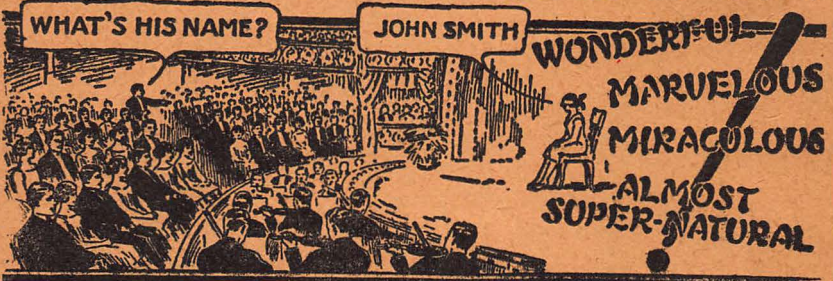


HOW DOES HE DO IT?



FIVE MIND READING ACTS EXPOSED

Any two persons of average intelligence can perform all acts described herein.



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HOW TO PERFORM MIND READING ACT NO. 1

This Act is best performed by using a double envelope. This can be made by glueing together the address sides of two ordinary envelopes, which leaves the flaps on the outside. Care should be taken to see that the edges fit in close and are even without any gaping, so as to avoid detection by the audience.

Before the show, the Professor and the Medium place a coin on one side of each double envelope and seal it. The denomination of the coin and the dates they bear are noted by both performers. For convenience and to avoid confusion, during the performance of the Act, each envelope should be given a number.

When the time arrives for the performance of this Act, the professor passes into the audience with the envelopes, and without announcing what he intends doing, borrows a coin from some spectator. Before accepting the coin, the Professor proves the envelope is empty by turning it upside down, spreading apart the folds and shaking it. Then the spectator is asked to drop the coin into the envelope and the Professor seals it. (The object of not mentioning what he is about to do, is to prevent the audience from looking at the dates on any coins they have before the Professor gets them.) It is understood, of course, that the coin the professor borrows, is of the same denomination as the coin already in on the other side of the envelope. Having thus disposed of envelope No. 1, he proceeds in the same manner to secure coins for envelopes Nos. 2, 3, 4 and so on, until he has filled all the envelopes.

The Professor then returns to the stage. He usually gives a little talk of a comic nature and somewhat shrouded in mystery about the superior mind-reading powers of the Medium. Then it is

that he announces for the first time, his object in borrowing the coins from the audience. He asks that everyone be as quiet as possible while the Medium performs the most delicate task.

Holding up envelope No. 1, he asks the Medium the denomination of the coin in that envelope. When the Medium answers, he asks for the date on the coin. Upon receiving this information, the Professor repeats the date in a loud voice so that all may be assured of hearing the date.

Going to the spectator from whom he borrowed the first coin, he cuts open envelope No. 1, and hands the coin to its owner, asking him to verify the date on the coin. Of course the date given by the Medium is correct, because the Professor cuts open the side of the double envelope in which he and the Medium placed the coin before the show. The spectator does not get his own coin back, but one of the same denomination. The same procedure takes place as regards envelopes Nos. 2, 3, 4, and so on.

The Medium should always be blindfolded during the entire performance of this Act as this adds to the effect produced.

By using the double envelope, this Act can be performed in parlors, at picnics, dinners, etc.

MIND READING ACT NO. 2

The Professor announces to the audience that the Medium will now tell them what they are thinking about. He passes among them and distributes pieces of paper upon which they are asked to write a message or ask a question, and sign their names.

Later, he collects these messages in a bag having two chambers, only one of which is shown. Going upon the stage, the Professor empties the contents of the bag upon the floor, but these contents are fake papers having been placed in the secret chamber of the bag before the show; however from the viewpoint of the audience, these papers bear the messages they just wrote. He then throws the bag off the stage.

The Professor borrows a hat from someone in the audience and places the fake messages in it, or he may stick a match to them and completely burn them up on the stage in full view of the spectators.

He immediately asks the Medium to read the messages the audience wrote, and tell them who the author is in each case. This the Medium does at once much to the surprise of the awe-inspired and mystery-stricken crowd.

When the bag is tossed from the stage, an assistant immediately takes it behind the curtain close to where the Medium is seated, empties it, and when ready whispers the first message to the Medium and names the author. The Medium in turn announces it, pretending to read the message by mental telepathy.

If a question is asked, it may be answered, if the Medium knows how, if not, then it may be passed up and another selected which is easier. As there would be quite a number of messages to read, it would be simple enough to pass up the undesirable ones, and when ready to quit, any mes-

sages not read may be excused from being read on account of the limit of time.

When the assistant reads a message in the form of a question which he cannot answer, the Medium can express his refusal by clearing his throat, coughing, or by any sign agreed upon. This gives the assistant notice that it is not wanted, and he can at once read another without taking up too much time between readings.

