed aside, face up on the table. The balance of face up cards dealt by the participant should be turned face down and placed under the balance of the deck in the participant's left hand. During the next count by the performer there is, for example, no match-ups. The participant is instructed to deal a face down card to the left of the "3" value card to mark the second attempt. The participant is instructed to turn the ten cards dealt on the table, face down, and add them to the bottom of the deck. The performer notes that there has been no appearance of the targeted four of hearts. A third count produces a match-up on the sixth card. In other words, the participant turns up a card with a value of "6" just as the performer says, "six." The card with the value of six is placed to the left of the face up card in an expanding row of three cards. The dealt cards are turned face down and placed on the bottom of the deck. The fourth backwards count by the performer produces a match-up between the second card dealt as the performer says, "two!" The card with the value of "2" is now added to the row in the fourth position from the right. Still no four of hearts has turned up. The remaining dealt cards are turned face down and added to the bottom of the deck by the participant.

The performer now explains that not only did he memorize the order of the shuffled

deck, he performed four complicated mathematical procedures in the process...all in under ten seconds. The spectator is asked to total the values of the three face up cards in the row, the 3, 6 and 2, which is 11. The performer instructs the spectator to deal 11 cards, face down, in a pile on the table. The spectator is then asked to turn over the final card dealt. The eleventh card turns out to be the 4 of hearts.

Remember, the cards are thoroughly shuffled by the spectator. The performer takes less than 10 seconds to both memorize the deck and to perform four complicated mathematical procedures. Or...so it would seem.

**TO PREPARE AND PERFORM:**

There is no advance preparation other than obtaining an ordinary, complete deck of 52 playing cards.

To begin, the cards are handed to the participant to examine and shuffle. Then simply follow the procedure as detailed because it's totally automatic. All the performer has to do is to remember the ninth card from the bottom of the shuffled deck as he feigns memorizing the order the deck. The constant reference to the target card is important during the performance; otherwise the audience could forget the identity of the target card. It's also important to build the suspense of the climax leading up to the revelation of the eleventh (or whatever number is used) card. Also, should four counts produce no match-ups and there are four face down cards in the row, the top card of the deck being held by the spectator will be the target card. Surprisingly, this seldom occurs in performance. But, should it occur, just act as if you knew it would end that way. This demonstration could easily be titled the second trick that fooled Einstein. If you've been in mentalism for any length of time, you're familiar with the first.

(Author's note: This version of Four-Told takes the effect full circle. I discovered the original version far too long ago to recall its creator. The improvements in the original Four-Told was the add-on of the predicted card and the spelling procedure to position it ninth from the bottom of the shuffled deck. However, I believe this variation is much cleaner and more contemporary.)

## **SOME TOTAL**

Some Total is based upon a mathematical principle first published by Fred Barlow and later revived by Will Dexter in his fine book, *Feature Magic for Mentalists*. My variation and routining transforms what would otherwise be a puzzling demonstration of lightning calculation into a baffling demonstration of mentalism.

### **WHAT THE AUDIENCE SEES**

Several spectators combine their thoughts to create a six-digit number, which proves to be the sum total of four 5-digit numbers previously recorded by the mentalist and sealed in an envelope inside his wallet.

### **TO PREPARE**

Obtain a pocket secretary (mine is 3-3/4" wide by 7" deep when closed). It should have a pocket on the left and a pad on the right. Insert a metal shim or heavy piece of cardboard into the pocket side and close secretary. Measure up 2" from the bottom edge of the side of the secretary that backs up to the pocket side. Scribe a rectangle 2-1/4" wide by 1-1/4" deep. With an X-acto blade, cut a window thru the front of the secretary.

Because of the shim or heavy cardboard in the pocket, the blade will only cut thru the outer layer of the pocket secretary. Next, obtain a white pay envelope 3" wide by 4-1/2" deep. Remove the shim and insert the envelope into the pocket of the secretary, plain unseamed side facing out. A 2-1/4" wide by 1-1/4" deep portion of the envelope will now be visible through the window you previously cut in the pocket secretary. Lightly trace a rectangle on the envelope through the window, with a pencil. Remove the envelope and after inserting a protective piece of cardboard, cut out a window in the plain side of the envelope using the outline you drew as a guide.

Obtain two pieces of white card stock (a little heavier than file card stock)...measuring 4" deep by 2-1/2" wide. Insert one of these into the envelope. If you want to save time later, you should prepare several envelopes and cards at one time for repeat performances.

Through the window in the envelope write the number 68,628 on the white card with a marking pen...just below the top edge of the window. Skip a space (for a number to be inserted later) and write the number 29,472. Finally, below this number, write the number 13,011. Draw a line under this number. Things should now look like this:

68,628  
(Leave a space)  
29,472  
13,011

Seal the envelope and insert it in the pocket of the secretary so that the window in the envelope matches up with the window in the cover of the secretary. Insert the other card (blank) into the secretary and close. Place secretary and magic marker pen you used in your pocket. You're now set to perform.

### **TO PERFORM**

Explain that several days ago you had a dream concerning a mathematical problem. When you awoke, you jotted down the numbers you saw in your dream and tonight you will attempt an experiment to determine the true meaning of your dream.

Remove the pocket secretary, keeping the window side down and hidden from view by the back of your left hand. Open the secretary and remove the blank card, casually showing it on both sides as you do so. Place it horizontally across the window side of the closed secretary covering the window with the card. Now, holding the secretary so the card is out of the spectator's line of vision, slide the card upward slightly until the window in the secretary is visible.

Have any spectator call out a 3-digit number between 120 and 200, for example 135. State that for the purposes of this experiment, zeros will not be considered as a number and therefore should not be utilized. When the spectator is satisfied with his choice, write the 3 digits on the card you're holding against the wallet. Like this:

135,

As you address a second spectator, allow your pen to drop down to the card showing thru the window in the pocket secretary. Mentally subtract "one" from the SECOND DIGIT of the spectator's 3-digit number and casually write in the remainder under the first digit on your prediction card... in the empty space you left. Like this:  $3 - 1 = 2$ . Enter 2 in the first empty space on the second line.

68,628  
2  
29,472  
13,011

Do the same with the last digit in the spectator's mentally selected 3-digit number, i.e.,  $5 - 1 = 4$ . Enter the remainder 4 in the second space like this:

68,628  
24  
29,472  
13,011

The second spectator is given even greater latitude in selecting another 3- digit number. He is asked to call out any 3- digit number between 200 and 1,000, for example, 842. Write this number on the card you're holding against the pocket secretary, following the first spectator's number as follows:

135,842

Ask the second spectator if there is any particular reason why he selected the number 842. Regardless of what he answers, use the misdirection and time to complete the second line of your prediction card showing thru the window by again subtracting "one" from each digit and writing in the remainder on the prediction card like this:

$$8 - 1 = \underline{7}$$

68,628  
24,7  
29,472  
13,011

$$4 - 1 = \underline{3}$$

68,628  
24,73  
29,472  
13,011

$$2 - 1 = \underline{1}$$

68,628  
24,731  
29,472  
13,011

Believe me, you'll have plenty of time, cover and misdirection to fill-in the missing 5-digit number. Anyone who has ever performed A1 Koran's Gold Medallion will know that this is so.

Now, allow the card you're holding against the side of the pocket secretary to once again slide down and cover the window. Turn the secretary towards the audience so they can see that you have recorded the two 3-digit numbers called out by the spectators. State that two people have freely created a 6 digit number ...one number out of close to 200,000 possibilities.

Holding the secretary with the window side facing you, remove the card and hand it to someone to hold for safekeeping. Open the secretary (your left hand covers the window) and with your right hand, remove the sealed envelope from the pocket. Hold the envelope so that the right fingers cover the window in the envelope. Flip the pocket secretary closed and place in your jacket pocket. Be sure not to flash the window cut in the side of the secretary.

Hold the envelope with the window facing you and tear off the end. Remove the card inside and display the four 5 digit numbers you recorded following your dream. Crumble the envelope and drop it in your left pocket. Have any spectator carefully total the four 5-digit numbers. (Check his answer, it should match the 6-digit number selected by the two spectators. If it doesn't, have him recheck his addition.

To facilitate the addition, I personally use an inexpensive pocket calculator to expedite the spectator's addition of the four 5-digit numbers). When he is finished, have the spectator holding the card with the 6-digit number on same, call it out. Now have the spectator who added up your dream numbers call out his answer. Your audience will gasp in amazement as they realize that the sum total of your previously recorded numbers matches the number mentally selected by two spectators.

It works. Without going into the why, suffice to say that the three 5-digit numbers on your prediction card total 111,111. Subtracting 11,111 from the last five digits of the spectator's six digit number will give you the necessary number to fill in on line two of your prediction card. Presto! Your numbers will automatically add up to a sum that matches the spectator's selected number.

### **IMPORTANT ADDENDUM**

I have altered and simplified the working for stage work by having two slates and chalk on my table. Instead of actually recording the spectator's 6-digit number as called, I immediately subtract one from the second and third digits called by the first spectator and write the remainder directly on the prediction card. The same procedure is followed with the second spectator's 3- digit number. I subtract one from each digit as I record it directly on the prediction card, totally ignoring the blank card I'm supposed to be writing on. This eliminates the double writing bit and enables me to accurately match the appearance of the numbers I'm writing with the written numbers already on the prediction card. Then I invite the two participants who called out the numbers, on stage.

I ask each to pick up a slate and a piece of chalk. I turn slightly to the man on my left and ask him to record the 6-digit number they have created. I glance supposedly at the card I recorded their numbers on. Actually, I look at the second line that I've filled in on the prediction card showing through the window in the pocket secretary. I automatically call out a one as the first digit (it always is) then I simply add one

to each of the 5-digits I see on line two as I call it out. When the spectator's finished writing the 6-digit number on his slate, I crumple up the card and drop it in my pocket since it's obviously of no further use. Turning to the man on my right, I remove the sealed envelope...open and remove the prediction card and hand it to him in order to have him record the four 5 digit numbers on his slate. Then I have him total them. For a climax, I have both men turn their slates toward the audience where everyone can see that the mentally selected number matches the sum total of my problem. It's a brain buster. Just give it a try and see for yourself.

## **ASTRODICE**

Here's a simple, but effective mental mystery that revolves around astrology. That fact alone is sufficient to hold the attention of most audiences...especially the ladies.

### **WHAT THE AUDIENCE SEES**

The mentalist displays a packet of Zodiac cards. After shuffling them, the cards are placed in front of a spectator. Also shown and placed on the table is a pair of dice and a small silver cup. Turning his back, the mentalist instructs the spectator to roll the dice several times satisfying himself that the dice are not loaded. When he has determined that the dice are ordinary, the spectator is instructed to roll the dice one last time. He is then asked to note the total showing on the two dice and using the packet of Zodiac card, to count down in a pile on the table, one card at a time, a number of Zodiac cards equal to the total showing on the two dice. The spectator is cautioned to do this quietly so as not to give the mentalist any clue as to the number of cards being dealt. When the spectator has signaled that he has completed the task, he is instructed to pick up the silver cup and cover either of the two dice on the table. When he has done this, he is asked to note the number showing on top of the remaining die, and to transfer one card at a time from the top of the packet to the bottom of the packet, a number of cards equal to the number on the remaining visible die. When he has finished, the mentalist instructs him to replace the Zodiac cards on the table and to pocket or hide the visible die.

The mentalist now turns for the first time and asks another spectator to cut the packet of Zodiac cards anywhere, complete the cut and finally to turn over the card he has cut to. The mentalist concentrates on the sign of the Zodiac shown on this card and dramatically announces that the sign indicates that the number uppermost on the hidden die beneath the silver cup is (for example) a three. When the cup is lifted, it is seen that the mentalist has correctly defined the number uppermost on the hidden die.

### **TO PREPARE**

Clean? You bet it is. This is a baffling, unexplainable demonstration of clairvoyance. As the ads would say. No sleights. Everything can be examined. The silver cup is definitely opaque. The dice are unprepared. And the mentalist never touches the cards after they have been shuffled and handed to the spectator.

The method makes use of a simple principle, beautifully disguised. First, the props should be first class and attractive. I use a chrome plated mini-chop cup just large enough to cover a 1-inch red die. A silver shot cup can also be used. The cards are taken from a pack of Aldini's Zodiac cards available from your local magic shop. Remove a set of Zodiac signs numbered 1 thru 13 printed in black (or any of the



other three colors if you wish). Shuffle these cards well and then using an X-acto knife blade, mark any five cards (on their backs) as follows: In the center of the light blue Capricorn symbol on the back, scratch a small white dot in the center of the figure. This will denote card number one. On the next card scratch a small white dot in the center of the dark blue sign of Aquarius (moving clockwise to the right of the light blue Capricorn symbol). This will be card number two. On the next card, scratch a white dot in the center of one of the purple fish (Pisces). This will be card number three. Do the same with the next two cards. The pink ram (Aries) will be card number four and the red bull (Taurus) will be card number five.

Because there are so many white dots already on the back design of these cards, your markings will never be noticed. In fact, the dots should only be large enough to be clearly visible to you.

To read these cards, you simply scan the back design starting with the light blue sign of Capricorn and moving clockwise till you spot a telltale white dot. Place the 5 marked cards on top of the packet in a 1 thru 5 order with the one on top. Place 5 unmarked cards on top of these and you're set to perform.

### **TO PERFORM**

Begin by shuffling off 3 cards. Toss the balance of the packet on top of these three cards. Shuffle off two more cards and once again toss the balance of the packet on top of these two cards. Now you're set, with the marked series of 5 cards on top of the packet.

Follow the routine as outlined. If the spectator has correctly followed your instructions...(Be clear and concise) ...the card on top of the packet when you turn around will indicate the uppermost number on the die hidden beneath the silver cup. For example, if the top card has a mark on the purple fish (Pisces)...number three in your series of 5 markings...then the number on the hidden die will be a 3.

As soon as you have spotted the mark (if there is no mark showing, the number on the hidden die is a 6) have another spectator cut the packet of cards and turn over the top card of the packet that he has cut to. This is strictly camouflaged. You already know the number...so using whatever sign appears on the face up card the spectator cut to...state that people born under this sign invariably favor the number 3 (or whatever number happen to be uppermost on the hidden die).

That's it. Simple and effective just the way you like them. Your patter can create a logical analogy between the use of dice and Zodiac cards by emphasizing the correlation between astrology (the cards) and numerology (the dice).

## **ASTRODICE II**

Astro Dice was originally published in 1977. It appeared in my World of Super Mentalism, Volume I. When I began to review the material 26 years later, it was obvious that while some of the material was dated, my vastly matured thinking could easily bring it into the 21st century with a few deft changes. I'm not sure whether or not the Aldini zodiac cards are still available, but with the revised version, a deck of playing cards is used in addition to a pair of dice. The approach I took in this version revolves around a gambling theme.

### **WHAT THE AUDIENCE SEES**

The performer tells his audience that the single, most frequently asked question he is asked is whether or not he can influence the outcome of a game of chance using his unique skills as a mentalist. The answer, he states, will be apparent at the conclusion of a little demonstration involving a deck of cards and a pair of dice.

Selecting two members of the audience, the performer invites them to take a seat at a small table facing each other. We'll call them April and Gordon. The performer sits between them, facing the audience. On the table are a pair of dice and a pack of playing cards.

Picking up the deck of cards, the performer removes them from the box and proceeds to riffle shuffle them face up, so the two spectators can actually see the cards being mixed. The performer spreads the cards face up on the table and asks both volunteers to confirm that the cards are all different and well mixed. The performer squares the shuffled deck and places it face down in front of Gordon. The performer asks April to pick up the pair of dice and to roll them on the table, calling out the total showing uppermost on the dice. Then the performer has April repeat the throw a total of three times, noting that obviously the dice are not loaded. The performer turns his back and asks April to throw the dice one more time. Gordon is now instructed to pick up the deck of cards and while the performer has his back turned, he is to deal thirteen cards face down in a pile on the table. Then he is to place the balance of the cards aside.

The performer explains that 13 is his lucky number. Further, he asks Gordon to pick up the packet of 13 cards and to note the total of the dice on the table. Gordon is then requested to silently deal a number of cards, face down on the table equal to the total showing on the pair of dice. The performer again cautions Gordon not to make any sound as he deals the cards so there is no way the performer could possibly know how many cards have been dealt. Gordon is then asked to pick up the packet he just dealt and to place it on top of the cards in his hand and to table the packet after squaring it up. April is asked to place the palms of her hands over the dice, one under each hand so they are completely out of sight.

Turning towards the two volunteers the performer explains that both Gordon and April are concentrating on the total showing on the dice. At this point, the performer states that while he believes he has picked up their thoughts, he wants to increase the difficulty involved by allowing April to select either of the two dice in her mind and as soon as the performer has turned his back, she is to expose the number of spots on top of that die, to Gordon. Then she is to remove the other die from the table, placing it out of sight. The performer turns his back once again. The performer asks Gordon if he saw the number of spots on the die April exposed? Gordon replies that he did. The performer tells Gordon to pick up the packet of 13 cards and to silently transfer one card at a time from the top of the packet to the bottom, a number of cards equal to the number showing on the die April exposed. When he has completed the task, Gordon is to table the packet of cards.

The performer stands and turning to face the two spectators and the audience he appears to concentrate intently. He asks Gordon to shuffle the packet of 13 cards back into the deck. When the cards have been well shuffled the performer retrieves them from Gordon and rapidly removes three cards. The performer places one card in front of April's hand, the one covering the die. The second card is placed in front of Gordon. The third card is placed face down in front of the performer. The performer asks Gordon to reveal the total showing on the two dice thrown by April. Gordon replies that the total was "8." The performer asks Gordon to turn over the card on the table. The card is an "8!" The performer asks April to call out the number showing on top of the die under her hand. April states that it is "3." The performer tells April to turn over the card on the table in front of her. The card has a value of "3!" Finally, the performer turns over the card in front of him and it's a "5", the value showing on the die April removed from the table.

