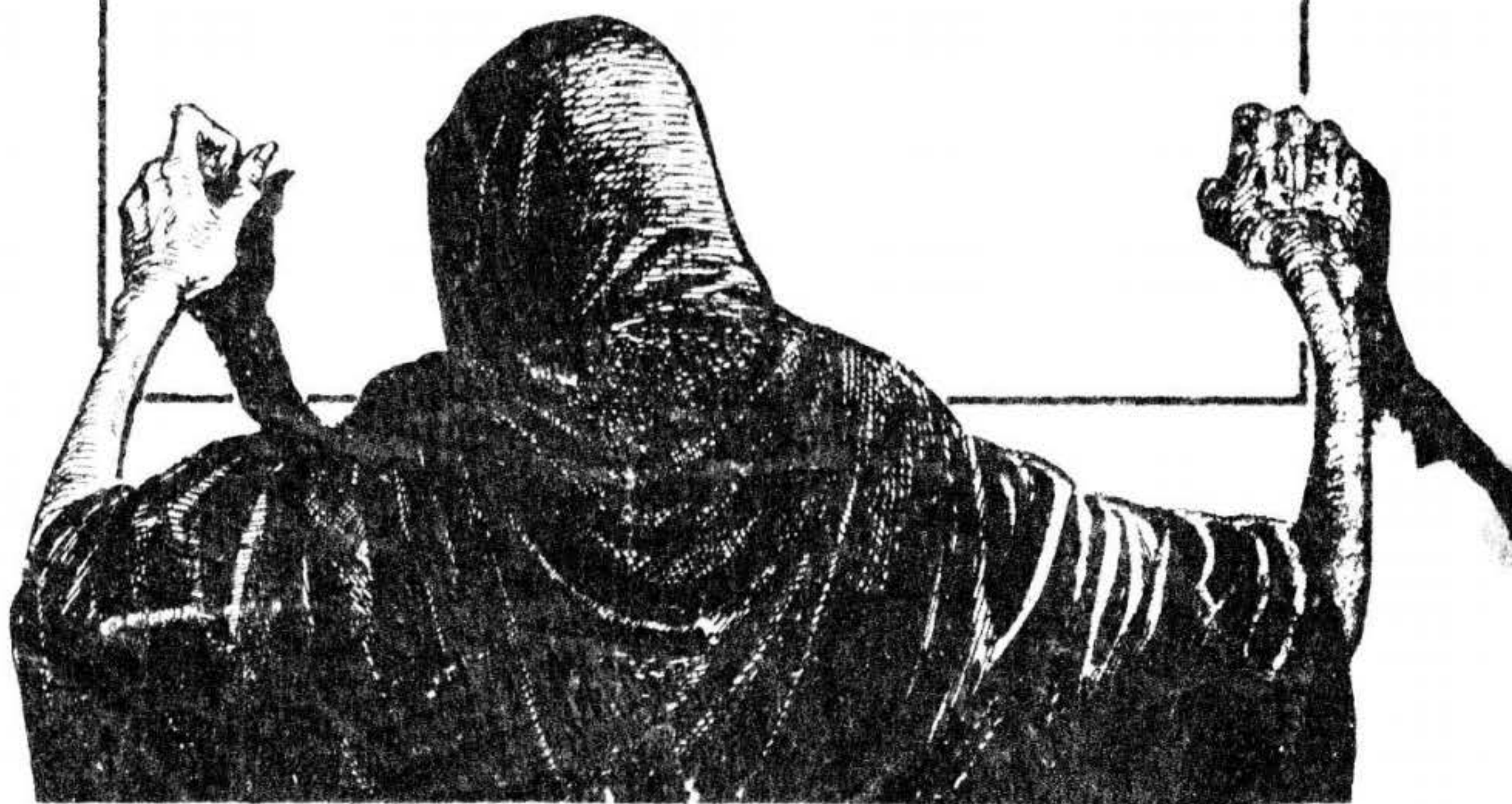


"En Rapport"

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EN

RAPPORT

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A complete, routined act of telepathy, mind reading, and clairvoyance, designed for two people, and possible of being presented before a most critical audience. The minimum of preparation is necessary for the maximum of effect. The program will run approximately 30 minutes.