Some times this trick is performed by having those of the audience writing messages seal them in an envelope supplied them. Then, although the bag secret would be handled the same, instead of burning the sealed envelopes, they would be handed to the Medium, still seated (that is, the fake ones) which he would hold close to his forehead and pretend to draw out the messages by his previously described super-natural mind.

To make the act more effective, and if the show continues for another day or more at the same place, the Professor might request some of the audience, or their friends, to go together and write a message and sign it and bring it with them when they come to the show the following evening, when the Medium would tell them what they will have written and who all signed it.

It is always best that the Medium be blindfolded during the entire performance of this Act.

MIND READING ACT NO. 3

Five or six weeks before the date for which the show is billed, the Professor sends a representative to the manager of the theater at which the show is to be held. The manager of the theater gives the representative the names and addresses of patrons more or less prominent who are known to attend this particular theatre somewhat frequently. These patrons the representative interviews. He usually poses as a representative of some publishing company gathering data for statistical purposes or for some book under publication. He carries credentials from this publishing house which he never fails to show. These credentials help suppress clues which the patron later on may surmise.

The representative then produces a questionnaire. However, before going ahead with the questions, he submits three souvenirs of meritorious value, the choice of which he offers the patron for giving him the information about to be asked of him. This ingratiates the representative with the patron and places him in a more favorable position for securing all the facts he solicits.

The representative refers to the questionnaire and proceeds to collect the information desired. This would include the patron's name, street number, phone number, date of birth, whether married or single, and if married, wife's name, date of her birth, information about their children, if any, his weight, size of his shoes, collars, shirt, hat, etc., and any number of other things which it is desired to know.

Any information concerning a vacation trip, either taken or about to be taken, has no place on the questionnaire. This information must be gathered diplomatically by the representative after gathering all the other facts. For instance, if the vacation period is approaching, the representative may ask, "Have you had your vacation yet, Mr.

Brown?" or "Thinking about vacation yet?" when he is putting his questionnaire into his briefcase. This introduces the subject, and then the field is wide open for gathering all the oddities about a trip.

These questionnaires are either left with the theater manager or sent to the Professor to look over. The manager of the theater is instructed how to proceed further. Usually, just a few days before the show, the manager of the theater sends out letters calling these patrons' attention to the splendid entertainment about to arrive, and encloses complimentary tickets good for a certain day only. In nearly every case, the patron will attend on the date for which their tickets are good.

When the Professor and Medium reach the city they immediately go over the questionnaires, if they have not been sent to them, and gather the information in a systematic manner. In case there is much to remember, and there is danger of becoming confused when performing the Act, the Medium writes the facts on miniature cards, one card being used for each patron.

When the time arrives for the patrons previously interviewed to appear at the theater on the date for which the tickets are good, some one of the theater, who knows these patrons at sight, watches for them and when they arrive, takes note of the fact and locates them in the audience, unless the complimentary tickets entitles them to numbered seats, in which case their location in the theater would be known. This information is given the Professor and Medium, who then know that these patrons, or some of them are in attendance.

The time having arrived for the performance of this Act, the Professor appears on the stage with the Medium, who is blindfolded, and announces the nature of the Act. The Professor then steps into the audience, looks around, locates one of the patrons, who, before the show has been pointed out to him by someone of the theatre who knows him, and previously interviewed by the representative, and either describes the patron or merely lays his

hand on him, and asks the Medium to tell his name. The Medium pretends to receive the name by his extraordinary psychic power, and announces it. The Professor then asks the patron if it is correct. He states that it is. The professor asks, "Where does this man live?" The Medium answers. Then follows all the other information it is desired to tell about this particular patron.

The cards previously referred to may be held in the hand of the Medium and read when performing the Act, by looking down under the blindfold without being detected by the audience, as the Medium is seated too far away for them to see the cards. Or, if it is desired not to use the cards, the information on the questionnaire can be whispered by an assistant from behind the curtain to the Medium who in turn gives it out to the audience. The arrangement of the cards before the show starts would correspond with the order in which the patrons are seated. This would prevent errors and avoid confusion.

Many variations are used by the Medium in answering questions and giving out information, and they must be used to make the Act a success and more mystifying. Not always the same kind of information is given about each one. At times during the act, the Medium complains about the patron not concentrating strongly enough and then presently exclaims, "Oh, yes, now I get the sensation; that's wonderful. Your whole life unfolds like a picture to me," and then continues giving out information about the patron.

Many times confederates are used who travel with the show. Of course, these people being strangers to the audience, their history would be unknown to all. It is possible for the Medium, in a case of this kind, to liven up the audience, by telling some very unusual events about the confederate's life, and especially something quite comic. The confederate would appear embarrassed, but would admit the facts revealed by the Medium.

Another method may be employed for giving out the street number and occupation of any one living

in the city, but it is limited to these two things. Without any pre-arrangement whatever as concerns the patrons, the Professor goes among the audience, and, laying his hand upon the shoulders of some patron, asks his name, and then announces it to the Medium. Then, the Professor asks, "Can you give this man's street number and occupation?" to which the Medium replies correctly.