To the audience, all the choices were made by Gordon and April while the performer's back was turned. Notwithstanding the strict conditions, the performer is still able to reveal three things. The total showing on the pair of dice April randomly rolled. The number of spots showing on the die under April's hand, and the number of spots that were uppermost on the die she hid. Since you already know the modus operandi of the original AstroDice, it won't take much explanation for this version.

- (1) The performer marks the backs of a random assortment of 13 cards. The cards are marked from 1 through 13. The simplest method of marking these days is to use Ted Lesley's Working Professional's marking material that is still available from Ted. I have also seen it advertised by magic dealers in the U.S. Whichever method of marking you use; it should be easily read without having to strain your eyesight.
- (2) Stack the 13 cards in reverse order. The top card will be the "13" card when you're finished.
- (3) The 13-card stack is placed on top of the deck and the cards are boxed.

Follow the description of what the audience sees. When the performer shuffles the deck face up, it permits him to easily keep the stack of 13 cards on top of the deck, in place. The excuse that he wants the spectators to see the faces so they know the cards are actually being shuffled is a good ploy. From here on, the performer's back is turned to the two spectators.

After Gordon has dealt the 13 cards on the table, the order of the stack is reversed and the top card of the packet is marked number "1." When Gordon has dealt the eight cards representing the total showing on the dice and then returned the dealt cards to the top of the packet, and April has covered the two dice, the performer turns to explain what the spectators are to do next. At this point Gordon has placed the packet of 13 cards on the table. All the performer has to do is obtain a furtive glance at the top card of the tabled packet and he'll see the card is marked with the numeral "8." So the performer no knows the total that was thrown by April. Turning away, the performer reminds Gordon and April what they are to do next. When they are finished, Gordon has transferred three cards from the top to the bottom of the packet and April has placed one die out of sight and covered the other. After the performer has turned towards the spectators, a second glance at the top card of the packet will reveal the number "5." This immediately lets the performer know that the spots showing on the dice were 5 and 3. The 3 is the result of the performer subtracting 5 from 8. Now, the performer removes three cards from the, a 5, 3 and 8. Since the performer is going to ask Gordon to reveal the total, the performer places the "8" in front of him. Since the performer spotted a "5" on top of the packet, that number is always the on the die that's discarded. So the performer places the "3" in front of April's hand covering the die. The third card, the "5" is placed on the table in front of the performer. It sounds complicated, but it isn't. Just run through it a few times with cards and dice in hand and you'll have a nice little mystery.

## PERPLEXING ESP PLAQUES

Many years ago, I created a series of mental effects using specially prepared business cards. Mine were printed at great expense in three colors and I used them over the years to baffle both laymen and magicians alike. Even though I published the secret in the July 1958 edition of *Genii*, I'm sure many magicians passed it up because of the expense involved. In addition, five cards were destroyed every time the effect was performed.

This is a new adaptation of the original principle that makes it possible for every magician and mentalist to perform this ingenious effect. Perplexing ESP Plaques. Best of all, the props can be used over and over again with no replacements ever.

The necessary props can easily be made up in a few minutes using the two pages of ESP testing plaques that follow this explanation and items that are readily available at your local art supply or stationery store. Required is a sheet of heavy illustration board, clear laminating film, an X-acto knife and a white grease pencil. The use of a white grease pencil to write on the plaques will enable you to wipe off what you have written when you've finished performing. In addition, the very nature of the plaques adds to the mystery. The white on black shows up beautifully. They're small and easy to carry. The Psychic Research Institute copy on each plaque adds to their authenticity. As for the routines, they're all easy to do. Here's how to make a set of Perplexing ESP Plaques.

Obtain a piece of heavy illustration board approximately 14" x 17". Glue the page containing the 5 black plaques to the illustration board, using rubber cement. Be sure to coat both surfaces to ensure a good bond. Now, using a steel edge ruler and an X-acto knife, cut out the five plaques. Next, carefully cut out the five black plaques on the second page. Before going any further, look at the address panel at the top of each plaque. Note that the last digit in each zip code is different. They run in sequence from one thru five. It is this principle that enables you to perform effect number one. In other words, they all look the same, however each plaque may be identified by glancing at the last digit in the zip code. I have used this principle for 20 years and it has never been detected. It's only apparent if you know what to look for. The wording on either side of each plaque must be the same, including the zip codes. So match up the zip codes and carefully rubber cement the proper black panels back-to-back. Trim around the edges. You should now have five plaques, black on both sides, with matching zip codes on either side.

You'll also need some clear, adhesive backed laminating film. This is available in any office supply store and comes packaged in several sizes. Obtain the largest size available. Peel off the backing sheet from one piece. Lay it flat on the table and carefully place the five black cards on the adhesive (or as many as you can accommodate given the size of the sheet) leaving approximately one inch between the cards. Now peel the backing sheet from another piece of laminating film and

carefully place it (adhesive side down) over the exposed sides of the cards. Smooth out the air bubbles with a soft cloth. Now, using the X-acto knife, cut out each plaque discarding the scrap pieces of laminating film. Make sure your edges are smooth and cut accurately. Again, rub down both sides of each plaque with the cloth to eliminate any bubbles. That's it. You're now ready to use your ESP testing plaques.

### **EFFECT NO. 1**

Imagine being able to draw five geometrical designs on five ESP testing plaques. Have any spectator freely shuffle them. Secretly glimpse one. Freely shuffle them again. Drop them in your jacket pocket as you look away. And, without ever touching or seeing the plaques again you simply pick up a piece of cardboard and immediately proceed to duplicate the exact design the spectator is concentrating upon. And that's precisely what you do. There doesn't seem to be any logical explanation for this unbelievable demonstration of thought transference. It's clean, baffling and unexplainable. What's more, you can use five colors...five numbers...or five of anything else. There are no sleights, no forcing...just presentation and good eyesight.

#### **TO PREPARE**

Arrange the five plaques in numerical order...one thru five ...with the number one plaque on top. Place the plaques in you pocket along with the white grease pencil and you're ready to perform.

#### **TO PERFORM**

Remove the five ESP plaques and a white grease pencil, from your pocket. Display the plaques explaining that they are used in the laboratory of the Psychic Research Institute of America in Washington, D.C. for testing extra-sensory perception. Proceed to draw a circle on plaque number one, a cross on plaque number two, a triangle on plaque number three, a square on plaque number four and finally, a star on plaque number five. Display the designs drawn on the plaques and hand them to a spectator for mixing, symbol sides down. Stand fairly close to the spectator as he is doing this. When he's satisfied that the plaques are well mixed, ask him to place them on the palm of his hand and give the small packet of plaques a single, complete cut. As soon as he has completed the cut, quickly glance at the last digit in the zip code on the label. As soon as you've seen it, begin to move away from the participant until you are five or six feet away.

Without looking at the spectator, instruct him to look at the design on the reverse side of the top plaque. As an example, suppose the last digit in the zip code was a "3". You would immediately know that the design on that plaque is a triangle. How can you remember so easily? Simple. The circle on the number one plaque is made with one continuous line. The cross on plaque number two is composed of two lines.

The triangle on plaque number three has three lines. The square on plaque four has four sides. And the star on plaque number five has five points. Actually, at this stage, the entire skullduggery is over with. You know that when the spectator looks at the design on the reverse side of the top plaque, it has to be the triangle. As soon as he has looked at the symbol, tell him to concentrate on it and shuffle the plaques once again. Pick up a piece of cardboard and a pen from the table and approach the spectator. Hold your right hand jacket pocket open and request that the spectator simply drop the plaques in your pocket, as they will no longer be needed. Now all that remains is for you to duplicate the design the spectator is concentrating on.

### **EFFECT NO. 2**

Even though the five ESP plaques are secretly marked, the markings are not used in the performance of effects number two and three.

Five envelopes are shown empty and dealt in a row on the table. The mentalist shows five ESP testing plaques to be blank with the exception of the labels on both sides. These are dealt one at a time onto the envelopes. A spectator then names any five geometrical shapes that the mentalist proceeds to draw on the plaques with the white grease pencil. The plaques are then inserted one at a time, label end first, into the envelopes. Since the envelopes are cut shorter than the plaques, the ends of the plaques protrude a little over 1/2" from the envelopes. The mentalist hands a sealed prediction to anyone for safekeeping. Then, using the white pencil, he writes the numbers one thru five on the protruding ends of the plaques. Anyone then freely eliminates any four of the five envelopes by calling out the numbers of the plaques to be discarded. The remaining plaque is removed and its design shown. When the mentalist's prediction is open and compared with the participant's freely selected symbol, they match!!

### **TO PREPARE**

Begin by drawing a bold circle on a slip of paper that will serve as a prediction. Fold the slip twice and seal it in a small envelope. Using the white grease pencil, draw a circle (one inch in diameter) just below the label on four of the five plaques. The fifth plaque is unprepared. Try to make the circles as similar as possible. Now, arrange the five plaques in a pile. Place two plaques circle side up. Next, place the unprepared plaque on top of these two plaques. Finally, place the remaining two plaques circle sides down on the top of the unprepared plaque. Snap a rubber band around the packet of five plaques. Obtain five Kraft No. 3 manila coin envelopes. Measure down from the top of each envelope 1-1/2" and with a ruler draw a line across the envelope. Using an X-acto knife and steel edge ruler, cut along the line you've drawn. Throw away the flap ends of the envelopes; you'll only need the bottom portion. Now, arrange, the five envelopes as follows in a pile. The bottom envelope seam side up, the next envelope seam side down, the next envelopes, seam side up, the next envelope, seam side down and finally, the top envelope of the pile, seam

side up. Snap a rubber band around the five envelopes. You're all set.

### **TO PERFORM**

To begin, display the prediction envelope and hand to someone for safekeeping. Remove the rubber band from the five envelopes and deal them in a row on the table. Now remove the rubber band and show the ESP plaques, fanning them slightly, showing only the first three plaques to be blank. As you do this, state, "To conduct this experiment, we'll use five blank ESP testing plaques from the Psychic Research Institute. Close the fanned plaques and turn the entire stack over, again spreading just the first three plaques, which are seen to be blank. Square up the packet and deal the top plaque onto the first envelope to your left. Turn the entire packet over and deal the top plaque onto the second envelope. Again turn the entire packet over and deal the top plaque onto the third envelope. Once more turn the entire packet over and deal the top plaque onto the fourth envelope. Finally, flip over the fifth plaque and deal onto the fifth and last envelope.

At this point, you will have apparently shown five black plastic plaques to be blank on both sides. Try it as described. It really looks convincing. Actually, the first four plaques dealt have a circle design drawn on one side. Now, ask the spectator or spectators to call out any simple geometrical shape. If circle is called first, draw it in the same position just below the label on the fifth unprepared plaque. Try to make it as similar as possible to the four circles you drew on the reverse sides of the first four plaques. If any other shape such a square, triangle, star, etc. is called, draw it on any plaque other than the fifth one, all being drawn just below the label.

Since there are so few simple geometrical designs that the spectators could conceivably call out, it's almost certain that someone will think of a circle. Even if the first four designs called out by the spectators do not include one simply add it to the fifth and final plaque as if helping the participants to complete their task. In any case, make sure the circle goes on the fifth unprepared plaque.

Now, insert each plaque into the envelope upon which it is resting label end first, being careful not to flash a glimpse of the hidden circle designs on the reverse sides of the first four plaques. As soon as you have inserted the fifth plaque into the fifth envelope, turn it over and use it to sweep up the other four envelopes.

To make it easy to insert the plaques, hold the envelope at its edges between the thumb and first finger. Squeeze slightly and blow into the end of the envelope. The reason the envelopes are cut shorter than the plaques is two-fold. First, it ensures that no one will think that the plaques can be switched since they are always in view. Second, it permits you to number the plaques as will now be explained.

As soon as you have swept up the first four envelopes using the fifth envelope, pick up the five envelopes with the right hand, fingers at the exposed plaque end



and your thumb at the opposite end. Immediately begin to overhand shuffle the envelopes into the left hand. When you have shuffled the packet well, leave the envelopes in the left hand. If you follow the sequence just outlined closely, you'll see that its primary purpose is to casually turn the entire packet of envelopes over. If done naturally, the spectators will never notice that this has been done. Now, using the white grease pencil write the numeral "1" on the exposed area of the plaque in the top envelope of the stack. In similar fashion, write the numeral "2" on the second plaque, the numeral "3" on the third plaque and so on until all five plaques have been numbered. The five numerals are now on the circle side of the five plaques. The reason the envelopes seams were originally alternated some up and some down should now be obvious. It prevents some eagle-eyed spectator from noticing that the stack of envelopes was turned over.

At this point, the spectators can have complete freedom in eliminating any four of the five envelopes. Explain that as they call out any number from one to five, you will take away that envelope until only one remains. As each number is called, pick up the envelope bearing that number and drop it into your pocket. When only one envelope remains, remove the plaque in that envelope and display the chosen design. Naturally, it will be a circle. Ask the spectator holding your prediction to open and show it. As he does this, casually drop the last plaque and envelope in your pocket. Your prediction matches the participant's freely selected design.

While the explanation is rather lengthy to insure proper execution, the effect actually takes but a few minutes to perform. It's clean, simple and totally baffling to the uninitiated. It's also possible to use items other than geometrical designs such as colors (red) or wild animals (lion). The versatility of the plaques should now be self-evident. All that's necessary to remove the white grease pencil drawings is to place a little lighter fluid on a paper towel and wipe away the markings.

### **EFFECT NO. 3**

Five black plastic plaques are shown blank on both sides. The mentalist writes the name of world famous detective, Charlie Chan, on one of the plaques. Turning this plaque name side down, the mentalist mixes the five plaques and deals them blank sides up onto the table. The spectator is then asked to point to any one of the five plaques. The mentalist writes "Murderer" on the spectator's freely selected plaque. Then, explaining that Charlie Chan always gets his man, the spectator's plaque is turned over and sure enough, there is Charlie Chan's name on the reverse side. The murderer has been apprehended. Case solved.

### **TO PREPARE**

Print the name Charlie Chan on four of the five plaques. Do not write anything on the fifth plaque. Try to make the printing as similar as possible. Arrange the plaques in a pile with two of the plaques writing sides up, followed by the

unprepared plaque and the remaining two plaques, writing sides down.

### **TO PERFORM**

Start by patterning about such world famous detectives as Sherlock Holmes, Dick Tracy and Charlie Chan. Show all five plaques to be blank on both sides. Use the same procedure as in effect No. 1. Deal plaques in a row on table from left to right. Print Charlie Chan on the fifth plaque, the unprepared one on the right end of the row. When you have finished, turn the writing side down. Pick up all five plaques and shuffle them. Deal them in a row on the table. Allow the spectator to freely eliminate all but one of the plaques. Place the four eliminated plaques in your pocket getting rid of the evidence. Print the word "Murderer" on the last remaining plaque. State that if Charlie Chan is indeed a great detective, perhaps he has been able to apprehend the murderer. The spectator is directed to turn over the plaque and sure enough, there is good old Charlie Chan. Case solved.

Naturally, any combination of names or items can be used with equal success such as Adam and Eve, Scotch and Soda, Mental and Telepathy and so on. These are just three of the many effects possible with Perplexing ESP Plaques. By only using four plaques and an Elmsley Count you can do a spirit writing effect. But don't let me spoil your fun. Invent away. And even if you don't, you've got three entertaining and baffling effects to add to your mental routine.

## **PREDICT-A-MANIA II**

In Magick 112, Ed Marlo, using a variation of Henry Christ's Cut-deeper Force developed a two-card prediction. Feeling that perhaps the prediction of two cards is redundant, I simply substituted a prediction of the number of cards the spectator would cut off the pack in lieu of the first card prediction. This further development of Marlo's Predict-a mania employs not only the cut-deeper force...but the one ahead principle as well. Here's how it works:

### **EFFECT**

The mentalist writes a prediction on a small slip of paper...crumples it into a ball and drops it in a glass. The spectator shuffles the pack and proceeds to turn up a number of cards. The face-up cards are counted and the amount recorded. The mentalist then makes a second prediction that is likewise crumpled and dropped into the glass along with the first prediction. The top card of the pack, which the spectator cut to is then turned face up and its identity recorded. Anyone then opens the two predictions made by the mentalist. Both are 100% correct. Not only did the mentalist predict the exact amount of cards the spectator would cut off the pack...but also the identity of the card the spectator cut to.

### **METHOD**

To begin, have the spectator thoroughly shuffle the deck. Tell the spectator that you want him to cut the pack...but in the manner, which you will demonstrate. Cut off a small packet of cards and turn them face up. Replace this face up packet on top of the deck. Explain that for the second cut, the spectator is to cut deeper into the deck turning the entire packet that he has cut off, face up, and replace it on top of the deck. As if to demonstrate, you cut deeper and turn the entire packet over and place it on top. At this point, spread the cards and show the spectator that a portion of the deck is face up and the remainder, face down. As you say this, note and remember the identity of the face up card next to the first face down card. Immediately turn all the face UP cards face down. This action will leave the card you noted on TOP of the pack. State that you will now make a prediction concerning how many cards the spectator will turn face up. Jot down the name of the card you noted being careful not to let anyone see what you are writing. Immediately crumble up the slip of paper and drop it in a glass on the table. Now, have the spectator cut off a small packet of cards...turn it face up and replace it on top of the deck. Again, the spectator is instructed to cut the deck, this time cutting deeper into the pack ...turn the packet face up...and return it to the top of the deck.

Now have the spectator count off the number of cards that are face up aloud one at a time in a pile on the table. When he has finished counting...jot down the number of face up cards on a slip of paper, just for the record. Leave the face up cards on the table. The spectator should hold the balance of the deck. Now, state that you

will make a second prediction concerning the identity of an unknown card the spectator has cut to. Take another slip of paper and write down the number of cards the spectator turned face up. Naturally, you should not let anyone see what you have written. Crumple up the slip and drop it in the glass along with your first impression. Have the spectator turn over the top face down card of the deck. Record the identity of this card on the record slip containing the number of cards the spectator cut off. Now, pick up the glass and dump both predictions onto the table. The dumping action will eliminate any possibility of anyone knowing which slip is which. When they are opened and compared with the record slip...it will be seen that you are 100% correct in your predictions.