The State Library of Victoria
"ALMA CONJURING COLLECTION"

Before we get into the actual working of this set of tricks, I want to make clear several points. The routine as it is given here, has been tested out and used since 1929. The tests were worked out from the standpoint of simplicity in method, and maximum in effect. After witnessing many two person code performances, I came to the conclusion that while audiences were quick to give credit for cleverness, they invariably knew that information was being conveyed by the speaking of performer to medium. Therefore, the code given herein was developed to deceive by subtle arrangement. At two times, after having seen a demonstration of naming cards, I was offered \$25 to reveal the code alone.

As printed here, the codes are easily learned in an evening. The routine, as a whole, can be learned in a second evening, and with a few test programs to smoothe things out, you are all set.

Another point. Many acts are published and marketed, but nine times out of ten, they are put out to satisfy the need of stage workers. They require many weeks of rehearsal, and then only become practical by constant use before large audiences. At least 95% of those who buy magic books are those who follow magic in an amateur or semi-professional manner. Their performances are intermittent, and they seldom, if ever, have the opportunity (or desire it) for doing large stage work. Their shows are limited to clubs, homes, private parties, and audiences of the intimate sort.

It was that last type for which this routine has been published. The wives and sweethearts, who, for the most part, will be the ones on the receiving end of the show, have but a minimum to learn, and yet be able to present an intimate act of professional calibre, and one for which the writer has received fees up to \$200 for a single evening in private homes and clubs.

Therefore, please don't glance through this brochure and say, "It looks pretty good." Read it thoroughly (it hasn't been padded) and say, "It really IS good. It HAS been used a good many times which is proof of its practicalness. It IS what I've needed a long time in order to do such an act."

Theo Himmelman

The code to be learned by both participants follows. At all times, the performer talks to the spectator and NOT to the medium. No questions are put to the medium, and it is in a word or two to the spectators that the information is sent.

<u>UNITS</u>		<u>TENS</u>	
1	Don't	1	Now
2	Think	2	Please
3	Take	3	Just
4	Place	4	All right
5	Give	5	All right now
6	Say	6	All right please
7	Name	7	All right just
8	See	8	Now please
9	Put	9	Now just
0	Try		

The above words will take care of all numbers, to and including 99. The card code, following, is practically the same, with the exception of a few words added that are more naturally used with cards.

A	Don't - Hold	<u>SUITS</u> - C	(nothing)
2	Think -	D	All right
3	Take -	S	Just
4	Place -	H	Now
5	Give - Mix		
6	Say - Remember	Joker	- Nothing said
7	Name - Shuffle		
8	See - Look		
9	Put -		
10	Try - Cut		
J	Tell -		
Q	Keep -		
K	Ask - Concentrate		

There is but one thing else to memorise. The coin naming and delivery to owner effect necessitates the remembering of United States coins in the order given. In other countries, arrange the coinage in same order of value, as far as they go.

1	Penny	3	Dime	5	Half-dollar
2	Nickle	4	Quarter	6	Dollar

The secret of this routine depends entirely upon two things; the subtleness of the code, and the effects with which it is used. All such acts have depended on a code alone to pass information secretly. In this act, the methods of operation are continually being changed, and the effects presented are truly different.

In rehearsing, the performer is to forget the medium and address ALL of his remarks to the audience. A watchful observer will never hear the performer give his remarks to anyone but the spectators, and those are concealed in instructions and directions, and not as inane, senseless, and obvious asides.

Here are some examples of the code words in use. You need never say the same thing twice exactly. As you become accustomed to it all, you will ramble along to the spectators, and at the right moment, the key word or words will be used to start a sentence.