This is done as follows: When the Professor announces the name of the patron, an assistant, holding a City Directory behind the curtain close to where the Medium is seated, quickly turns to the name and whispers the street number and occupation to the Medium, who in turn gives it out. Delays in finding the names by the assistant can be covered up by the Medium apparently struggling by means of mental telepathy to accomplish the result. The Medium explains, also, that some names come to him easier than others.

The Medium and Professor must always be tactful. Much practice is required to accomplish this Act, and all other Acts, smoothly. If anything does not work out just as either performer expected it to; they very cleverly pass it up, but do so in such a way that escapes detection.

MIND READING ACT NO. 4

This Act may be performed in either of two ways, or by a combination of the two methods. In either case the Medium is always blindfolded.

A certain outlined and memorized set of questions and answers may be used. For instance, as the Professor passes among the audience, he touches a "man," then a "woman," then a "boy," then a "girl," and in doing so asks the Medium what it is he touches in each instance.

Question No. 1 always means a "man," No. 2, a "woman," No. 3, a "boy," No. 4, a "girl," and so on. This is the more elementary of the two methods, and most likely to be used by amateurs. Its weakness lies in its easy detection, especially if it is performed at home, at parties, etc., where the same order of the questions gives away the secret.

The better method to be used, and less liable of detection, is what is known as the "coded system." That is, the form in which a question is asked means a certain thing. The following is an example:

Who is this?.....A man
Who is that?.....A woman
Now who is this?.....A boy
Now, who is that?.....A girl
What is this?.....A hat
What is that?.....A handkerchief
All right.....Wrist watch
Ladies or Gents?....Ladies' wrist watch
Gents or Ladies?.....Gents' wrist watch
Let's go.....Baldhead
I'll say it's a baldhead.....Blonde
You know your stuff don't you?..Brunette
Hurry up.....Gent's coat
Right you are.....Lady's Coat
You can't guess this one!.....Mustache
I'll stick you this time.....Dimple
You're a joke....Mighty fine looking lady
Come on.....Man with glasses

Are you sure?.....Woman with glasses
Let's stop.....Man's nose

Any number of phrases and statements may be used and all keyed to mean different objects. With lots of practice, the Professor and Medium can ask and answer questions for long periods of time.

In the same way, numbers written on a piece of paper while the Medium is blindfolded, can be told by the Medium, by keying each of 1, 2, 3, etc., to some word. When the words are spoken by the Professor, the Medium identifies them with the numbers they stand for, and tells what the number is that has been written on the paper, slate or blackboard.

Sometimes a combination of both methods renders the Act less liable to detection, and where you are called upon to do the Act several times in succession, it is always best to employ both, by using the method first described to begin with.

It is to be noted that this Act requires a good memory, quickness of thought, plenty of practice, and a steady nerve backed up with lots of confidence in one's self to avoid errors and put it across.

HOW TO PERFORM THE HOODOO ACT-A Home Entertainer

With your friends seated around you, you suddenly arise and announce that you and (your assistant's name) will now give them something to think about.

You tell them that you are going outside the house and ask them to name some object in the room while you are gone and when you return you will tell them what it is. Tell them that you don't care what the object is they name as you are not in the least particular, but a very agreeable and accommodating sort of a fellow, and anything that suits them, suits you. Let's assume a "dresser" is named.

When you return, your assistant asks you if it was such and such an object, and you, of course, answer "No"; then, after quizzing you closely for a few minutes, your assistant settles down, and asks you if it is a "dresser," and you answer "Yes." Naturally, your friends will want you to do it again, and when you do, you will be surprised at the number of solutions most of them will have worked out to tell you how you do it.

After doing it a few times, renew their interests in your ability to tell them how they think, by staying outside the house while your assistant asks you the questions through the keyhole. And then finally "cap the climax" by going to a neighbor's telephone (if there is also one in the house at which the party is held) and answer correctly when the named object is referred to.

How it is done—Immediately before your assistant names the object your friends selected, he names some object very dark or black in color. This is the key. To illustrate:

Your Assistant	You
Was it the ceiling of this room?	No
My handkerchief?	No

My hand?	No
The mirror?	No
Newspaper?	No
Lace curtains?	No
My shoes (if they are black)?	No
The dresser?	Yes

The above is only an illustration. Many more questions should be asked in actual performance. Occasionally, go to the extremes, that is, ask 30 or 40 questions one time, and the next time only two or three.

To avoid detection, change the key color to "white" or "red" occasionally. To escape errors, avoid asking if the selected object was any object whose color is half-way between black and white or only slightly dark, as what one person would regard as black, another might not.

Always be prepared to answer your friends forcefully, effectively and comically. This wins for you prestige. It shows you are a master. When they find you know your business, that you can do so many mysterious things and change right off from one to another without a moment's warning, they will seek your company and you will no longer be "one of the bunch," but "the one."

THE END



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