## **REFLECTA-THOT**

This is one of my favorite conceptions, a dynamite divination of a freely selected word. At least that's the way it will appear to your audience. The props are easy to prepare but to save you time, trouble and expense...they are included in part to facilitate making it up. I doubt that there are many other methods for accomplishing such a miracle of mentalism that will allow you as much freedom to concentrate on presentation. To my knowledge, this is new and totally different. So treat it with the utmost respect. Polish your presentation to perfection. An effect as powerful as this deserves the best you're capable of imparting to it.

### **EFFECT**

A spectator is handed five 8-1/2" x 11" cards. Each card contains a bold number (one thru five) on one side...and 100 numbers and words selected at random from Webster's Collegiate Dictionary on the reverse side making 500 different words in all. Positively no word appears more than once on all five cards. The mentalist turns his back and directs the spectator to select ANY three of the five cards...holding them with the bold single digit sides facing him. The spectator is then invited to arrange the three numbers in ANY sequence he desires. The mentalist does not have the slightest idea what this number is. The spectator is then told to find his freely selected number on the reverse side of one of the cards and to note the word adjacent to his selected number. While the spectator is looking at the word adjacent to that number, the mentalist, with his back still turned toward the spectator, hands a sealed envelope to another member of the audience. Now, for the first time the spectator is asked to call out the word which he has selected. When the mentalist's sealed envelope is opened, inside is a prediction, which is read aloud. Believe it or not... the mentalist has correctly DEFINED the one word in 500 that the spectator has mentally selected.

Think about that. The mentalist actually has no idea which number the spectator selected. The spectator has a perfectly fair choice of number. And what's more amazing, the prediction is right on target regardless of which number or word the spectator has selected. This has to be close as you can come to actually predicting the future. Before I divulge the secret behind this uncanny demonstration...just take a quick glance at the five word pages that follow the explanation. you will note that the words are different...diversified...and seemingly unrelated. They are...almost. But enough teasing. Here's how it works.

### **THE SECRET**

Reflecta-thot is based upon two extremely subtle principles. Both are in effect, limited forces. By following the procedure outlined, the spectator is limited in his choice of a 3-digit number to 60 possibilities. These 60 known numbered possibilities are teamed with five sets of synonyms, that is, words that although DIFFERENT...can

be DEFINED in a singular fashion. This will be explained fully a little later on. However, you can bet your nail writer this is one of the most startling demonstrations of mental phenomena you will ever have the pleasure of performing.

### **TO PREPARE**

Following the explanation of Reflecta-thot are ten pages that have been included to facilitate the preparation of the five cards. Remove them from the book. Obtain five pieces of 8-1/2" x 11" white illustration board. Using rubber cement, glue each word page to a sheet of illustration board. Do this neatly, trimming off any excess paper or board. Now turn over the five cards. On the reverse side of the one hundred series of words...cement the page bearing the bold numeral "1." On the opposite side of the two hundred series of words, cement the page bearing the bold numeral "2." Do the same for the remaining three series of words...gluing a "3" on the back of the three hundred series...a "4" on the reverse side of the four hundred series...and finally the "5" on the back of the five hundred series of words. If you like, you can obtain some large pieces of CLEAR LAMINATING FILM from your local stationery store and cover both sides of each card. This will protect the cards from wear and tear. Now all that remains is to prepare five predictions on five 4" x 4" slips of paper. Here's how they should read:

#### **PREDICTION NUMBER 1:**

You are concentrating upon a word that has to do with great skill or ability.

#### **PREDICTION NUMBER 2:**

You are concentrating upon an ornament or piece of jewelry worn on the person.

#### **PREDICTION NUMBER 3:**

You are concentrating upon an item of exchange...specifically, money.

#### **PREDICTION NUMBER 4:**

You are concentrating upon a form of shelter...specifically, a place to live.

#### **PREDICTION NUMBER 5:**

You are concentrating upon a group of people.

Fold the five prediction slips and seal them in five small manila envelopes. Place a small identifying number, lightly in pencil, in the upper right hand corner of each envelope flap. This will enable you to later keep track of which envelope is which. In other words, number the first prediction envelope with a small numeral "1." The envelope containing prediction number "2" with a small numeral "2." The number "3" prediction with a small numeral "3." The number "4" envelope with a "4" the number "5" prediction with a small numeral "5."

### **TO PERFORM**

Place the five prediction envelopes (in numerical order) in your inside jacket pocket, with the number "1" prediction closest to your body. When you're ready to perform, have a spectator selected at random. Show the five cards, explaining that each contains 100 numbers followed by 100 DIFFERENT words. A total of 500 different words and numbers. State that you offer a \$5,000 reward to anyone who can prove that ANY WORD appears more than once. Without question there are NO DUPLICATE WORDS. Hand the cards to the spectator and request that he read off the first few words, aloud, on each of the five cards. This is done simply to demonstrate the diversity of words. Now, walk to the other side of the stage and turn your back to the spectator. Ask him to follow your directions carefully. First, he is to turn all five cards so that the large single digit numbers are facing him. Tell him to think of any THREE of these numbers...and to discard the remaining two cards on the table. Now, tell him to REARRANGE the three numbers he has selected in ANY ORDER he wishes to construct a THREE DIGIT NUMBER. Ask him to tell you when he has done this. Instruct the spectator to remember this three-digit number. Tell him to locate the one card that contains the three-digit number he is concentrating upon...and to DISCARD the other two cards on the table. At this point, you reaffirm the fact that NO ONE but the spectator himself could possibly know the identity of the number he has selected. (This is true!) Ask the spectator to hold the card containing his mentally selected number so that only he can see the words on it.

Now comes the only move, (if you can call it that) in the entire routine. As you instruct the spectator to hold his card as stated, casually turn your head in his direction, as if to check that he has done as you requested. In this split second, you note the big, bold number that will be facing you on the reverse side of his card. It is this number that enables you to produce the proper prediction. Immediately look away from the spectator. Depending upon which number you saw...reach in your inside jacket pocket and remove the envelope whose number corresponds with the number on the spectator's card. That's all there is to it. Explain to the audience that several days ago you had a premonition of something that would occur today. In fact, you went so far as to write down your impression and seal it in the envelope that you are holding. Have someone come forward and hand them the prediction envelope. Continue by saying that what you have written has something to do with what the spectator on stage is doing this very moment.

Ask the spectator holding the card to once again locate his 3-digit number and to call out the word next to the number he mentally selected. (For example, suppose the spectator selected the number 123. The minute you see the numeral "1" on the back of the spectator's word card...you know that you must remove the number "1" prediction envelope from your pocket. The prediction in this envelope reads: You are concentrating upon a word that has to do with great skill or ability Now look at the word next to the number 1 on the word cards. That's right, it reads SKILL. Suppose the spectator's number was 154. The word adjacent to that number is

ARTISTRY. In other words, no matter which of the twelve possible numbers the spectator could arrive at in the 100 series, your prediction will suit them all and this holds true for all five series of words and numbers.

As soon as the spectator has called out his word, have the envelope opened and your prediction read aloud. Believe me, your audience will gasp in amazement when they realize that you CORRECTLY DEFINED the one word out of 500 selected by the spectator on stage.

Over the years I've created quite a few word tests. This brainstorm has to be the greatest of them all. I sincerely hope that you use it often and guard the secret well. There are few effects that work as smoothly and simply as Reflecta-thot.

One final suggestion. If you can memorize the five predictions, you can present this effect as a demonstration of telepathy by eliminating the envelopes and slips. Instead, you simply pick up a piece of cardboard and write your impressions (the definition) of the word the spectator is concentrating upon.



100- LODGEMENT	133- JONQUIL	166- MIME
101- HAD	134- APTITUDE	167- RASPBERRY
102- HOUSECLEANING	135- DEXTERITY	168- CEREMONIAL
103- PIERCE	136- CHAMPAGNE	169- BOYCOTT
104- HOUND	137- ASSAULT	170- MONGREL
105- FRIENDSHIP	138- HEALTH	171- BORDER
106- SHADOW	139- PENITENTIARY	172- HIEROGLYPHIC
107- PERJURE	140- TENSILE	173- COSTUME
108- INDECISION	141- TOXICOLOGY	174- INVOLUTION
109- TRUISM	142- ADEPTNESS	175- AMEND
110- WAFER	143- CLEVERNESS	176- LOVER
111- STARFISH	144- UTTERMOST	177- SENIOR
112- ROCKET	145- AMBIDEXTROUS	178- OLFATORY
113- PROCESS	146- RISIBLE	179- WITNESS
114- NECROMANCER	147- NUTRIONISH	180- ILLUSION
115- CONVERTIBLE	148- HALBRED	181- LEARNED
116- OFFICE	149- LEARNING	182- OBEDIENT
117- STEALTHY	150- QUIVER	183- SCHEMATIC
118- THICKEN	151- SEMANTIC	184- TOKEN
119- ECCENTRIC	152- INGENUITY	185- WASTEFUL
120- OCCLUSION	153- PROFICIENCY	186- DISTORT
121- FUNDAMENTAL	154- ARTISTRY	187- COOLANT
122- REQUIEM	155- CATCALL	188- BOWSTRING
123- SKILL	156- CYPRESS	189- CONTENT
124- TALENT	157- EXTRAVAGANT	190- LAGGARD
125- EXPERT	158- GHOSTLY	191- SERMONIZE
126- NYLON	159- MELLOW	192- UNSOUGHT
127- MOUNTAIN	160- PATRICIAN	193- VOCABULARY
128- LIGHTWEIGHT	161- RATIONALIZE	194- DEDICATION
129- ANAGRAM	162- ERMINE	195- INDEFINITE
130- SLEEPLESS	163- CHALLENGE	196- WETHER
131- WHOLESALE	164- ALLUSION	197- KUMQUAT
132- VERSATILITY	165- FRICTION	198- DISSONANT

200- AMPERSAND	233- PACIFIER	266- COUNTERSINK
201- PROPRIETOR	234- BEADS	267- ADAGIO
202- SHATTERPROOF	235- RING	268- EXPLAIN
203- TRAPEZOID	236- NEGATE	269- INDIVIDUAL
204- DEPRIVE	237- REVAMP	270- LOGARITHM
205- HANDBILL	338- SHUTTER	271- PROCESSION
206- MONEYBAGS	239- TELEPHOTO	272- SURVIVAL
207- IGNITION	240- UNJUST	273- TURQUOISE
208- PIDDLING	241- LOCKET	274- NYLON
209- SACKING	242- INFLUENCE	275- EXCELSIOR
210- TAILPIPE	243- NECKLACE	276- SPATULA
211- ANNEX	244- EXASPERATION	277- UNAFFECTED
212- EXPIRATION	245- PENDANT	278- LOOKOUT
213- ANKLET	246- CROCODILE	279- PATROLMAN
214- ROSARY	247- BASTION	280- REMOTE
215- BANGLE	248- ARCHDUKE	281- STRAND
216- OPTION	249- PLANKTON	282- DEHYDRATE
217- BINOCULAR	250- SHODDY	283- FORLORN
218- DELIBERATE	251- EARRING	284- INCENSE
219- MODERNIZE	252- YEARLING	285- LUNACY
220- RETARDED	253- CHOKER	286- IRONY
221- WILDLIFE	254- BROOCH	287- GORILLA
222- HICKORY	255- WALKWAY	288- FIENDISH
223- PIGEON	256- CONVICTION	289- EXACTING
224- DEFAMATION	257- ATTAINMENT	290- DUNGAREE
225- BAILIFF	258- BELLHOP	291- BERATE
226- ADDICT	259- DEFROST	292- ABDICATE
227- OLEOMARGARINE	260- MAINSAIL	293- BASIN
228- SESSION	261- PROBABLE	294- CIGARETTE
229- HANDBALL	262- UNDULATION	295- FASCISM
230- OFFICIAL	263- WOODWORK	296- LUCKILY
231- BRACELET	264- ZOOLOGICAL	297- IMPERIAL
232- CRICKET	265- RELIANT	298- RUMMAGE
		299- TOWLINE

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|-------------------|------------------|-----------------|
| 300- AUDITION     | 333- CLANNISH    | 366- SHEARING   |
| 301- CAFFEINE     | 334- PROPULSIVE  | 367- FINESSE    |
| 302- DISCREPANCY  | 335- SWADDLE     | 368- CONCLUSION |
| 303- FIXATION     | 336- VITALITY    | 369- AMORTIZE   |
| 304- MANSARD      | 337- BREASTBONE  | 370- PLANETARY  |
| 305- OCTAVE       | 338- AMBROSIA    | 371- STANCHION  |
| 306- PROSPECTUS   | 339- UNDRESSED   | 372- UNDERTOW   |
| 307- SOILAGE      | 340- PSYCHEDELIC | 373- WHITE      |
| 308- TROWEL       | 341- NICKEL      | 374- YEOMAN     |
| 309- UPROAR       | 342- MONEY       | 375- EXPLORER   |
| 310- RIGOROUS     | 343- OBEDIENCE   | 376- BLUSTER    |
| 311- GRAMMAR      | 344- KILOMETER   | 377- AMBULANCE  |
| 312- CENT         | 345- DIME        | 378- DETAILED   |
| 313- DEPUTIZE     | 346- MEASURABLE  | 379- ENTRANCE   |
| 314- FRANC        | 347- INFLUENZA   | 380- GASEOUS    |
| 315- WAMPUM       | 348- SUMPTUOUS   | 381- INDUCTIVE  |
| 316- BOWLING      | 349- PRUDENTIAL  | 382- SAFARI     |
| 317- ANALGESIA    | 350- GIGOLO      | 383- TOXIN      |
| 318- INDULGENT    | 351- QUARTER     | 384- CURTAIN    |
| 319- MESMERIZE    | 352- COIN        | 385- CELLIST    |
| 320- SIEGE        | 353- SERIOUS     | 386- ANALYST    |
| 321- CURRENCY     | 354- PENNY       | 387- LOUNGE     |
| 322- WHITEWASH    | 355- TUXEDO      | 388- SEXTON     |
| 323- INCIDENTAL   | 356- HIERARCHY   | 389- TRACEABLE  |
| 324- DOLLAR       | 357- PASSAGE     | 390- WINDBURN   |
| 325- CASH         | 358- DERELICTION | 391- LOPSIDED   |
| 326- SPECULATE    | 359- AMEND       | 392- MOCKERY    |
| 327- OUTSTANDING  | 360- CHAMELEON   | 393- PLACENTA   |
| 328- SEGREGATION  | 361- HEXAGON     | 394- SYNOPSIS   |
| 329- THANKSGIVING | 362- JURY        | 395- HEROIC     |
| 330- INSTANTLY    | 363- MINIATURE   | 396- BRICKLAYER |
| 331- DERANGE      | 364- PROJECTILE  | 397- CHURN      |
| 332- AMPLITUDE    | 365- REVISORY    | 398- EXTREME    |
|                   |                  | 399- STROKE     |

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|-------------------|------------------|-----------------|
| 400- DOUBLE       | 433- PLENARY     | 466- PHONICS    |
| 401- EXPORT       | 434- HUNGRY      | 467- MOTLEY     |
| 402- PEPPERCORN   | 435- BUILDING    | 468- HESITATION |
| 403- SOMERSAULT   | 436- RAUCOUS     | 469- ENERGETIC  |
| 404- UNDERSTATE   | 437- TENURE      | 470- CORRESPOND |
| 405- QUARTZ       | 438- GIGANTISM   | 471- BRUNCH     |
| 406- GEOLOGIST    | 439- INCARCERATE | 472- ABUNDANT   |
| 407- DISPENSABLE  | 440- MOTORCYCLE  | 473- PHILANDER  |
| 408- BLOCKAGE     | 441- RIDICULE    | 474- ROSTRUM    |
| 409- ABSOLUTE     | 442- TAILGATE    | 475- GRADUATION |
| 410- GOLDENROD    | 443- FRACTURE    | 476- LURCH      |
| 411- OCCLUDE      | 444- LANDSCAPE   | 477- OPACITY    |
| 412- BUNGALOW     | 445- NIMBLE      | 478- SIDEWALK   |
| 413- RESIDENCE    | 446- SIGNALIZE   | 479- TOBOGGAN   |
| 414- ROTARY       | 447- TEXTURE     | 480- DEMOLITION |
| 415- HOTEL        | 448- UNIONIZE    | 481- SUMMARIZE  |
| 416- TENTACLE     | 449- STRING      | 482- APPLIANCE  |
| 417- TOPOGRAPHY   | 450- VETERINARY  | 483- WIZARD     |
| 418- VIOLATION    | 451- APARTMENT   | 484- TURBULENT  |
| 419- WITNESS      | 452- IGLOO       | 485- FOUGHT     |
| 420- SCROUNGE     | 453- COTTAGE     | 486- BEDFAST    |
| 421- MANSION      | 454- WONDERFUL   | 487- ASPIRIN    |
| 422- NICOTINE     | 455- MATERIALIZE | 488- ZODIAC     |
| 423- CABIN        | 456- ZIRCONIUM   | 489- UPSTAIRS   |
| 424- MARATHON     | 457- STOCKING    | 490- SWINDLE    |
| 425- HOUSE        | 458- NUTMEG      | 491- OBJECTIVE  |
| 426- GLOBULAR     | 459- GOWN        | 492- HALBERD    |
| 427- DISTILLATION | 460- EXTORTION   | 493- DECUMBENT  |
| 428- COOKERY      | 461- CARRIAGE    | 494- CARTOON    |
| 429- AMIABLE      | 462- LEASH       | 495- BIRTHDAY   |
| 430- MACULATION   | 463- OZONE       | 496- AFRAID     |
| 431- HOME         | 464- TOASTER     | 497- OVERLAP    |
| 432- BARRACKS     | 465- WASTEFUL    | 498- SLEUTH     |
|                   |                  | 499- HALFTONE   |