It will be noticed that in the card code, the suit and value are given at one time, the suit words fitting before the value words perfectly. This also applies to the number code, it being possible to send any number from 1 to 99 instantly. There is no danger of mixing the two codes as they are always used at different times, and the same applies to the coin effect. The medium knows what is going on, and it is only necessary to use the number code words from one to six when coding the coin value.

Ace of Clubs - "Don't let anyone else see your card!"
Three of Diamonds - "All right, take the deck yourself."

Queen of Spades - "Just keep the card in your mind."
Ten of Hearts - "Now try to keep everything off your mind except your card."

You will readily see how natural this sounds when addressed to a spectator, and how it is possible to change the sentences at random, as long as your key words start you off.

The same rules of speech apply to the number code when it is brought into play during the routine. See how many different things you can say for each card and number, keeping the code words in place. This is good practise, and will make you realise much sooner

how varied are the possibilities of what you can say to the people helping you in the audience.

AND NOW WE GET DOWN TO BUSINESS -

The preparation and apparatus necessary for presenting this routine consists of very little.

Two decks of playing cards

A pad of paper about $2\frac{1}{4} \times 3\frac{1}{2}$ such as sold at Woolworth stores in packets as scratch pads

A dollar bill

A package of end opening drug envelopes (manilla)

Two fairly good size slates and chalk

A thumb tip that is a little too large for you

Three or four pencils

Stack the two decks according to your best liked system. Either the Eight King or Si Stebbins method is all right, although I prefer the former.

Jot down the number on your dollar bill, and have the medium memorise it, or better, pencil it on the border of her handkerchief which she carries. Beforehand, both you and the medium learn the order that will be used in disclosing the figures. I had number revealed, figure by figure, in this order; 6th, 1st, 4th, 7th, 2nd, 5th, 8th, 3rd. Starting with the 6th, you merely keep going to the right, skipping 2 figures each time, and as there are eight numbers on a bill, this eventually hits them all. Later on, when we cover the effect itself, with presentation, you'll see how this builds the effect up greatly. Place the bill, folded small and flat, in one of the coin envelopes, and have it on bottom of stack.

Take three of the envelopes, and get the same number of different colored crayons. Hold one open and, reaching inside it to bottom, or the closed end with one of the colored pencils, mark it with three or four lines on each side. This is so that when you tear off the bottom later on, to open sealed envelopes, you can see a part of the colored lines immediately, and know which of the three it is, and which person's coin is inside. I used crayons colored red, yellow and green, considering them as one, two, and three, in that order. It is necessary that both you and the medium know this color arrangement, especiall

the medium. Before the presentation starts, you and the medium decide upon three people in the audience who will be given these envelopes, and the medium is to consider them as persons one, two, and three. This previous spotting makes possible a most unusual climax. Put the three marked envelopes in correct order on the top of the stack.

Put the thumb tip in right trouser pocket, or if you wish, in the lower right vest pocket. However, it is more natural to secure it from trouser pocket.

With the pad of paper handy, together with slates and chalk, pencils, and the stacked decks, you're set to present the routine.

LADIES AND GENTLEMEN:

"For many, many years, it has been known that two people's minds can be 'en rapport', that is, to say, in sympathy and unison with each other. There have been many to exploit this phase of mentality, and for the most part, they have resorted to trickery, secret knowledge, and underhanded practise. In our presentation, this evening, we will try to convince all of you, that deception has been eliminated to the point where the tests we do can be successful only through the perfect co-ordination of our minds.

However, as is always the case, many will consider it fakery of some sort, and, rather than take up valuable time discussing the subject, we trust that those persons will look upon it all as entertainment only, and find amusement and novelty in our presentation of what we consider a science."