500- PORCUPINE	533- VARICOSE	566- TARANTULA
501- GOSPEL	534- CLIQUE	567- DEGENERATE
502- BRAZE	535- SENSIBLE	568- INFORMAL
503- FEDERATE	536- OBSTACLE	569- SERIAL
504- VENTRICLE	537- TAMALE	570- DEFLATE
505- TURTLE	538- INFILTRATE	571- MUTUAL
506- SHREWISH	539- CIRCUIT	572- YESTERDAY
507- PAMPHLET	540- MATERIALISM	573- MUTILATE
508- DEMEAN	541- GANG	574- TARNISH
509- ALLERGY	542- TROOP	575- SLICE
510- DISTINGUISH	543- HAREM	576- HISTORIAN
511- INFLAMMABLE	544- GROTESQUE	577- INCESSANT
512- CROWD	545- TORTUROUS	578- SUSTENANCE
513- PLATOON	546- YEARNING	579- LOGICAL
514- COMMITTEE	547- PERIWINKLE	580- EXCEPTIONAL
515- LICENSE	548- SAVAGERY	581- METHANE
516- OCCASION	549- TRUCE	582- SERVANT
517- GUNLOCK	550- NURTURE	583- GENERAL
518- ENDORSE	551- ELEVATION	584- FORCED
519- UNDENIABLE	552- CURFEW	585- MUTINY
520- ORATORY	553- ANNEX	586- SKIRMISH
521- FAMILY	554- DOCUMENTARY	587- DELECTABLE
522- CONCRETE	555- HANDICAP	588- TIMING
523- TEAM	556- BOOKISH	589- MORNING
524- POSSE	557- ASSIGNMENT	590- GENTLEMAN
525- REQUISITION	558- MISCONDUCT	591- TANTALIZING
526- UNDERCUT	559- REFLEXIVE	592- LOCALE
527- SYNTHESIS	560- TENSION	593- INFRACTION
528- WHITTLE	561- VULCANIZE	594- SLEDGE
529- MOLEST	562- ZIPPER	595- SERPENTINE
530- RESTITUTION	563- SUSPICIOUS	596- MYRIAD
531- CREW	564- PATRIOTISM	597- FORESTALL
532- SQUADRON	565- YOUNGSTER	598- MOUNT
		599- RECONSIDER

## **SIMPLI-CITY**

### **EFFECT**

A sealed prediction envelope is handed to a spectator for safekeeping. A packet of 32 cards is then shown to consist of 16 different cities printed boldly in BLACK and 16 duplicates of the first 16 cities, printed in RED. The packet is held name side up and spread from left to right until the point where red meets black. The 16 red cards are then removed and handed to a spectator for mixing. The shuffled red cards are then placed name side down on the table. The black cards held by the performer are then dropped face up on the tabled packet. Spreading the entire packet of cards across the table, the performer points out that the face up cities printed in black are actually duplicates of the face down red cards. The face up black cards are then gathered up and handed to the spectator for shuffling. The spectator is then instructed to hold the shuffled packet of black cards, name side down, behind his back. The performer, picking up the remaining face down red cards, does likewise.

The performer states that he will now remove one of his cards (which he does) and place it face down in front of the spectator. The spectator is asked to remove one of his cards and place it face down in front of the performer. The spectator is then instructed to pick up the performer's card place it behind his back, turn it face up and insert it anywhere in the packet he is holding behind his back. The performer does the same thing with the spectator's card. Now, both packets are placed on the table. Pattering about odds, coincidence, precognition, etc., the mentalist spreads both packets and it is seen that both he and the spectator have selected the same city. The two reversed cards are identical except one is red and the other is black. The prediction envelope is opened and the mentalist's prediction is read aloud. Believe it or not, the prediction is 100% correct in naming the city that the spectator and mentalist selected.

### **TO PREPARE**

Using 32 business size cards, blank on both sides, print 16 different cities, one per card, boldly in black ink using a broad tip magic marker. Using a red ink magic marker, duplicate the same 16 cities previously printed in black on the remaining 16 cards.

### **TO SET UP**

Remove two identical city cards, one red and the other one black (for example: Boston). Place the black card, name side down, on the table. On top of this card, place the red duplicate, also name side down. Now place the 15 black cards, name side up on top of these two cards. Place the balance of the cards (the remaining 15 red cards) face up on top of the 15 blacks. Snap a rubber band around the packet.

Now write a prediction that indicates that both you and the spectator will select Boston, Massachusetts and seal it in an envelope.

### **TO PERFORM**

Hand out the prediction envelope for safekeeping. Holding the packet of cards name side up, remove the rubber band. Thumb off the cards into the right hand, showing the names of the cities printed in red. When you reach the point where red meets black...separate the two halves and hand the red printed cards to the spectator for shuffling...name sides down. When he's finished, have spectator place his packet of cards on the table. Drop the face up black printed cards you're holding on top of the tabled face down red printed cards and immediately ribbon spread the entire packet. (You have secretly added two cards to the face down packet.) Call attention to the fact that the cities printed in black are duplicates of the cities printed in red. Gather up the black cards only and hand them to the spectator for shuffling. When he's satisfied that they are well mixed, have him hold the packet behind his back.

Pick up the tabled cards and do likewise. Tell the spectator to remove any one of his cards and to place it name side down in front of you on the table. State that you will do likewise...but, actually, you bring out the top card of your packet and place it name side down in front of the spectator. Request the spectator to pick up your card and place it behind his back, where he is to turn it face up and insert it anywhere in the packet of cards he is holding. You state that you will do the same with his card. However, you actually place his card on the bottom of the packet behind your back without turning it face up. Instead, turn the top card of your packet face up and insert it anywhere in the middle of the cards you're holding out of sight.

Now, all that remains is to have the spectator place his packet of cards on the table. You do the same. Reach over and spread the spectator's cards, revealing which city card is face up. It will be BOSTON, printed in red. Now do the same with your packet. Everyone will see that by some strange coincidence, the face up card in your packet is also BOSTON, but printed in black.

Direct the spectator to open and read your prediction aloud. As he does this, scoop up your face down packet of cards and drop them on top of the spectator's face down packet of cards. Square up the entire packet. This will add the one odd red card on the bottom of your packet to the spectator's packet of red cards. Naturally, your prediction is correct. A double miracle that combines coincidence with precognition and everything can be examined to their heart's content.

## MIDAS MENTALISM

This original idea can be presented as a beautiful close-up illusion or as a demonstration of mind over matter. Either way, it's one of the most startling transformations possible. And best of all, it's easy to do.

### EFFECT

The mentalist or magician displays a black envelope and a silver coin (a Kennedy half-dollar). The spectator examines the coin which is then inserted in the envelope. An adhesive backed label is affixed to the envelope. The spectator is requested to sign his name across the label and to secure the envelope with a large red seal. The performer patters about the age old alchemist's dream of converting base metals into gold. Everyone is asked to concentrate on the silver coin...gradually in their minds, changing it into gold. The performer closes his eyes and concentrates intently. Suddenly he exclaims, "It's done!" The spectator is told to tear open the envelope and dump the contents on the table. To the surprise and amazement of all present the silver half-dollar is now gold. The performer tears the balance of the envelope into small pieces conclusively proving that there is only one coin used. What a beauty this is. The improvement on an old principle is original with me. One of the boldest swindles I've ever concocted.

### TO PREPARE

You will need a gold plated KENNEDY half-dollar which can be obtained from Sasco, Inc., 2781 Philmont Avenue, Huntington Valley, Pennsylvania, 19006. The envelopes used are #1 Kraft 24 coin envelopes which measure 3-1/2" deep x 2-1/4" wide. Before using, the envelopes must be painted on both sides with flat black spray paint. I usually prepare a dozen at a time. (Note: the reason the envelopes are painted black is to provide a logical excuse during the routine to affix a white label to the face of the envelope, enabling the spectator to sign his name to same). When dry, insert a metal shim or heavy piece of cardboard into the envelope and on the non-seamed side, measure down from the fold of the flap 3/4". With an X-acto knife blade cut a 1-1/2" slit horizontally and centered across the narrow width of the envelope. Remove the protective shim and the envelope is ready for use.

Obtain a box of 1-1/2" x 2" adhesive backed white Dennison labels. Also a box of 1-1/4" round adhesive backed red Dennison dots. Both are readily available at your local stationery store.

Insert the gold plated Kennedy half-dollar in the bottom of the black envelope. Cut out one white Dennison label and one red dot (do not remove their backing sheets) and place both in your left hand jacket pocket. Place the silver Kennedy half-dollar and the loaded envelope in your right hand jacket pocket. You'll also need a magic marker pen.



## TO PERFORM

Remove the envelope from your pocket with the non seamed side down (so that the spectator can't see the slit) and place it in your left hand. Remove the silver Kennedy half-dollar and toss it on the table for examination. Patter as previously outlined and pick up the silver coin. Holding the envelope parallel with the floor (slit side down) and the flap end to your right, insert the silver coin into the envelope. As you do so, press down on the half dollar slightly and the coin will go through the slit in the envelope where it will rest on the fingers of the left hand. Immediately press the flap closed with the right thumb and hold the envelope with the right thumb on top and right fingers underneath. Simultaneously move the envelope to the right as the fingers of the left hand (which is palm side up) begin to turn inward toward your body (the silver coin is resting at the base of the slightly cupped left fingers). The right hand proceeds to slap the end of the envelope against the table top allowing the spectators to hear the sound of the coin in the envelope. At the same time, the cupped left fingers (with the silver coin) drop casually to your side. (Note: The back of the left hand will hide the silver coin from view. The sound of the coin in the envelope [actually the gold coin] provides perfect misdirection). Just be casual. Don't make a big move out of this action.

While all eyes are on the envelope place your left hand (and the silver coin) in your left hand jacket pocket. Ditch the coin in your pocket and bring out the two labels. Drop them on the table. Place the envelope on the table also. Now take the white label and remove the protective backing. Pick up and hold the envelope with the slit side facing you. Press the white label to the face of the envelope, making sure that it covers the slit. Now hand the envelope and the red seal to a spectator and request that he use it to seal the flap of the envelope. Hand the spectator a pen and ask that he sign his name across the label.

Finish the effect by having the spectator place the envelope on the table. Everyone is then asked to concentrate on changing silver to gold as outlined under the effect. As soon as you exclaim, "It's done!", ask the spectator to tear off the end of the envelope and dump the contents on the table. Naturally when the Kennedy half-dollar falls out on the table everyone will be amazed to see that it has mysteriously changed to gold. A feat of magic that was heretofore the sole property of one King Midas. Tear up the balance of the envelope to destroy the evidence.

Practice the routine. It'll take a few trials to get the timing down pat. But once you do, you'll have a magnificent close-up miracle to add to your repertoire. While the slit envelope idea has been around for some time, the envelope could never be handled by the spectator. My label improvement has taken care of that.

## **THE 13TH CARD**

### **EFFECT**

A sealed envelope is placed on the table in full view. The mentalist removes a pack of playing cards that he displays to be well mixed. Then, handing approximately half the pack to any spectator, he or she is instructed to shuffle the cards thoroughly. While the mentalist looks away, the spectator is then requested to look at the faces of the cards he or she holds and to think of any card they see.

The spectator again shuffles the packet of cards which are then placed on top of the remaining cards and the pack freely cut several times. The mentalist shows that the cards are indeed well mixed and replaces them on the table. The spectator is now asked to pick up the pack and to spell the name of his mentally selected card, placing one card at a time on the table for each letter. When this has been accomplished, the spectator is asked to reveal for the first time, the identity of his or her mentally selected card. The last card dealt is then turned face up. It is seen to be the four of heart, however, it is not the card thought of by the spectator. The mentalist states that perhaps the spectator possesses more extra sensory perceptive ability than they thought.

The spectator is instructed to open the sealed envelope that has been lying in full view the entire time. Inside the envelope is a piece of paper upon which is written, "You will think of the one card in the deck that will lead you to a card upon which i have been concentrating...The Four Of Hearts. When the audience has recovered from their initial shock, the mentalist then states that in addition to his written prediction he also had another premonition. Reaching in his jacket pocket, the mentalist removes a single card whose back design differs in color than the pack in use. When it is turned over it matches the spectator's mentally selected card.

### **THE SECRET**

Several tried and true principles are utilized in this spectacular effect. To begin, the pack is stacked. But, once you've done so, you never have to resort to any written key to set it up for repeat performances. I'll explain this facet of the trick a little later. First, the principle. There are 26 cards in a regulation pack of playing cards that are spelled with either 12 or 13 letters if you include the word "of" between the value and suit. It is this premise upon which I developed The 13th Card. Here's how it is used.

### **TO PREPARE**

Remove the following from a pack of Fox Lake red backed cards: AD/2D/6D/10D/3C/7C/8C/QC/3H/4H/5H/7H/8H/9H/JH/QH/KH/3S/4S/5S/7S/8S/9S/JS/QS/KS. Each of these cards is spelled with either 12 or 13 letters. But don't worry, you don't have

to remember which is which. Using a permanent ink red magic marker, mark the backs of these 26 cards by filling any small opening in the same position on each card with red ink, (make sure the mark is noticeable only to you). This will facilitate your later setting up the pack for repeat performances. Take the remaining cards. Discard the extra Joker. Place the remaining Joker on top of the unmarked 26 cards. Now count down to the 13th card in this half of the pack (include the Joker in your count). Write a prediction as outlined under the effect, filling in the name of the 13th card you've noted. Seal the prediction in a small pay envelope and then seal this envelope in a second larger pay envelope. (This double envelope idea is to later slow down the spectator to enable you to have sufficient time to produce his thought of card from your pocket). Place the marked half deck on top of the pack that contains your prediction card. Replace the assembled pack in the card case.

Take a second pack of blue back Fox Lake cards and set it up as follows: Face down AD thru the KD (in numerical order) followed by the face up KC thru the AC (in descending numerical order). Place these 26 cards aside and arrange the other half deck in a similar fashion. The AH thru KH, face down in numerical order, followed by the KS thru the AS face up in descending numerical order. As you can see, if the Diamonds/Clubs half pack is placed in the left jacket pocket and the Hearts/Spades half pack in the right jacket pocket you will not have to count more than 13 cards to arrive at any card. The AC and the AH will be closest to your body on the left and right sides respectively.

### **TO PERFORM**

Have the two blue backed half-packs set up in your right and left jacket pockets. Place the prediction envelope in full view on the table. Remove the red backed deck of cards and run through them face up showing the spectator that they are well mixed. Look for the Joker near the center of the pack and cut off all the cards above the Joker, handing them to the spectator. Replace the balance of the deck face down on the table.

Have him shuffle his packet of cards and THINK of any card as outlined under the "Effect." When he has done this, have him shuffle his packet once more and replace them face down on the remainder of the deck on the table. Ask the spectator to cut the pack as often as he likes, but make sure that each is a complete cut. Now, turn the pack face up and run through the cards spreading them from hand to hand as you invite the spectator to note that the cards are thoroughly mixed. Look for the Joker and casually cut the pack above the Joker bringing the Joker topped half to the top of the deck. (Your force card will now reside 13 cards from the top of the pack). Hand the cards to the spectator and request that he now spell the name of the card that he and he alone has in mind. He is to do so silently, placing one card face down in a pile on the table for each letter in his mentally selected card. State that he should spell it out completely...including the word "of" for example S-E-V-E-N-O-F-C-L-U-B-S. As the spectator does this, count each card silently to

yourself to see how many letters his mentally selected card contains. If it has 12 letters have him turn the next card on top of the pack face up. If it has 13 letters have him turn the last card dealt, face-up. Either way, you will force your prediction card, the 13th card originally noted.

Ask the spectator if the face up card is the card upon which he has been concentrating. Naturally he will say no. Inquire as to the identity of the card he was thinking of. Whatever card the spectator mentions, remember it, but quickly state that perhaps he (the spectator) has more ESP ability than he thinks. Have him open the prediction envelope. As he does this you will have ample time to casually place your hand in the appropriate pocket that contains his card, thanks to the double envelope idea. Quickly count to the card he identified as the one he thought of. Because of the arrangement of the 26 cards in each pocket it only takes a few seconds to reach his card from either direction. Pull it out and leave it face down on top of the 26 cards in that pocket then remove your hand. Since all attention will be on the spectator opening and reading your prediction you'll have plenty of time, so don't hurry it. Just be casual. No one will notice a thing.

By the time the prediction has been read, your hand will have long since reappeared. Now point out that obviously since he (the spectator) alone knew the identity of the card he was concentrating upon and since he alone shuffled and cut the pack, it would seem impossible that anyone could predict in advance which card would be arrived at. However, not only did you do that, but acting upon another premonition you also removed one card from a second pack and placed it in your pocket prior to the show. Reach in your pocket and remove the blue backed card, tossing it face down on the table. Ask the spectator to call out the card he originally thought of. (Most present will forget that he earlier identified it). Have him turn over the card on the table and watch their mouths drop open. This effect is so strong please don't attempt to follow it with a lesser effort.

Since the twenty-six 12 and 13 letter cards are marked on their backs it's a simple matter to assemble them for a repeat of this great trick at a later date.

The 13th Card is an effect you can feature. A real reputation maker if there ever was one. Enjoy. Incidentally, if you prefer you can also use a card index in your pockets to produce the mentally selected card. Pat Page's index on page 90 of Corinda's 13 Steps to Mentalism is an excellent one.

## **IMPROVED HAUNTED HOUSE**

Back around 1960, Al Cohen of Al's Magic Shop in Washington, D.C. marketed an original effect of mine entitled "Haunted House." Over the years, this outstanding trick has been sold and performed around the world. Since that time I have refined the routine and handling. In fact, the trick has changed considerably and the weak points totally eliminated. I sincerely believe that you will find this trick to be one of the finest close-up effects you can perform. But don't take my word for it, prove it to yourself.

### **EFFECT**

The performer tells a story of a man who bet his friends that he could spend a night in a haunted house and bring back proof that the house was haunted. To demonstrate this, the performer removes five alphabet cards from a Lexicon deck and places them on the table to spell H-O-U-S-E.

At midnight (so the story goes) the man heard strange noises so he searched the house from top to bottom turning the place upside down.

To demonstrate this, the five cards are gathered face-up (the "E" should be on top) and dealt one up, one down, etc. in a pile. Finally the top card of the packet, the "H", is turned face down and the entire packet is turned over. The man traced the strange sounds to the closet in the attic. When he opened the door, he found a GHOST...the cards are laid out on the table and instead of spelling HOUSE...the cards now spell H-G-O-S-T. (Slide the "G" in front of the "H").

Gathering up the GHOST, he decided to take it to his friends and show them he was right about the house being haunted. (The cards are turned face-down and placed on the face-up pack of Lexicon cards and the deck cut). When he attempted to show his friends the GHOST he had captured (the deck is spread face-up across the table and the five face-down cards are removed) he got the shock of his life. In fact, instead of spelling GHOST, the five cards now spell S-H-O-C-K. The GHOST had vanished as GHOSTS always do.

### **TO PREPARE**

You will need a pack of Fox Lake design alphabet cards and two double-faced cards. Unless you have already purchased Haunted House or are prepared to do so then you will have to make your own double-faced cards. Simply take an "E" and a "T" and cement them back to back. Do the same with a "U" and a "G."

Naturally, it would be better if you use the specially printed double-faced cards that come with the commercial version...but, since the spectator never handles the cards you can probably get away with a glue job.

## TO PERFORM

With cards in hand, you'll find this trick simple to perform. Using an unprepared H-O-S and the 2 double-faced cards with the "U" and "E" sides up, arrange the cards in the following order: S-E-O-U-H. Place them on the bottom of the face-up alphabet deck. The "H" will now be the bottom card of the pack. Remove a "C" and "K" (unprepared) from the pack and place them face-up on top of the deck. Turn the deck face-up (with the "H" showing) and put the pack into the card box. You are now ready to perform.

Remove the pack from the box face-up with the "H" showing. Remove the 5 bottom cards (S-E-O-U-H) without disturbing their order. Place the remainder of the pack crosswise on the card case. (This will facilitate picking it up later without accidentally revealing the 2 reversed cards on top of the pack, the "C" and "K"). Holding the packet of 5 cards squared in your left hand, push off the "H" with the left thumb into the right hand edge and the remaining 4 fingers on the left edge. The palms of both hands are up. Immediately turn both hands inward and down and show the backs of the cards in the left hand and the back of the card in the right hand. Now, reverse the action and turn both hands back to their original position, simultaneously shoving off the face up "H" in the right hand and the "U" in the left hand onto the table. This move enables you to apparently show the backs of the two cards you just dealt face up onto the table when in reality you showed the back of the top card of the packet in the left hand.

Now repeat the action again showing the "O" in the right hand and the "E" in your left. Turn both hands inward and down simultaneously, apparently showing the backs of the two face cards. Return hands to their original position and deal off the "O" and "E" face-up next to the "U" and "H." Simply turn over the last card (the S) showing both sides and place it next to the O-E-U-H.

Following the suggested patter, rearrange the letters to spell H-O-U-S-E. Now, pick up the cards one at a time squaring the packet, with the "E" on top as you look at the faces of the cards. Deal them as follows: "E" face up, "S" face-down, "U" face-up, "O" face-down and "H" face-up. At this point you will have E, U, H face-up and O, S face-down.

Turn over the top card (H) as you patter about the attic door. Then turn over the entire packet. Spread the cards out and they will spell H-O-G-S-T. Slide the "G" in front of the "H" and H-O-U-S-E has mysteriously changed to G-H-O-S-T.

State that in order to prove that the house was haunted the man placed the ghost in a box. Pick up the cards one at a time starting with the "G" adding the H, O and S under the "G." Toss the "T" on top of the "G" and turn the squared packet face-down. Pick up the face-up pack of alphabet cards and place the 5 face-down cards

on the face-up deck.

Now state that the man locked up the ghost securely (give the face-up pack one complete cut). Note: This move adds the C and K to H-O-S. The "G" and "T" are automatically turned over to become a face-up "E" and "U." The five face-down cards in the center of the pack now spell S-H-O-C-K.

At this point in your story, when the man attempts to prove that he has captured a real live (?) ghost, spread the pack face-up across the table. The spectator will see 5 face-down cards in the center of the spread that supposedly spell GHOST. Remove the 5 face-down cards and deal them onto the table face-up one at a time to spell the word S-H-O-C-K, as you patter that unfortunately when the man went to show his friends the ghost, he got the shock of his life since the ghost had vanished...as ghosts usually do.

While the spectators are themselves in a state of shock, gather up the cards and return all to the card box. Your sinister tale and mystifying trick have ended. (Applause).

Try this out. It's a real fooler and the handling is as smooth as you could possibly want. Haunted House is available from Al's Magic Shop in Washington, D.C.

## **COMPUTER DATING**

The principle used in this quickie card effect is an oldie. But the routine that I've devised makes it extremely entertaining to laymen. After all, that's what counts doesn't it?

### **EFFECT**

The mentalist states that he has developed a system using playing cards that rivals the most sophisticated computer dating service. He proceeds to remove four cards from the deck, placing them face-down in a row on the table. Handing the deck to any spectator, the mentalist requests that the deck be cut into two piles and one half riffle shuffled into the other. The spectator is then asked to turn over one card at a time, dealing them into a face-up pile on the table until a KING appears. When the first KING is dealt, it is placed on top of the first face down card on the left of the row of four. The cards dealt face-up are then returned face-down to the top of the deck. Again the deck is cut and the two halves riffle shuffled together. The same dealing procedure is followed until a second KING is turned face-up. It is placed on top of the second of the four face-down cards. Again the pack is shuffled and a third KING located and placed on the third face-down card. The one remaining King is then located and placed on the lone face-down card. The mentalist explains that in spite of the repeated shuffles, he has mentally caused the four gentlemen (the Kings) to be matched with compatible mates. The four face-down cards are turned face-up and it is seen that the King of Diamonds has been mated with the Queen of Diamonds...the King of Clubs with the Queen of Clubs ...the King of Hearts with the Queen of Hearts...and finally the King of Spades with the Queen of Spades.

### **TO PREPARE**

A simple set up is required. Remove the four Queens and four Kings. Arrange the Kings in a Diamond, Club, Heart and Spade order. The King of Diamonds should be on top. Place the Kings on top of the deck. On top of the Kings, place ANY three cards. Arrange the four Queens in the same order as the Kings...Diamonds, Clubs, Hearts and Spades...with the Queen of Diamonds on top. Place the four Queens on top of the three odd cards.

### **TO PERFORM**

As described under the "effect," patter about computer dating services. State that through mind control you'll attempt to duplicate the computer's work by matching compatible men and women. False cut the pack (it's not necessary, but if you can do it well...do it.) Deal the top four cards (the Queens) face-down in a row on the table, from left to right. Have the spectator cut the pack into two halves. Now instruct him to slowly riffle shuffle the two halves together making sure there is a good interweave of the cards. (Be sure to first ask IF the spectator is capable of doing a



good riffle shuffle. If not, have someone else do it. Failing that...do it yourself!).

Have the cards dealt one at a time, face-up in a pile on the table instructing the spectator to stop when he comes to a KING. When the first King shows, stop the deal and place the first King on top of the first face-down card on your left. Have spectator pick up the face-up cards he just dealt and return them face-down to the top of the deck. Have the pack cut into two piles and riffle shuffled as before. Ask the spectator to once again deal the cards face up on the table until he comes to another King. When the second King appears, place it on top of the second face down card on the table (from the left). Repeat to find the third King and place it on the third face down card from the left. Each time, return the cards dealt face down to the top of the deck before cutting. After the third King has been located and placed on the third face-down card, have the deck cut and then ask the spectator to turn the pack face- up and locate the fourth King. When he has done this, place it face up on top of the fourth face-down card on the table. Now all that remains is to turn the face-down cards face-up. The spectators will see that despite the repeated shuffles, the King of Diamonds is paired with the Queen of Diamonds as are the other three pairs.

## **THE 35 MILLIMIRACLE**

This is an absolute gem. An original idea that I guarantee you'll use. It's so clean. So mystifying. There doesn't seem to be any explanation for the metamorphosis that occurs. Believe me, I was extremely reluctant to part with this pet, but here goes.

### **EFFECT**

The mentalist or magician has a blank piece of paper examined. An empty 35 millimeter Kodak film container is opened and placed upside down on the table. The performer explains that the slip of paper is actually a new type of photographic paper. He proceeds to fold the paper into a small packet and inserts it into the film container. The lid of the container is snapped on and the case tossed to any spectator. The performer shows his hands to be empty before removing a stop watch from his pocket. After 10 seconds has elapsed, the spectator is instructed to open the 35 mm film container. Believe it or not, the blank slip of paper has been mysteriously transformed into a genuine one dollar bill. And everything can be examined.

### **TO PREPARE**

Obtain a plastic Kodak 35 millimeter film container. They are usually gray or black in color with a snap on plastic lid. Photo studios throw them away by the hundreds. Just ask. They'll be more than happy to save you a few. If not, spring for a new roll of film. Either way you'll have the major ingredient necessary to perform an amazing bit of trickery. You'll also need a brand new dollar bill, a stop watch, a slip of white paper the size of a dollar bill and a Vernet thumbtip.

First, fold the dollar bill into a small packet approximately 1/2" wide x 1" deep. Hold the folded bill against the thumbtip on the side opposite the nail. Insert both the folded bill and thumbtip into the empty 35mm film container. The tip of the thumb goes in first. Note that the folded bill expands just enough to trap the thumbtip inside. Since the container is just a trifle longer than the thumbtip, it's made to order. Now, the thumbtip can be inverted without fear of either the bill or tip falling out. It is this principle that makes the 35 millimiraclе possible. Now turn the container open side up and snap on the plastic lid. Place a stop watch (or pocket watch) in your right hand jacket pocket.

### **TO PERFORM**

State that you will now demonstrate a miracle of modern science. For the purpose of this experiment, you continue, we'll use an empty 35 millimeter Kodak film container. Show the container and pull off the lid. (Be sure you keep the opening of the container tilted slightly away from the audience so they cannot see that there's something inside.) Toss the lid on the table. Casually invert the container placing it upside down on the table. (The casual manner in which you invert the

container indicates convincingly that it's empty.) Show the slip of paper and have it examined. Explain that it's a new type of photographic paper that accurately reproduces thought waves. Fold the slip of paper to an approximate 1/2" x 1" size and display at the right fingertips. Be sure that the audience can see that your hands are otherwise empty. Pick up the 35 mm film container with the left hand. Turn it right side up, tilted slightly away from the audience and insert the slip into the thumbtip hidden inside the container. Once the slip has cleared the top edge, shove your thumb all the way into the thumbtip. (There should be no hesitation on your part to properly insert your thumb into the tip. The folded dollar bill clearly marks the pad side of the thumbtip. One glance is all it takes.)

Now remove your thumb being careful not to drag along the folded dollar bill. Your right index finger can rest lightly on the top edge of the container to hold back the dollar bill as the thumb and tip are drawn up and out. Try it a few times. You'll soon get the knack.

Once the thumbtip has been removed, transfer your hold on the container from your left hand to your right hand. (The thumbtip will be partially hidden from the spectator's view behind the container.) Retrieve the lid from the table with your left hand and place it over the opening of the container. Place your left thumb on the bottom of the container and the first two fingers of the left hand on top. Turn container so the lid faces the audience and simultaneously move right thumb (and tip) to the bottom of the container pressing against the left thumb. The right first and second fingers also rest on the lid. Now squeeze until the lid snaps in place. Immediately remove the left hand and hold the container with the right thumb on the bottom and the first two fingers on top. Shake the container up and down to allow spectator's to hear the slip (?) rattling around inside.

Now toss the container to a spectator and ask him to hold on to it. Casually show both hands empty. (Don't worry, the slight motion of the hands makes the thumbtip invisible.) Reach into your right jacket pocket. Ditch the thumbtip as you bring out the stopwatch. Now all that remains is to ask the spectator holding the container to concentrate on something of value that's fabricated from paper. Time the 10 seconds necessary to develop his thoughts and have him open the film container. Believe me, their eyes will pop when they see the genuine dollar bill. And of course, everything can be examined.

Try this out in front of a mirror. One or two trial runs and you'll fool yourself.

## **35 MILLIMIRACLE II**

If you liked the 35 Millimiracle I, just give number II a try. It's so simple. So mystifying and unexplainable, you're bound to enhance your reputation as a worker of mental miracles.

### **EFFECT**

Five empty 35 millimeter film containers are shown. Also five quarters. A Dennison adhesive backed white dot is affixed to one of the quarters which is then initialed by any spectator. The mentalist turns his back while the five coins are placed, one in each container and the lids replaced. The spectator is allowed to move the containers around until even he has no idea as to which container holds the marked coin. The mentalist now turns and approaches the table. He picks up one container at a time, placing it on his outstretched palm. After due concentration, he suddenly opens one of the containers and dumps its contents on the table. Believe it or not, it's the marked coin bearing the spectator's initials.

### **TO PREPARE**

You'll need five empty 35 millimeter plastic film containers. Also, a magnetic quarter and four additional unprepared quarters. That's it, except for a Dennison adhesive backed white thin dot (available in any stationery store) a pen and a 1/4" diameter piece of tin which has been painted flesh color. Place this in your jacket pocket.

### **TO PERFORM**

Stack the five quarters on the table with the magnetic one on top. Open the five film containers and show them empty. Pick up the top coin of the stack (the magnetic one) and affix the label to one side. Have the spectator write his initials on the label, marking the coin. When he has done this, instruct him that as soon as you have turned your back, he is to drop the initialed coin in ANY of the five containers and to replace the lid. Then, while your back is still turned, he is to place each of the four remaining quarters in the other empty film containers, replacing the lids on these also. As soon as all coins have been sealed in the film containers, the spectator is instructed to move the containers around, mixing them up in a way that not even he will know which container holds the marked coin.

When your back is turned and the spectator is carrying out your instructions, you will have plenty of time to casually reach into your jacket pocket and palm the tiny piece of tin in the left hand. When the spectator announces that he has finished, turn and approach the table and recap what has transpired. Using the Peter Hurkos patter theme relative to a psychic's ability to receive vibrations or impressions of people who have handled an article, pick up one of the containers with your right hand and place it directly onto your palm up left hand. |

Keep your left hand slightly cupped and above the spectator's eye level and they'll never see the tiny flesh colored piece of tin. The container should be centered directly over the piece of tin. Appear to concentrate and move your right hand around the container as if you are attempting to receive a vibration or impression. Now, with the right hand, lift the container and replace it on the table. If the container you are using actually contains the marked coin, the piece of tin will no longer be in the left hand. It'll be stuck to the bottom of the container held in place by the magnetic force of the gimmicked quarter. If the piece of tin is still in your left hand, pick up a second container and repeat the procedure as just outlined. After all five containers have been subjected to your concentration efforts (you now know which one holds the marked coin) suddenly reach out and pick up the container with your left hand and use the right fingers to remove the plastic lid. Immediately invert the container allowing the marked coin to drop on the table. As soon as the coin leaves the container, it breaks the magnetic attraction and the tiny piece of tin is back where it started, palmed in the left hand. Take the container with your right hand and replace it on the table. Allow the spectators to open and examine everything to their hearts content. And naturally, while they're doing this you casually ditch the tiny piece of tin in your jacket pocket. Magnetic quarters are readily available at your local magic emporium.

## **ULTRAFFINITY**

Ted Annemann would have loved this. A no gimmick, no nonsense mental effect that truly packs a wallop. It's bold and direct...with no sleight of hand. It's designed for stage or club work even though the props used are small. Read it over carefully and give it a try. I'm sure you'll be pleased with the results.

### **EFFECT**

The mentalist requests any three spectators having a dollar bill in their wallets to step forward. Each is requested to remove their bill and fold it in half four times with the lighter side out. The spectators are then instructed to swap bills between themselves so that no one is holding his original bill. This is done to preclude any possibility of collusion or prearrangement, states the mentalist. At this point, the mentalist designates one of the three spectators to bring his folded bill on stage. The remaining two spectators are thanked for their assistance and allowed to return to their seats.

The mentalist shows 7 match boxes to be empty and drops them in a small glass jar on the table. The spectator is requested to remove any box and to insert his folded dollar bill in same. The matchbox is then replaced back in the jar. The mentalist explains that many people have an affinity for money. To determine just how strong the spectator's affinity is...the mentalist explains that he will conduct a brief and impartial test. The spectator is asked to invert the jar, dumping the matchboxes on the table. No one, not even the spectator himself has any idea which box contains the folded dollar bill. The mentalist states that he and the spectator will now eliminate all but one of the boxes using a fair and random method of elimination. The mentalist places his right and left forefingers on two of the match boxes, requesting the spectator to eliminate either one of the two boxes. The designated box is dropped back in the jar. Now, the spectator is asked to place his fingers on any two of the boxes and the mentalist designates which of the two is to be eliminated and returned to the jar. This alternating elimination process continues between the spectator and the mentalist until only one box remains on the table.

The spectator opens the freely selected match box and believe it or not...it contains his folded dollar bill. An amazing coincidence that truly defies the odds.

The mentalist thanks the spectator for participating in the experiment. As the spectator turns to leave the stage, the mentalist suddenly stops him and asks if he (the spectator) has any idea what the serial number on his dollar bill happens to be? The spectator admits that he does not. The mentalist requests the spectator to unfold his dollar bill and to concentrate on the serial number. The mentalist turns away...picks up a pad and pen...and begins to concentrate intently. Suddenly, he begins to jot down something on the pad. When he is finished, the mentalist calls out the serial number that he has noted on the pad. To the utter amazement of all,

the spectator confirms that the mentalist has **CORRECTLY IDENTIFIED THE SERIAL NUMBER ON HIS DOLLAR BILL**. A sure cue for thunderous applause.

### **TO PREPARE**

Obtain 7 small cardboard match boxes, the type that holds wooden matches. Also needed are a glass or lucite jar with straight sides, a 3-1/2" diameter and approximately 5" high; a medium worn dollar bill; a pad and pen.