After this opening, you put a chair in front, with its back to audience. The medium sits down, and you pick up one of the stacked decks. Remove it from the case, and false shuffle if you can, although one or two cuts will do. Now go towards some person and ask them to think of any card. Stand at their side, fanning the deck so that both of you can see the faces. Tell him to watch for his card, and when he sees it, he is to pull it up half way out of the fan, so you can look directly at it. You are talking right along as you do this, telling him what to do. The moment he pulls up a card, you hesitate in your speech for a second, and then continue, but this time you send the name of the card across. You can use every card

signal except "Mix" and "Shuffle" for 5 and 7, as you are using a stacked deck in this case. The medium is now aware of the card, and the spectator asks medium if she knows it. She names the color, then the suit, and finally the entire name.

Now explain in a few words that you have the person think of a card, instead of taking one, and thusly prevent any possibility that you may have influenced his choice. Ask someone else to think of one, and repeat the effect. For the third time, spread the deck face down on a chair or table, and have a spectator remove any card, not showing it to anyone else but himself. As he does this, you keep talking, saying that this time even you will not see or know the card, and that the medium will attempt a direct test of thought reading. As you talk, you've picked cards up in two sections, cutting the spread at the point where selected card was removed. You lay deck on the table face up, spotting the bottom card, which, because of the stacking, tells you that the next system card is the chosen one, and immediately you send the selected card to the medium who proceeds to correctly name it. All of this takes but a minute, and is convincing because it upsets any idea that might have been formed that you had to see the card.

Now you state that the medium has developed great powers of prophecy. Rather than tell what has happened, she will attempt telling what is going to occur. Pick up the pad of paper and openly tear three sheets off. Hand them to the medium, with a pencil, and put a hat or deep dish on the floor or a table, a foot or two to her right. Now step back into audience with the still stacked deck. Step up to a person and ask him his name. We will suppose the name is "John Brown." Turning towards medium, you ask her to "Write something for Mr. Brown." She is seen to be writing something on a piece of paper, and then she holds out a crumpled up piece, saying, "Here is something for Mr. Brown," and proceeds to drop it openly into the bowl.

Remarking that a prophecy has been made before a thing has been done, you spread the deck in front of Mr. Brown, and have him freely select, and keep, any one of the cards, not showing it to anyone else. You now pass to another person, ask their name, request the medium to write something for them, and again she

writes and drops a crumpled paper into the bowl. The spectator takes a card and keeps it as did the first subject, and you pass to a third for a repetition of the same actions. At this time, you lay deck aside a minute and remind everyone that before each card was removed, the medium wrote something for that person.

Any spectator is now asked to go forward and take the papers from bowl. He is to read them one by one. And each paper says, "Mr. --- (or whatever name was given) will select the ---." And as each paper's secret is disclosed, the spectator, for whom prophecy was written, holds up his card, and shows it as the right one.

Before detailing the working points of this hair raising trick, (for it is quite that) I want to say that originally, this effect was conceived by Al Baker and told me about 1928. However, after working it a number of times, it was changed so that the medium could be seated with her back to audience, all forcing was eliminated, and it was made unnecessary for the performer and medium to know, in advance, the name of any person. This not alone has made the effect easier and cleaner, but a bit more practical in cases where previous information is difficult to secure.

At the start, the medium has three pieces of paper and a pencil. When the first person's name comes up, the medium writes on the first paper, "Mr. ----- will select the ", leaving the name of the card unfinished. She folds it up, holds out her hand to plainly show it, remarking that she has something written for Mr. ----, and apparently puts it in the dish, but actually brings it right out again in her hand, and back to lap. You now have the card chosen from the face down spread, and kept. Pick up deck in two sections, cutting at the point from where chosen card was removed. A glance at the bottom card indicates to you the name of the selected card, and you immediately code it to medium. You now pass to next person and ask his name. You tell it to medium. This time she writes on the second paper, "Mr.-- will select the ", leaving name of card unfinished, and also FILLS OUT THE REST OF PAPER NO.1 WITH THE NAME OF THE CARD JUST CODED TO HER. Now she folds up the paper No. 1 (just completed), shows it and says that she has written something for person No. 2, and drops

it openly into the bowl. At this time she has paper No. 2 uncompleted, and paper No. 3 blank. Now person No. 2 selects a card from the deck as did person No. 1, you learn its identity in the same manner, coding it immediately. Passing to No. 3 you ask his name as you have done with the others. Tell it to medium and she fills out paper No. 3 with "Mr. --- will select the ", and completes paper No. 2 by filling in the name of the card she has just received. Folding paper No. 2, she holds it out, remarks that she has written something for person No. 3, and drops it in the bowl. Now No. 3 person selects his card, and again you send the message across.