To begin, pencil in the serial number of your dollar bill, very lightly and small, at the top of the first page of your pad. Now fold the bill in half with the lighter side facing out. Fold in half again and twice more, making the folded bill small enough to fit in a match box. Remove a drawer from one match box and placing the folded bill on the top edge of one of the end panels of the drawer...insert the other end of the drawer into the sleeve...pushing it thru until at least three quarters of the drawer is protruding from the opposite end. Since the bill is trapped inside against the roof of the sleeve, the match box will appear to be empty. The act of squeezing the drawer shut between the thumb on one end and the fingers on the other, will release the bill allowing it to fall into the drawer proper. This is an old dodge...but is included for the benefit of those not familiar with it.

Next, place a pen or pencil mark on the **TOP AND BOTTOM** of the match box so that it can easily be identified. Obviously, the mark should be small enough and positioned in a way that it is obvious **ONLY** to you.

The principles used to perform "Ultraffinity" are tried and true, The method is neat and simple. The impact is staggering. The elimination force employed first came to my attention in a card effect by Roy Baker. I'm not sure if it is original with Roy, but regardless, it is an extremely fair looking bit of business.

### **TO PERFORM**

Open the drawers of the 6 unprepared match boxes so that 75% of the interior is visible. Stack them on the table with the drawers open in 2 piles of 3 each. Secretly load the seventh (marked) match box with your dollar bill, leaving the drawer open in the same fashion as the other 6 boxes. Place the loaded box on top of the 6 boxes on the table. Place a pad (with your number at the top) writing side down on the table. Also a marking pen you're now set to perform.

Follow the spectator selection procedure outlined under the "effect." The reason for using three spectators and having them fold and swap bills...is to prevent anyone from later being in a position to know that the bill has been switched. For example, if you're using a medium worn bill and you borrow one that's brand new or very old...the spectator who loaned you the one will immediately know that the bill he gets back is **NOT** the bill he originally loaned you. By having the 3 bills folded and

swapped, the spectator finally designated to participate will be using a bill other than the one he removed from his wallet. And since the bill is folded, he will be unable to readily determine its condition.

After the 3 bills have been folded and swapped...designate any one of the three spectators to bring his bill on stage. Explain the reason for the procedure as previously outlined. Thank the remaining two spectators and ask them to be seated. Position the spectator to one side of your table. You stand on the opposite side. Pick up the "loaded" matchbox...showing the interior of the box to be empty. squeeze the drawer shut (this will force the hidden bill to drop into the drawer) and drop the box in the jar. Now, repeat this procedure with the remaining 6 boxes...dropping each into the jar as soon as it is shown empty and closed. Now, request the spectator to pick up any box and insert his bill in same. (Note: because of the small diameter of the jar opening, the spectator will be forced to take only one of the three or four boxes near the top of the jar. Since the loaded box is at the bottom of the jar...he won't be able to reach it.) As soon as he has inserted his bill in the drawer, have him close the box and drop it back in the jar. Patter about people's affinity to money. Ask the spectator to dump out all of the match boxes onto the table being sure they are all lying flat. Now proceed with the elimination process previously described. That is, the mentalist touches TWO of the match boxes (any two other than the marked one.) The spectator is then allowed to freely eliminate either one of the two designated boxes.

The mentalist drops the box that's eliminated back into the jar. (Note: the mentalist should always be the one to return the boxes back to the jar in order to prevent the spectator from accidentally discovering that more than one box contains a bill.) Next, the spectator is directed to touch any two boxes and the mentalist eliminates one of the two designated boxes. (Note: in case the spectator touches the marked box... the mentalist simply eliminates the other one.) This procedure is alternated back and forth between the spectator and the mentalist until there is only one box left. (Note: if the mentalist starts the procedure by touching the first two boxes...he will always be the one to make the final choice between the last two boxes...one of which will of course contain the mentalist's dollar bill. Naturally, when the mentalist designates two boxes, he never points to the marked box.) At this point, the mentalist asks the spectator to open the last box on the table. Surprise? There is the spectator's dollar bill. The mentalist thanks spectator for assisting in the experiment, stating that it is apparent the spectator has a strong affinity for money.

As the spectator starts to return to his seat, the mentalist stops him and asks if he has any idea what the serial number on his dollar bill happens to be? The spectator states that he does not. The mentalist asks the spectator to unfold his bill and concentrate on the serial number. Turning away, the mentalist picks up his pad and pen and while appearing to concentrate, jots down a series of numbers on the top page of pad. (Actually, the mentalist simply copies the number lightly noted in pencil at the top...making his figures big and bold.) When finished, the mentalist



calls out the figures he has written, one at a time, asking the spectator to verify the accuracy of each number called. (Note: don't be too perfect. Have difficulty with one number...skip it...and come back to it later).

While the description is rather lengthy, the actual performing time is approximately 7 minutes. This can be a feature effect, so build it up. Oh yes, in order to break even, don't forget to reclaim the dollar bill from one of the match boxes in the jar...after the show, of course.

## **MENTAL CASE**

There are few effects in mentalism that can generate as much publicity and impact as the "headline prediction." I've done a few in my time, using a variety of methods. The one that I'm about to disclose is one of the best. The basic principle used is not new...but what I've added makes the working as smooth as silk and easier than ever before. A common everyday object that literally does the work for you. Now, you can safely conclude your prediction effect with no angles to worry about. No serious sleight of hand. No faked boxes or tricky keys. It's clean, simple and a real reputation maker.

### **EFFECT**

In the presence of a witness, the mentalist (that's you) writes a prediction and places it with the witness. The envelope is locked in a metal box and retained by the witness (a reporter, committee chairman, etc.) until the day of your performance...usually a week to 10 days later. As the climax to your performance, the person who retained your prediction brings the box on stage. After the usual disclaimers relative to no one other than the witness having touched the prediction since it was sealed in the box a week or 10 days prior...the witness is handed a key to open the box. Then, he opens the sealed envelope and removes the coin purse. Now, the mentalist after showing both hands to be clearly empty removes the prediction slip and immediately hands it to the witness to be read aloud. As this is done, a copy of that days newspaper is displayed and to the audience's amazement...the mentalist has correctly predicted that days headline a week to 10 days prior to its publication.

### **TO PREPARE**

You will need a small leather (or imitation leather) coin purse with a spring action opening. The type that is opened by squeezing or pressing in on the top two corners causing the edges of the purse to buckle outward permitting coins to be dropped inside. Once the finger and thumb pressure on the corners is relaxed, the purse snaps shut due to strong spring action metal strips inside the top edges of the purse.

These purses can be found at better department stores or leather goods shops. The reason for using this type of purse will soon be apparent. But make sure that the purse that you purchase has a good strong spring action. (Note: If you're going to perform the "Mental Case Bonus routine that follows, you might just as well buy five purses. You'll need them.)

You will also need a thumbtip. The Vernet type is best. Yes, I know...the thumbtip has been around since the stone age. But believe me...the way I use it in this effect and the one that follows, makes it work smoother than ever before. Here's why. At the climax of the prediction, it's necessary to make a billet switch using the thumbtip.

The spring action opening of the purse literally traps the tip in the case as you remove your thumb and billet from the tip. The illusion is absolutely perfect.

To round out the props that you'll need, obtain an envelope large enough to accommodate the coin purse. Also a locking type metal cash box big enough to hold the envelope. In addition, you'll need two 3" x 3" pieces of paper and a paper clip.

### **TO PERFORM**

A week to 10 days prior to your performance (that's up to you)...visit the person who will be entrusted with your prediction. Anyone can be used as long as they will be able to attend your performance and are above reproach so they will not even be remotely considered a confederate.

Write your prediction on the 3" x 3" slip of paper. Fold it into an approximate 1/2" x 1-1/2" size. Do not allow anyone to see what you have written. (Write anything you want.) After folding, announce that you will place an identifying mark on the slip. Actually print the witnesses' initials on same. Squeeze open the top of coin purse and plainly insert the slip inside. Hand the witness an envelope and have him seal the coin purse inside. Tell him to place his signature and the date the prediction was made on the sealed envelope. Lock the envelope in the metal cash box. Be sure YOU retain the key. Now, remand the box to the custody of the witness, instructing him to be sure that he brings it with him to your performance. (Note: it's always a good idea to call and remind him on the day of the show).

### **ON THE DAY OF THE SHOW:**

Buy a copy of that day's newspaper. Using a duplicate 3" x 3" slip of paper, write a prediction as follows:

I, (your name) predict on this date (fill in date you made prediction) that the headline in the (date of show) edition of the (name of the newspaper) will be (fill in headline not exactly, but close enough).

Fold the slip in the same manner as the one you previously sealed in the coin purse. Now, place a small paper clip on the billet and clip it to the inside of your thumbtip on the side opposite the "thumbnail." The larger loop of the clip should be on the outside of the thumbtip. The paper clip enables you to tell by touch alone how to properly insert your thumb in the tip while it's in your jacket pocket. Once your thumb is in position inside the tip (the prediction slip will be resting against the pad side of your thumb) all you have to do is push the clip back and off the tip with your index finger leaving the clip in your pocket and the thumbtip on your thumb in the proper position. Drop the loaded thumbtip in your right hand jacket pocket. Place the key to the box in your left hand jacket pocket.

At that point in your performance when you're set to present the prediction, invite the witness holding the locked box to come forward. As he does this, place your right hand in your pocket and insert your thumb in the tip. (Note: the paper clip will guide you but don't forget to scrape it off prior to removing your hand from your pocket. Keep your hand hanging casually at your side. Don't give it a second thought...no one will notice it.) Have the witness relate the events that have transpired...confirming that a week to 10 days ago, the mentalist wrote a prediction and sealed it in a coin purse, placed it inside an envelope and finally, locked all within a metal box. Remove the key from your left pocket and hand it to the spectator. After he has removed the sealed envelope have him identify his signature and the date the envelope was sealed. Now request that he open the envelope and remove the coin purse. Extend your hand and take the coin purse from him. Holding the coin purse in your left hand, squeeze it open as you gesture with the right hand as if emphasizing the fact that the prediction was made a week before the performance.

Don't make a big "move" out of this. You simply want them to see that your right hand is empty. Since all attention is on the purse and the right hand is in motion... no one will detect the thumbtip. Now reach into the purse, inserting the right thumb inside. Release the pressure of the left fingers and the spring action of the purse will automatically help pin the thumbtip inside the purse. Immediately apply a slight pressure against the slip and slide it up and out of the coin purse. Hold it at the tips of the right fingers and immediately hand it to the witness asking him if the identifying marks on the slip are his initials. He'll verify this but more important, the audience will be under the impression that he wrote them on the slip. As you hand him the slip, close your left fingers around the coin purse and casually drop it in your left jacket pocket. Your CLEAN! It's all over but the applause. Have the spectator read your prediction while you hold up the appropriate newspaper. Then take a well deserved bow. Believe me...there will be loud and sustained applause at this point.

### **MENTAL CASE BONUS**

I am presently using the mental case principle to perform a "just chance" routine as an opener. I use 5 coin purses (with the spring action openings) previously loading all five with folded losing tickets from a local race track. The next time you're out at the track...just look down on the ground. A few deep knee bends will provide you with a lifetime supply of tickets. My thumbtip is loaded with a \$50.00 bill and placed on my thumb (where else?) The 5 coin purses are dropped in a clear lucite bowl on my table.

To begin, I invite 4 spectators to participate in a small game of chance. Pattering about Vegas and gambling in general, I state that I will attempt to psych out the four spectators, making each a loser,

at least temporarily. I pick up the bowl with my left hand and allow each spectator

to select one purse... leaving one in the bowl for me. You can have a little fun at this point by encouraging the spectators to swap purses with their neighbors. And finally, asking if any of the four would like to exchange their purse for the one in the bowl. When everyone is satisfied with their choice I caution them NOT to open their purse until I show them how. I remove the last purse from the bowl with my right hand...placing the bowl to one side with my left hand. The tip will be hidden behind the purse. I place the purse in my left hand between the left thumb and forefinger, I tell the spectators that on the count of three, we will all squeeze the corners of our purses and remove the contents. At the count of three everyone, myself included, opens their purse and removes the contents. Naturally, the four spectators take home losing \$2.00 tickets and I retain the \$50.00 bill. How? When your purse is opened...you simply insert the right thumb (and thumbtip) into the purse and extract the bill leaving the tip in the purse. Believe me this is a great effect. I know, it's the opener for my Las Vegas Mentalism routine. Try it.

## **THE VAMPIRE SPELL**

With the ever increasing public interest in the occult, I decided to interject a bit of the bizarre in my repertoire. The criteria I established was as usual...strict. The effect had to deliver maximum impact. Be entertaining. And above all else, be simple to perform so that the major emphasis could be placed on presentation. I searched my mind for the components. What evolved was a combination of White, Bighee and Becker...with an able assist from the Necromantic Grimoire of Augustus Rupp.

### **EFFECT**

"Legend has it that Vampires are strange creatures of the night that live on human blood. A walking corpse with some of the powers and functions of a non-corporeal spirit. Once a Vampire has been tracked to his lair, he can be destroyed by driving a wooden stake into his heart."

With this spine tingling introduction, the performer displays five cards, each bearing a large red heart. One of these blood red hearts belongs to the infamous Vampire, Count Dracula, states the performer. At this point, the spectator is asked to freely designate which of the cards will represent the Vampire by boldly printing the initials "C.D." (for Count Dracula) in the center of the chosen heart. The five cards are then sealed in five envelopes...shuffled...and dealt in a row on the table by the spectator. The performer explains that the five envelopes represent five rooms in a haunted house cursed by the presence of a dreaded Vampire. Since the envelopes have been well mixed...no one, including the spectator, has any idea in which room the Vampire lurks.

The performer then hands a sealed envelope to the spectator stating that he recently received it from a descendent of Augustus Rupp who wrote of the occult in his Necromantic Grimoire. The spectator opens the envelope and reads aloud the letter it contains. It directs the spectator to spell the name of the room in the house where the writer feels the creature of darkness is hiding...four times in succession. Following this he is to drive a stake thru the Vampire's heart.

The spectator is handed a small wooden stake with which he proceeds to spell the name of the designated room four times... tapping an envelope for each letter called...and discarding the last envelope touched each time the spelling is completed. After spelling the name of the room four times, only one envelope remains. The spectator is directed to plunge the stake through the center of the last envelope. Sure enough, when the stake is removed and the envelope opened...the card which has been impaled bears the initials of the dreaded Count Dracula...now deceased.

### **TO PREPARE**

Trim 5 pieces of white cardboard to a size 4-1/2" wide x 6-1/2" deep. On one side

of each card draw a large red heart using a bold point red magic marker. Color it in solid. Now obtain 5 manila Wipaco clasp envelopes, No. 35 (size: 5" x 7-1/2"). Using heavy-duty shears, trim off a tiny sliver from the very tip of one of the brass prongs that are used to fasten the envelope shut. Since the tips of the prongs are normally rounded, the slightly clipped prong will stand out like a sore thumb once the envelope is sealed. That is, to someone who knows what to look for. To anyone not in the know...the "marked" prong will never be noticed.

Also needed are a 7" long, 1/4" diameter wooden dowel with one end sharpened to a point...and a black felt tipped marker.

Oh yes! The letter from Mr. Rupp's descendent. Actually, you'll need 5 of them. Letter number "1" should read as follows: To search out this vile creature of darkness...spell the name of the one room in the house where his earthbound spirit is sure to be lurking, the...BASEMENT. Four spellings and a wooden stake thru the heart should do the trick. My associate, (fill in your name) will provide you with details of the procedure. Good luck!  
Signed, Augustus Rupp, III

Letter number "2" is written the same way, however, the name of the room is changed to...CELLAR. In letter number "3", change the room to...GUEST ROOM. In letter number "4", change the room to...ATTIC. And finally, in letter number "5," change the room to... KITCHEN.

Fold the letters. Insert and seal each in its own envelope. (Any type of envelope will do as long as it will fit in your jacket pockets with room to spare.) Address each envelope to yourself and to make sure you don't lose track of which letter is in which envelope...change the last number in your zip code to MATCH the key number of the letter it contains. In other words, the zip code on the envelope containing letter number "1" ...should end with the numeral "1." The zip code on the envelope that contains letter number "2" ...should end with the numeral "2." And so on.

Now place letter number "1" in your inside jacket pocket. Letters "2" and "3" go in your outside left jacket pocket. And letters "4" and "5" in your right outside jacket pocket. Memorize the order of the envelopes in your pockets so that later you can produce the proper one with no hesitation.

### **TO PERFORM**

Place the five clasp envelopes in a pile on the table. Clasp sides should be up...with the "clipped clasp" envelope on top. Show the five heart cards and have the spectator select one of them to represent the Vampire's heart. As previously described under the "effect," instruct the spectator to print the initials "C.D." boldly in the center of the heart using the black magic marker you provide. Pick up the top envelope from the pile (the one with the clipped clasp) and have the spectator insert the

initialed heart card (drawing side down) into the envelope. Ask the spectator to seal the envelope closed using the metal clasps. Now, have the spectator seal the other "heart" cards, in similar fashion, in the remaining four envelopes.

Ask the spectator to mix the envelopes with the flap sides UP to preclude the possibility of anyone seeing the hearts thru the envelope. When the spectator is satisfied that the envelopes are well mixed, ask him to deal them in a row on the table.

As soon as the envelopes are all dealt, you will immediately be able to spot the one containing the initialed "Vampire's heart" thanks to the "clipped clasp." Reading from left to right note the numerical position of the marked envelope (1, 2, 3, 4, or 5).

Now reach into the proper pocket (the one that contains the letter whose number corresponds to the numerical position of the marked envelope) and hand the appropriate envelope to the spectator. For example, suppose the marked envelope is dealt into the third position (left to right) in the row on the table. Therefore, you reach into your left outside jacket pocket and bring out letter number "3." Have the spectator read the letter aloud. Continue by explaining how he (the spectator) is to proceed with the spelling. Tell him that he should spell "GUEST ROOM" (or whatever room is actually specified in the letter)... one letter at a time...tapping each envelope in turn from left to right, with the wooden stake. When he reaches the final letter, he is instructed to discard the last envelope tapped. This spelling and discarding procedure is then repeated with the remaining envelopes until there is only one envelope left. Have the spectator plunge the stake thru the last envelope. When the stake is withdrawn and the card removed it will be seen that the mysterious writer was CORRECT. The Vampire's heart (the one with the initials "C.D.") has been impaled.

Follow the routine as outlined. The working is automatic. Each "room" is spelled with the number of letters required to arrive at the marked envelope...regardless of the position in which it has been dealt.

The "Vampire Spell" is an effect you can really get a lot out of. It's baffling...spooky...and extremely entertaining. Incidentally, "The Necromantic Grimoire of Augustus Rupp" is a beautifully printed (and gaffed) book of the occult designed by Anthony Raven and published by Bob Lynn, Walwick, N.J. 07463. If you don't already have it, I strongly recommend that you acquire a copy from your local magic dealer or directly from Mr. Lynn.



## **HOT SEAT**

Getting a committee on stage can be a time consuming and awkward break in the action. "Hot Seat" is a perfect opener. An interesting feat of precognition which ends with four spectators on stage...a baffled audience...and a beautiful segue into your next miracle.

### **EFFECT**

Four folding chairs are seen on stage. Each bears a different colored disc. Yellow, red, blue and green The mentalist tosses a ping pong ball over his shoulder and asks the person who caught it to come forward. This volunteer is then handed a sealed envelope and asked to point to ANY three spectators in the audience, requesting that they stand. The mentalist asks the three spectators to each call out any number from one thru four. Any number they wish as long as it is one that has not already been called out by either of the other two spectators. The three spectators are then invited to come forward and be seated in the chair of their choice. Since only three of the four possible numbers have been selected, one chair remains vacant.

The spectator standing next to the mentalist is requested to open and read aloud the prediction written previously by the performer. The prediction states: the committee has left you the hot seat. The one marked with a red disc. Signed: (Performer's name). Sure enough, the lone chair left vacant by the three spectator's is the one bearing a bright red disc.

### **TO PREPARE**

This is simplicity itself. Obviously you must force the three spectators to leave the proper chair open for the spectator holding the prediction. The method I devised is about as clean and direct as you could possibly want.

You'll need the following props and materials: Four folding chairs. Four 4" diameter colored discs of cardboard (red, yellow, blue and green). A roll of scotch tape. A black magic marker. Four 3" square, adhesive backed Dennison labels (white). Four 1" diameter colored adhesive back Dennison Dots (yellow, red, green and blue). Two envelopes, one 5" x 7" and one 3" x 4". A sheet of paper upon which you write the prediction as worded under the "effect." And finally, 4 white file cards cut to fit in the smaller of the two envelopes.

To set up prior to your performance, place one adhesive backed white dennison label on the rear of the back of each folding chair. Line up the four chairs facing the audience. Scotch tape the BLUE disc to the first chair (the one to the audience's left). Center it on the back rest of the chair. Tape a YELLOW disc to the next chair. A RED disc to the next chair. And finally, a GREEN disc to the last chair on the audience's right.

On the white label affixed to the rear of the chair with the BLUE disc, write the numeral "2." On the label to the rear of the chair with the YELLOW disc, write the numeral "1." Write the numeral "4" on the label behind the chair with the RED disc. On the last label, write the numeral "3."

**DIAGRAM:**



To prepare the four white file cards:

1st card - Place a red Dennison dot on one side and the numeral "1" on the reverse side.

2nd card - Place a yellow dot on one side and the numeral "2" on the reverse side.

3rd card - Place a blue dot on one side and the numeral "3" on the reverse side.

4th card - Place a green dot on one side and the numeral "4" on the reverse side.

Place the four cards in the small envelope and leave in full view on your table.

To force the predicted chair, the one with the red disc, here's all you have to do: if the 3 spectators select number 2, 3, 4 leaving number 1 invite the three spectators to come forward and pick up the envelope on your table. Have them open same and remove the four file cards. Ask each spectator to take the card bearing the number he called out, handing the remaining card to the spectator holding the prediction envelope. Tell the three spectators to turn their cards over and note the color of the dot on the reverse side. Then, simply instruct each spectator to be seated in the chair bearing a disc whose color matches his. This will leave the red disc chair vacant for the fourth spectator holding the prediction envelope.

If the 3 spectators select numbers 1, 3, 4 leaving number 2

Walk to a position BEHIND the row of four chairs and invite the three spectators to come forward and be seated. Point to the first chair on your LEFT and ask the spectator who selected the number ONE to be seated in the FIRST chair. Ask the spectator who selected the number THREE to be seated in the THIRD chair (point to the third chair from your LEFT). Ask the spectator who selected the number FOUR to be seated in the FOURTH chair (point to the fourth chair from your LEFT). This of course, leaves the chair with the RED disc open for the spectator holding the prediction.

If the 3 spectators select number 1, 2, 4 leaving number 3

Walk to a position in front of the row of chairs and invite the three spectators to come forward and be seated. Point to the first chair on your left (and the audience's) and ask that the spectator who selected the number one to be seated in the first chair. Continue as outlined in the preceding paragraph and you will be left with the red disc chair vacant as required.

If the 3 spectators select numbers 1, 2, 3 leaving number 4

Invite the three spectators to come forward and to check the numbers printed on the backs of the four chairs. Then they are to be seated in the chair whose number corresponds with the number they called out. Of course, this will also result in the red disc chair remaining vacant.

(NOTE: for numbers 2 or 3...neither the numbers on the backs of the chairs or the envelope are used. Just the subtle positioning of yourself either in front or in back of the row of chairs.)

### **TO PERFORM**

What could be simpler? All you have to do is follow the routine as it is outlined under the "effect"...and to apply the proper force. Just be sure you remember which force is to be used. If you need a prompter simply write on your cuff...ICARDS/2-BACK/3-FRONT/4-NOS. As for the envelope on your table...if it isn't required simply leave it there. Since no one but you has any idea as to the procedure that will be followed, it'll have no meaning to anyone. If the number 4 doesn't have to be forced ...the numbers on the backs of the chairs are out of sight...so likewise, no one will be any the wiser.

The force of the "HOT SEAT" is perfectly natural and innocent looking regardless of which method you use. And best of all, there's no body work, sleight of hand, switching, etc. After the applause...proceed with the rest of your miracles. Your committee is waiting.

## **TRACK RECORD**

So much has been written about the subject of presentation, especially in the area of mentalism...I have purposely confined the contents of this book primarily to modus operandi. Naturally, mentalism requires the utmost in presentation and showmanship... but not all performers are in the class of a Koran or Dunninger. "Track Record" is an effect that has a great deal of the showmanship already built in. Take advantage of it.

### **EFFECT**

A packet of jumbo cards is displayed and shown individually. Each card bears the name of a different race horse. The mentalist patters about horse racing and clairvoyance...asking any spectator to call out a number between one and ten. The spectator is allowed to count down to his freely selected number. The card at that point is displayed by the spectator for all to see. The mentalist shows a small cassette tape player which he explains contains a recording of a horse race. The spectator pushes the "play" button and everyone hears an exciting reenactment of the race. When the sportscaster on the tape announces the winner of the race...the freely selected card is again held up. Believe it or not, the spectator has selected the one card from the packet that bears the name of the winning horse.

### **TO PREPARE**

You must first make a recording of a horse race on a prediction cassette. Even if it isn't of professional quality...don't panic...it'll do the job. You'll also need a small portable tape player/recorder and a blank cassette. Also, (this is optional) a sound effects record with "crowd noise" on same. In the event that you decide to utilize a sound effects record, you will also require a record player. Place the blank cassette in the recorder. Put the sound effects record on the turntable of the player and locate the track that contains the "crowd noise." Turn up the volume of the record player and begin by recording the crowd noise as a background. Then lower the "crowd noise" volume and follow the script until you reach the "crowd noise" notation near the end of the script. Increase the volume of the sound effects at the point. Then lower the volume again and continue with the additional race narration. When you've finished, you'll have a fairly good representation of a race. Just be sure that you clearly enunciate the name of the winning horse. Depending upon the degree of your new found recording talent, the finished product will suffice, no matter how primitive.

You'll also need a total of ELEVEN (11) white cards about the size of a jumbo playing card. On one side of each card print the name of a race horse, using a bold point black magic marker. Here's the list:

VIKING MAID  
MOVING CLOUD  
PUDDY CEE  
VALIANT NATIVE  
SUNSHINE GIRL  
BRAVE IRISH  
MIDNIGHT HONOR  
REAL TERROR  
MAD JACK  
RAZZLE DAZZLE  
FRENCH CHEF

The only other prop needed is a rubber band.

Insert your prediction cassette in the portable cassette player and place it on your table. Arrange the "name" cards, FACE UP with "SUNSHINE GIRL," third from the top and "PUDDY CEE," fifth from the top. Place the rubber band around the cards and you're all set.

### **TO PERFORM**

Patter about horse racing in general and how you will attempt to impart some of your clairvoyant powers to a volunteer member of the audience. Pick up the packet of cards and remove the rubber band. Hold the cards with the name sides facing the audience. Remove the top card of the packet (closest to your body)...show it to the audience and drop it face down on the table. Remove and show the next card and likewise drop it face down on the table. When you've shown all of the cards, pick up the pile from the table...square them up...and hold in your left hand.

The preceding action automatically reverses the order of the cards. Have a spectator call out any number between one and ten. (Note: even though there are 11 cards...no one will notice the discrepancy). By stressing the word "between," you'll automatically eliminate the numbers one and ten...narrowing the possibilities to two thru nine. If the spectator calls out 2, 3, 4 or 5 ...hand him the packet of name cards FACE DOWN. If he calls out 6, 7, 8 or 9...hand him the packet of cards face up. This up or down business will enable you to reach any number called by the spectator from two thru nine. How? Here comes the sneaky part of this diabolical deception. Actually, you will be able to FORCE the spectator to count down to either "Sunshine Girl" or "Puddy Cee." Assume that the spectator called out a 2, 3, 4 or 5 and the packet is now face down in his hands. If he selected "2"...have him deal two cards onto the table and turn up the next card (Sunshine Girl). If he selected "3"...have him deal three cards onto the table and turn over the last card dealt (Sunshine Girl). If he selects "4"...have him deal four cards and turn over the next card (Puddy Cee). If he selects "5"...have him deal five cards onto the table and turn over the last card dealt (Puddy Cee). Obviously, the principle works in a similar fashion if a 6, 7, 8 or 9 is called. Simply hand the spectator the pack of cards face up. Now the force

cards will be in the 7th and 9th positions from the top of the packet. For "6" ...have six cards dealt and the seventh card (Puddy Cee) placed to one side. For "7" ...have seven cards dealt and the last card (Puddy Cee) placed aside. For "8" ... have eight cards dealt and the next card (Sunshine Girl) placed aside. For "9" ...have nine cards dealt and the last card (Sunshine Girl) placed aside.

When the spectator has counted down and removed his selected horse...have him hold it with the name side facing the audience. It's important that the audience know from the very beginning which horse has been selected by the spectator. It definitely adds to the excitement of the final revelation. Now, patter about the recording on the cassette and point out that it is already in place in the cassette player. Have the spectator press the "play" button. Be sure the volume is up loud enough for everyone to hear what's going on.

When the race is concluded and everyone realizes that the spectator has selected the winning horse...you'll get the applause you so richly deserve, providing your original patter emphasized the fact that you will impart the necessary clairvoyant ability to the spectator.

By now you're probably wondering which of the two possibilities you should record on your prediction tape. Actually...you include both.

If you read the following script, you'll see that both horses (Sunshine Girl and Puddy Cee) are kept in the running, finishing in a one-two order. In other words, "Sunshine Girl" finishes first...and "Puddy Cee" places second.

If the spectator selects "Sunshine Girl."..turn the tape player off as soon as the announcer has declared "Sunshine Girl" the winner and the crowd noise is heard.

In the event the spectator has selected "Puddy Cee."..simply let the tape continue. First, your audience will hear the crowd noise which is then followed by additional dialogue concerning a foul claim. "Sunshine Girl" will then be disqualified for bumping in the stretch and "Puddy Cee" will move up becoming the winner of the race.

Go back and read this one over again. It is devilishly simple and diabolically clever. Both principles have been used before but never so effectively.

## **THE SCRIPT**

**SOUND EFFECT: (CROWD NOISE, UP & UNDER)**

**ANNOUNCER :** Aaand they're off. The horses break fast and approaching the first turn, it's midnight honor out in front with razzle dazzle on the rail. Coming down the

straightaway, midnight honor is now leading by a length and a half. Moving cloud is coming up fast on the outside. It's midnight honor and moving cloud followed closely by sunshine girl and french chef. Now moving cloud is leading midnight honor by a length. Closing fast are sunshine girl...Razzle dazzle and puddy cee. French chef has dropped back into the pack. At the halfway mark it's still moving cloud, midnight honor, sunshine girl, razzle dazzle and puddy cee. Now puddy cee is moving up fast on the inside. The horses are rounding the turn and heading into the stretch. It's still anybody's race. Sunshine girl and puddy cee are challenging moving cloud. They're running neck and neck. The jockey's are going to the whip. Now sunshine girl is beginning to move out in front as they come to the wire... And it's sunshine girl...The winner by a nose ...Followed by puddy cee and midnight honor.

SOUND EFFECT: (CROWD NOISE - UP FOR 5 SECONDS & UNDER)

(Note: if spectator selected "Sunshine Girl"... IMMEDIATELY TURN OFF THE TAPE PLAYER. If not, allow the following dialogue to continue.)

ANNOUNCER: wait a minute folks. Hang on to your tickets. The result is not official. There's been a foul claim lodged against "sunshine girl" by "puddy cee's" jockey, terry becker.

SOUND EFFECT: (CROWD NOISE)

ANNOUNCER: Ladies and gentlemen..."Sunshine girl" has been disqualified for bumping "puddy cee" in the stretch. The winner is..."Puddy cee."

Believe me, this effect will be talked about. It's colorful, flashy and filled with excitement. The spectator's selection is so seemingly fair and above board. And best of all, there are no gimmicks. The working is practically automatic. So take a breather and let the age of automation take over.

## **DIGITATION**

Here's a clever prediction effect that's guaranteed to fool your audience. It's easy to make up and simple to perform.

### **EFFECT**

A packet of cards is displayed...numbered one thru twelve. The cards are shown to be randomly mixed. The packet is then cut and dealt number sides down in a row on the table. The mentalist places a sealed envelope in front of a spectator. The spectator is requested to sign his name across the face of the envelope. Now, the mentalist asks the spectator to visualize a giant die in his mind, rolling across the table. When the mentally pictured die comes to a rest, the mentalist tells the spectator to note in his mind, the number of spots uppermost on the die (from one to six). Then, counting from EITHER end of the row of cards, the spectator is to tap one card at a time until he reaches his mentally selected number. The last card tapped by the spectator is shown. The spectator is requested to add the number shown on this card to his mentally selected number. For example, say that the spectator mentally selects the number 4. He counts to the fourth card in the row...starting his count from either end. The mentalist picks up the fourth card and shows it to the spectator. The number on the fourth card is a 7. The spectator adds 7 and 4 and arrives at a total of 11...purely by chance. The spectator is then requested to write this total beneath his signature on the sealed envelope. He then opens the envelope and removes a slip of paper upon which is written the following message:

"You have a definite affinity with the number 11. A cosmic number that will coincide frequently throughout your lifespan with pleasant and rewarding experiences."

### **TO PREPARE**

Obtain twelve (12) blank faced playing cards. Using Dennison Quick Transfer numerals...preferably blue...prepare the cards by rubbing on numbers in the corners of the cards as shown in illustration (packages of instant lettering are readily available at any art supply or stationery store.) When finished, preserve the face of each card with a piece of transparent adhesive backed laminating film. This will protect the numerals from wear and tear. Now, affix a blue 1-1/4" Dennison adhesive backed dot to the center of each card as shown. If the packet of 12 cards is now stacked face up in the 7 thru 4 order (the 4 is on top facing you) and the cards are fanned from left to right...the cards will appear to be the numbers one thru twelve in a randomly mixed order (7-3-12-9-10-6-11-28-1-5-4)...except for the face card, which has a 10 in the lower right hand corner. To hide this discrepancy, simply keep your right thumb over the 10 as the cards are fanned and shown. Now, if the packet of cards is turned end for end and fanned, they will be in the following order: 10-9-8-7-6-5-5-6-7-8-9-10.



To set up, hold the packet of cards with the 7 thru 4 ends at the top. Cut the packet between the 6 and 11...completing the cut. The cards will now be in the following order: 11-2-8-1-5-4-7-3-12-9-10-6. Square up the packet and snap a rubber band around the cards. Place the packet face down on the table

Prepare a prediction exactly as it appears in "the effect." Seal it in an opaque envelope. You're now set to perform.

### **TO PERFORM**

Patter about the importance of numbers in astrology. Pick up the packet of cards. Hold them with the number sides face up. (Note: the face card should have a 6 in the upper left hand corner). Remove the rubber band. Fan the cards from left to right. Keep your right thumb over the 5 in the lower right hand corner of the face card...as you show the cards to the spectator. State that you will use a randomly mixed packet of twelve cards, numbered one thru twelve. Now, holding the packet with the backs toward the spectator, square up the cards and with your right hand, grasp the cards at the top edge and turn the packet number side down in your left hand. Spread the cards and cut the packet between the 6th and 7th cards...completing the cut.

Deal the cards, number sides down, in a row on the table in front of the spectator. The numbers closest to the spectator will now be in the 10-9-8-7-6-5-5-6-7-8-9-10 order. Proceed as previously outlined and have the spectator sign the prediction envelope. Then, ask the spectator to mentally roll a die and remember the uppermost number. Using his mentally selected number, have him tap a comparable number of cards starting at either end of the row. Pick up the last card tapped with your left hand so that the first 3 fingers of the left hand cover the number in the lower left hand corner of the face-down card. Lift the card and allow the spectator to note the number in the upper right hand corner (or, as the spectator sees it, in the upper left hand corner). Ask the spectator to add the number on this card to his mentally selected number and write the TOTAL of the two numbers on the face of the envelope.