At this point you are ready for the climax. You put deck down, and spend about half a minute or less recalling that three cards have been chosen, none of which you could possibly know, and that each time, a prophecy was made by medium and put in bowl, BEFORE the selection was made. During this, the medium has been sitting with hands in lap, and out of sight, but has filled in the paper No. 3 with the name of card signalled last. She folds it and holds in her right fingers. At the moment you ask someone to go forward and take the papers, she stands up to face audience for the finish, at the same time picking up the bowl and holding it. The fingers of right hand go inside and thumb outside, in the action of picking it up, so the palmed paper No. 3 is deposited within. The spectator steps forward, takes the papers, and reads one at a time. After each reading, the person whose name is given, holds up his card, and it will be correct.

The fact that each person's name is on the paper with the name of his card; the fact that you haven't known the name of any person before they tell it to you; the point that you do not see, at any time, the cards removed and kept from deck; and the fact that the medium has written and put each prophecy aside BEFORE a card was drawn, makes this an unbelievable mystery. I have found also that, in private homes, it is nice to ask the host or hostess for a sheet of note paper which you tear into three pieces for this effect. In this way you get a different type of paper than you would have, and it makes obvious that only three pieces are used, to anyone who might be a bit suspicious.

Immediately after this problem, you conclude with

cards, by picking up deck, and saying that you will present the test with which you have convinced many skeptical scientists that the medium can read a mind directly and correctly. Have a spectator step to the front. The spectator, the medium, and you, stand in line, the medium, with her back to the spectator; the spectator, with his back to her back, and you stand with your back to the spectator. In this position of the three of you, neither the medium or you can see each other, and neither of you can see the spectator between.

Hand him the pack of cards, saying, "First, give them a bit of a shuffle and put them face down and squared up on your left hand." Hurry him up a little at this point by asking him if he is ready as soon as you hear him start mixing, and repeating, "Put the deck on left hand, face down." Now tell him that as he has shuffled them, he should cut them once. Just an ordinary square cut. Now tell him to look at and remember the top card, whatever it may be, and then push it into the middle of deck somewhere to be sure it is completely lost.

At this point, you turn, and take deck from spectator, squaring the edges a little more as you do so and getting a glimpse of the bottom card. Figure one ahead in the stacking system, and you know the name of the top card which he looked at and buried in the center. Code it across to medium who stands with her back still towards spectator, then motion for quiet and look intently at the pack. Slowly she names the color, suit and finally the card.

The principle of shuffling a stacked deck for one trick is very little known. I fell onto it eight or nine years ago, and thought it original until I discovered it hidden away in one issue of Stanyon's paper "Magic" over twenty years ago. It makes a good location for a single person, but used in this manner with two people, it is a knockout. No one understands how you can possibly know the card, let alone the medium, and the misdirection is perfect, as they continually watch to see you make some sort of move when you take the deck. Many times you will be able to turn around and get a glimpse of the bottom card while spectator is squaring deck and tapping edges.

When this is possible, you don't take the deck at

all, but code the selected card across at once when telling him what to do with them, or how to think of his card.

Now the medium takes her seat again with back to audience. You ask for a one dollar bill, for you are now going to work entirely with figures. Pick up the packet of envelopes and remove the bottom one which has the folded bill inside. Your right hand drops to pocket and secures the thumb tip. Hold envelope in left hand, flap up, and pinch the sides to open. Put right thumb into mouth of envelope as an aid in opening, leaving the tip behind. In the meantime, the spectator who has proffered the bill has been asked to fold it up small. Take with your right hand, and give it an extra fold if necessary. Put it in mouth of envelope, into tip, and right thumb follows it in and comes out behind wearing tip. The flap is folded down and the envelope handed to someone to hold. The right hand goes to pocket and comes out with a piece of chalk, and the tip with bill is left behind.

Pick up the slate, and on it, holding slate with its side parallel with floor, draw enough vertical lines so eight figures can be written between them.

Now ask the medium to concentrate and through her powers of clairvoyance, divulge what she knows about the concealed bill. From now on you say nothing else until she has finish. You will remember that both of you have learned an order in which the bill figures are to be revealed; 6th, 1st, 4th, 7th, 2nd, 5th, 8th, 3rd. Suppose the number on the bill is 48872710. This has been memorised or written on her handkerchief.

She hesitates a few seconds and then says, "I see that the 6th figure is a 7." You mark a 7 in the 6th space on slate, always holding it so audience sees just what is being put down. She continues, "In the first place I see a 4." You mark a 4 in the 1st of the spaces. She goes on, "There's a figure fading in now in the 4th position, and it's another 7." In this way, all of the figures are finally called out, which fills the slate. After the last one is put down, you turn towards the person holding the envelope, and to him you say, "Please open the envelope and take out the bill from inside. Open out the bill, and look at the serial number on it. Then read slowly, but loudly, the entire number from left to right."

The spectator reads the number, and as he does so you draw a line through each of the figures on slate until all are marked off. This makes an awfully nice finish to the effect, and although the whole working has been nothing but presentation, you'll find that people will remember it. The method of procedure is very convincing.

And now we come to the nicest two person coin effect I've ever run across. I revealed the basis for it in the June, 1935 issue of my publication, "The Jinx", but Mr. Audley Walsh developed it into an entirely different effect from the original. I did not have this in my original act, but at this point used a stunt which was based on mnemonic memory. As I am producing something which is not to require a lot of study and concentration, I am inserting this effect in the place of the old.

The medium is still seated with back to audience, and you announce that this test will be one of combined telepathy and somnolency. Pick up the pack of envelopes and remove the three marked ones. They are in order, so you hand them to the three people upon whom you and medium decided. Ask each of them to put inside any single coin they may have in their pocket but first to note the date. Then they are to seal up envelopes, keeping in mind the denomination and date of their money.

The envelopes are collected by anyone else. This person mixes them, and hands them to you, one at a time. With the remark that this prevents you knowing which is which, or to whom any of the envelopes belong, you tear off the bottom of envelope to open it and dump coin in hand. In pinching the envelope open after tearing, you see coin before it is dumped out and send the denomination as coin is sliding out into hand. To the audience, you are just finishing off the remarks mentioned above. For instance, if the envelope contained a dime, you might say, "Take your minds off everything but your coins." Or, for a half-dollar, "Give all of your thoughts to your coin." You hold the coin in hand and look intently at it. Medium says, "The piece of money I see now, is a ten cent piece." As she names the denomination correctly, you pick coin from palm and hold it up so it can be seen by all. When you dumped coin into palm and signalled the value, you had four or five seconds to yourself

before she finished answering. During that interval you noted the date, and the moment she revealed the denomination of coin, and as you hold it up for all to plainly see, you send across the last two figures of the date. If the coin's date is 1919, you might say, "Now put your minds on your dates." For a date like 1921, you could say, "Please don't think of any thing else but your dates."

The medium now sees the coin plainly and is sure that the date is 1919. The moment you have shown the coin, and sent the date across, you drop the coin in the envelope again and wait until she finishes. Then she stands up, and approaching you, takes the envelope and walks into the audience. You do not say anything. Just stand still and watch. She may say something like this, "I want to return this coin to its owner, and if the person to whom it belongs will only think of me as coming closer and closer to him, I think I may be able to do it." As she talks, she opens envelope and dumps coin into her hand, and in doing so gets a glimpse of the color markings, AND IN THIS WAY KNOWS WHICH OF THE THREE PEOPLE IS THE ONE TO WHOM THE COIN SHOULD BE GIVEN.