While he is doing this, drop the card you're holding, face down on the table and gather up all the cards...casually ditching them in your jacket pocket. That's it. All that remains is to have your prediction read, which of course, reveals the spectator's randomly selected number.

In a very subtle and convincing manner you have forced the number 11. No matter what number the spectator originally selects from 1 thru 6...when it is added to the value of the card in a corresponding position in the row, the total has to be 11.

This is a variation of a principle used in Frank Garcia's clever Invisible Die Prediction. In Frank's version, a pack of playing cards was utilized. The twelve

cards eventually dealt on the table could not be shown in a mixed order. In my version, only 12 cards are used...and they can be shown. A definite improvement that makes this effect a most baffling demonstration of precognition.

## **DYNAMIC DUO**

Here are a couple of two person effects that have served me well over the years. If you normally do a single...these are great for getting your wife into the act.

### **THUMB FUN**

Whenever my wife and I are called upon to demonstrate our telepathic powers, this simple experiment (?) has filled the bill admirably.

My wife leaves the room escorted by a spectator. During her absence, I ask someone to whisper a two or three digit number in my ear. Or, a simple geometric design. Or a short 3 or 4 letter word. As soon as they have communicated their thought to me, I record it on one of my business cards and immediately hand it to them for safekeeping. My wife is summoned back to the room. Without saying a word, I simply hand her a second business card and a pen. I then leave the room. My wife proceeds to perceive the spectator's thoughts, which she notes on the card. Sure enough, when the two cards are compared...they MATCH.

### **SECRET**

This baffling demonstration requires no signals. No codes. No memory work. All you have to do is place a small piece of Scotch Brand Magic Tape on your left thumbnail (assuming you are right handed)...prior to performing. It should just be large t; enough to cover the nail. The only other props you need are two business cards and a black magic marker pen. After the spectator has whispered say a three digit number in your ear remove the pen and one of the business cards. Holding the card so that the spectator cannot see what is being written, proceed to record his number first on the tape covering the left thumbnail...and again on the card itself. When you hold the card in your left hand, your thumb naturally rests near the center of the card, so it's a simple matter to write on it. And since the spectator can't see what you're writing, the double writing of his number will not be seen or suspected.

I then take the card in my right hand and give it to the spectator requesting that he place it out of sight in his pocket. Then I ask someone to call my wife back into the room. As she enters, I reach in my left pocket and bring out a second business card. I hand her the card and pen with my left hand (thumb on top). A quick glance at my thumb nail gives her all the information she needs in a split second as we pass. I quickly leave the room, at which time I remove the evidence from my thumbnail. The rest is up to her. With intense concentration she proceeds to duplicate the spectator's thoughts on the card I gave her. When It is compared with the card in the spectator's possession...naturally, they match.

Unfortunately, your wife will get all the applause but that's show biz.

## **TELL-A-PHONE**

A spectator is handed three 3" x 3" sheets of paper that have each been divided into 4 squares. While the mentalist's back is turned, the spectator is requested to fill in each square on all three sheets with any single digit numbers he wishes. When he has finished, he is told to add up the 4 digits on any one of the three sheets of paper and to write his total on the mentalist's business card which is lying on the table. The mentalist now instructs the spectator to put this card in his pocket. To prevent anyone from seeing the numbers on the selected sheet, the mentalist asks the spectator to place it between the other two pieces of paper. Turning towards the spectator, the mentalist takes the 3 sheets and immediately folds and tears them in half ...and then in half again. A small paper bag is examined. The mentalist then proceeds to drop the slips of paper into the bag one at a time...counting them aloud as he does so. The bag is closed and the spectator is requested to shake up the slips, mixing them thoroughly. A second spectator is asked to phone the medium (the mentalist's wife).

The mentalist then reaches into the bag and removes one slip at a time...handing them to the spectator conversing with the medium. The spectator communicates each number to the medium as he receives them from the mentalist. When all the slips have been exhausted, the medium states that she has an impression of the number 17 (or whichever number happens to be on the card in the first spectator's pocket). When the first spectator removes the card containing his mentally selected total...sure enough, it matches the number given by the medium.

### **SECRET**

All you need are three sheets of paper, 3" x 3". Divide each into quarters with a black magic marker pen. Follow the procedure outlined above. When you retrieve the 3 sheets from the spectator...fold them in half and tear along the crease. Place the pieces in the right hand in front of the pieces held in the left hand. Now fold all in half again and once more tear along the crease. Place the 6 pieces in the RIGHT hand in front of the pieces held in the left hand. (Note: the center sheet containing the spectator's 4 numbers now occupy the 2nd, 5th, 8th and 11th positions in the pile...counting in either direction). When you are counting the 12 pieces and dropping them into the bag one at a time...simply crimp the 2nd, 5th, 8th and 11th pieces as they are placed in the bag. This crimp, or quick fold action is easily accomplished with one hand after a little practice. But, be sure your hand is down inside the bag before crimping the appropriate pieces. After squeezing the top of the bag closed, hand it to the spectator for shaking and mixing. After the second spectator has phoned the medium, open the bag and begin to remove the slips one at a time. You will be able to immediately identify the 4 slips containing the spectator's chosen numbers by the crimp, or crease in same. Remove a FLAT slip first.

As you take it out of the bag, fold it in half with the fingers of the right hand and

immediately hand it to the spectator who communicates the number on the slip to the medium. Remove the second slip, this time bringing out one of the crimped slips-which you proceed to fold in the same manner as the first slip. Hand it to the spectator conversing on the phone who will then open and read it to the medium. You continue removing slips in this manner being sure to select a crimped slip when you reach 2, 5, 8 and 11 in your count. Naturally, the medium is aware of this...and as each number is transmitted, she copies it down as called. After all 12 numbers have been communicated, she circles the 2nd, 5th, 8th and 11th numbers in the list she has made. She then proceeds to total these 4 numbers. It is this total which she gives the spectator as her impression. Naturally, since the 2nd, 5th, 8th and 11th slips comprise the 4 quarters of the center sheet...how can she miss. The subsequent folding of every slip as it is removed and handed to the spectator (including the crimped ones) hides the subtle secret of this puzzling mystery.

## **THUNDERBOLT**

I hope that by now, you're delighted with the contents of this book. But, to add the frosting on the cake, I've saved this dynamite effect for last. It's the perfect stage presentation. Easy to perform, extremely baffling and it utilizes a small number of props. There are no sleights. No switches. Just a perfect blending of clever principles and a most unique presentation.

### **EFFECT**

A packet of cards is displayed numbered one thru nine. The numbers on three of these cards are printed in RED three in YELLOW and three in GREEN.

Three spectators are invited to participate in an experiment. They are positioned in a row behind the mentalist and designated as committeemen ONE, TWO and THREE. The cards are handed to one of the spectators who is requested to thoroughly shuffle them. The mentalist turns his back to the committee stating that until the conclusion of the experiment, he will not see any of the committee's actions.

Each of the three spectators is now asked to mentally select any of the three colors...and to place in his pocket, the three number cards printed in the color he has chosen. When this has been done, the mentalist hands a sealed envelope to a fourth member of the audience.

Picking up a piece of white cardboard and a pen, the mentalist asks each spectator in turn to remove one card from their pockets ...calling out the number on each card as it is removed. The mentalist records the numbers in full view of the audience as each is called until he has written three rows consisting of 3 digits each. A line is drawn beneath the figures and the spectator holding the envelope is requested to total the three 3-digit numbers randomly selected. Now, each spectator is asked to call out his mentally selected color. These are recorded by the fourth spectator adjacent to the numbers 1, 2 and 3 on the reverse side of the cardboard.

The sealed envelope is now opened...and a prediction made earlier in the day is read. Amazingly, the mentalist has not only correctly predicted in advance which color each spectator would select...he has also, in some miraculous manner, predicted the SUM TOTAL of the three 3-digit numbers created at random by the committee.

Think about that. The cards are not gimmicked in any way. They are freely shuffled. The spectators have an absolute FREE choice of color. The mentalist has no control over the order of the numbers as called out by the committee. The prediction is in full view throughout. And to top it off...the mentalist's back is turned to the committee during the entire experiment. But enough teasing. Here's the method of performing this "Thunderbolt" mental effect.

## TO PREPARE

You'll need nine (9) blank cards, approximately 3" wide x 4" deep. Preferably, white posterboard. Using a broad tipped RED magic marker, number three of these cards 1, 4 and 7, boldly printing one number per card. Using a YELLOW magic marker, number the next three cards 2, 5 and 8, printing one numeral per card. Finally, with a GREEN magic marker, number the last three cards 3, 6 and 9.

Next, you'll need six (6) prediction slips typed on 4" x 4" pieces of paper which are then folded twice. On prediction number ONE type the following:

"I predict that committeeman number one will mentally select the color red. Number two will select yellow and number three will select green. Furthermore, the committee will create three randomly selected numbers which when added together, will total 1368."

Copy for prediction number TWO is the same as above, but changing the order of colors to RED, GREEN and YELLOW...and the total to 1395.

Change prediction number THREE to read YELLOW, RED, GREEN and 1638.

Change prediction number FOUR to read YELLOW, GREEN, RED and 1692 .

Change prediction number FIVE to read GREEN, RED, YELLOW and 1935.

Change prediction number SIX to read GREEN, YELLOW, RED and 1962.

Finally, you'll need three (3) "Double Envelopes" to house the six predictions...two per envelope. Here's how to make them up. Obtain six (6) heavy, opaque envelopes approximately 3-1/2" deep x 6-1/2" wide. You'll need two envelopes to make one double compartment envelope. With an Exacto knife, trim off 1/16" on three sides of one envelope. The two ends and the bottom edge. Leave the flap end alone.

Separate the resulting two sides of the envelope. Discard the seamed portion and insert the flap panel into a second envelope. The gummed sides of the flaps should be facing in the same direction. You will now have a partition dividing the envelope into two compartments. (See illustration 1). We'll call one compartment (A) and the other (B). Fold and insert prediction number ONE into compartment (A). Fold and insert prediction number TWO into compartment (B). Apply rubber cement along the gummed edge of outer flap (C). Apply a similar width of rubber cement along the back of flap (D) and press the two flaps together making sure they are perfectly lined up. Now lick the exposed gummed flap and seal the envelope. Turn the envelope over and across the address side, write the name "ROBERT YANCY." (Note: the initials R.Y. in this name will help you to remember later that the first two colors in prediction number ONE are RED and YELLOW. It will also remind you that prediction number ONE is located in the compartment immediately behind the name).

Because the first color mentioned in predictions ONE and TWO is RED...we will refer to this envelope as the RED ENVELOPE.

Now, make up a second envelope constructed the same as the first one. In compartment (A)...place folded prediction number THREE. In compartment (B)...place folded prediction number FOUR. Write the name "YANCY ROLAND" across the address side of the sealed envelope. We will now refer to this envelope as the YELLOW ENVELOPE.

Prepare a third envelope similar to the first two. Insert folded prediction number FIVE in compartment (A) and folded prediction number SIX in compartment (B). Write the name "GORDON ROBERTS" across the address side of this envelope. We will hereafter refer to this envelope as the GREEN ENVELOPE. In all three envelopes, the initials on the address side give you the identity and order of the colors contained in the compartment immediately behind the address panel. Once you have prepared the three double compartment envelopes, it will only be necessary to replace one after each performance.

The only other props you will need are a sheet of heavy white illustration board measuring approximately 11" x 14"... and a black, bold point magic marker. On one side of this board print the numbers 1, 2 and 3 as shown in illustration 2.

## **TO PERFORM**

Prior to performing, place the three gimmicked envelopes in your inside jacket pocket in a RED - YELLOW - GREEN order. The RED envelope should be closest to your body. To remember the order...just think of a traffic light. Follow the procedure outlined under the "EFFECT" up to the point where the three spectators have placed their cards in their pockets. Now, you must determine the COLOR of the cards that each has selected. Here's how.

Once the spectators have indicated that they have each selected three cards printed in the same color and placed them out of sight in their pockets...pick up the piece of white board and the black magic marker. Instruct spectator number ONE (on your right and the audience's left) to reach into his pocket and to remove any one of the three cards. Ask him to call out the numeral on this card. As soon as he does, you'll KNOW the color of his three cards. If it's a 1, 4 or 7...his cards are RED. If it's a 2, 5 or 8... his cards are YELLOW. If it's a 3, 6 or 9... his cards are GREEN. (Note: it's easy to memorize these combinations if you think of them as 147 RED, 258 YELLOW and 369 GREEN). Now, here comes a subtle piece of business that if carried off properly, will make this mystifying effect ...a miracle. Appear to ignore the number the first spectator has called out...but, don't forget it! Suddenly state, "i seem to be receiving the thoughts of someone close-by in the audience." (Fix your gaze on any spectator in the first row). "I believe you're wondering what this experiment will prove." (Don't wait for an answer, simply motion the spectator to step forward as you state-). "Please step forward and stand here to my left. Thank you." (As the spectator steps forward, reach into your inside jacket pocket and remove the proper envelope.



In other words, if spectator number ONE called a 1, 4 or 7... then you remove the RED ENVELOPE. The one closest to your body. If he called a 2, 5 or 8...remove the YELLOW ENVELOPE. If he called a 3, 6 or 9...remove the GREEN ENVELOPE. Then continue patterning). "Earlier today, I had a premonition. I wrote my impressions on a slip of paper and sealed them in this envelope." (Show the envelope). "Which was then witnessed by local attorney, Mr. (Read aloud the name on the envelope you're holding). Please hold this envelope until the conclusion of the experiment." Hand the envelope to the spectator. By this time, everyone will have forgotten that you even asked the first spectator to call out the number on the card he removed from his pocket. Immediately ask spectator number ONE to call out the number on the card he is holding. Enter the number on the blank side of the white board, near the top. Now ask spectator number TWO to remove one of the cards in his pocket and to call out the number on that card. Enter his number to the right of the first spectator's number. Repeat with spectator number THREE, entering his number to the right of the first two digits.

For example: Suppose spectator number ONE calls out a "3." (You now know that the color of his cards is GREEN, so you initially remove the "Green prediction envelope" ) Spectator number TWO calls a "1." (You now know that his cards are RED). And finally, spectator number THREE calls a "5." The board should now look like this:

315

The second time around, spectator number ONE calls a "9" number TWO calls a "7"and number THREE calls a "2." The card now looks like this:

315

972

Finally, number ONE calls a "6"number TWO calls a "4" and number THREE calls an "8." Enter these numbers and draw a line beneath them as shown below. Then have the spectator holding the envelope add up the numbers, entering his total beneath the line.

315

972

648

—————  
1935

Since you know that spectator number ONE is holding GREEN cards and spectator number TWO is holding RED cards...then the proper prediction is in compartment (A) which backs up to the address side of the envelope. How do you know this? Simply

because the first letter in Green (G) and the first letter in Red (R) match the initials of the name "Gordon Roberts" written across the address side of the envelope. In fact, if you'll check the contents of the number FIVE prediction page 148, you'll see that it predicts a GREEN, RED, YELLOW order and a total of 1935.

If the order of colors was reversed...that is, spectator number ONE's color is Green and spectator number TWO's color is Yellow...the letters G and Y do NOT match the initials of the name on the envelope...so you would automatically have to produce the prediction (number 6) contained in compartment (B).

At this point, have the board turned over where you have previously written the numbers 1, 2 and 3. Ask spectator number ONE to call out the color he mentally selected. Have the fourth spectator write it adjacent to the number "1." Repeat this procedure with spectator's TWO and THREE.

Now, all that remains is to retrieve the prediction envelope from spectator number FOUR. Hold it in your LEFT hand with the NAME SIDE FACING YOU...reading from left to right. Tear off about a 1/2" piece from the right hand end of the envelope. You will now be able to see the partition inside the envelope. Hold it so that the end of the envelope is visible only to you. Insert your right first finger into the proper compartment and then squeeze the opposite edges of the envelope (gently, with your left hand) so that the partition is forced against the wall of the envelope, trapping the prediction you DON'T want. Tip over the envelope and allow the proper prediction to fall out into your right hand. Casually flash the inside of the envelope to the fourth spectator. Don't make a big deal out of this...simply flash it and immediately crumple and drop it in your pocket as you hand the prediction to spectator number FOUR. Retrieve the piece of white board and as the prediction is read aloud...show the COLOR side first and then the ADDITION side...so your audience can see that you have successfully predicted the outcome of the experiment.

I hope that you have been able to follow this lengthy explanation. I wanted to be sure you got every last detail. At any rate, you are now in possession of a fabulous piece of mentalism. Try this out. The mathematics involved are based on the NILE principle. The routining and concept are mine. And the pleasure of performing it is now yours.

## EPILOGUE

As the curtain comes down on this, my first book, I realize that my admiration for my predecessors has swelled by leaps and bounds. Obviously, since the magic market is so small, the reasons for writing a book have to involve motivations other than financial gain. It's hard work. For 34 years, the literary efforts of my peers has in large part been taken for granted. No more. I wish now that I could personally thank each and every lover of this great art who has so graciously shared his knowledge with me.

I sincerely hope that after reading this book, you too will have experienced the glow of satisfaction I have so often felt after discovering something new and different to help enhance my performing skills. I've held nothing back. Many of the effects in this book could have been sold individually. I chose instead to release them simultaneously in print. When you stop to consider that you paid on the average of less than one dollar per effect ...this has to be one of the great bargains of all time. I'm not sure at this time whether this is my last literary effort...or the first of a series. Perhaps the response that it receives will provide the answer.

In the meantime, I'll close by once again thanking my lovely wife, April, for her patience and understanding during the birth of this effort and also my daughters Gayle, Carol, and Terry for serving as a most discriminating sounding board for my creations.