They acknowledge the correctness of this, and she returns to her chair, but merely stands with back to audience, instead of sitting down again. You are now handed another envelope, and you repeat the procedure, but this time send both the denomination and the date, one after the other. Then, after she calls out the value, you merely show it, say nothing, and she continues with the date, and finishes by returning it to its owner. Now finish with the last envelope in the same way, but when the medium takes it to return this time, she doesn't even glance at the envelope, but sort of crumples it in hand, with coin inside, and wanders around a bit before giving it to the owner. She knows which of the three is left, and doesn't have to bother with the marking.

This is all very effective, and mostly because it appears that you, yourself, cannot know to whom the various coins belong, everything being mixed before you touched them, and you never seeing who put what in which envelope.

After this number, the medium returns to her seat with back to audience, and you pick up pad of paper.

the last paper entering tip, the right thumb goes in with it, and right hand grasps bowl. The left hand lets go, and without your showing it so, it is seen empty by those who may look for it. Carry bowl back to the front with right hand, and put it down upon a chair or table, well in front of medium, that is, between her and audience.

Now remark that for this test she must cater to her concentrative powers more than usual, and therefore a blindfold is in order. Take handkerchief from your breast pocket with right hand (thumb still has tip), and as you stand behind her, put right hand around her right side, and left hand reaches around left side to catch other end of hank, and the right thumb lets tip with papers fall into her folded hands in lap. Now you proceed to blindfold her, but, naturally, she can see down under it into her lap. Immediately she gets the papers, she starts opening up and looking at them. In the meantime, you finish the blindfolding, and then step back and pick up the one slate which was used for the bill trick. Rub off the numbers on it, the blindfolding plus this action being ample time for her to see and refold all of the papers. It is no tax on anyone's memory to remember the three bits of data on them, and then she returns them to tip, and holds it in left fingers with mouth towards right, and nail side upward.

Approach medium's right side with the slate held between first and second fingers of your right hand, and thumb on top. As you put slate in her lap, medium merely puts the tip on your right thumb, and you return to the bowl. Reach into bowl with right hand, and push tip off with fingers as you apparently mix the slips around a bit. The slips, being under ball of thumb, a little pressure in pulling out thumb will drag them out of tip, and you pick up either of the first two, but leave the picture slip until the last.

Hand this paper to someone close, and ask them to open it up and tell you whether it is the number, or the word, or the picture. The medium hears this, of course. Then you ask them to concentrate upon number or word, whichever it may happen to be, and the medium is heard writing on slate. Suddenly she remarks, "Ready." Then you ask spectator to read aloud what is on the paper. He does so, you point to the medium

and she raises slate up, with writing side towards audience. On the slate is seen the correct number or word! Just one detail is in order here. The medium must do her writing very roughly as though she were actually blindfolded. I always advised my partner to close her eyes when she did the writing, and then do it the best she could. Then it was genuine, and not faked.

Now you step to bowl again, reach in, and secure tip on thumb, at the same time picking up the second piece of paper. Hand this paper to another spectator to open. Ask him if it is the number or picture, or word or picture, whichever the case may be. The medium writes again, and the effect repeated as before. You have pocketed the thumb tip meanwhile.

For the last slip, explain that while everyone is able to visualise figures and words when hearing any of them read, it is next to the impossible to do the same with a picture, as everyone may draw the same object a bit differently. Hand the second slate and chalk to a spectator near the front, and ask him to go over to the bowl and take out the last, or picture slip. This is a nice point, as you, apparently never touch the paper itself. Then have him open it and look at the picture. Then he is to duplicate the sketch, drawing, or diagram very large on the slate he holds, and the medium, (in the meanwhile she has cleaned off one side of the slate she holds) will at the same time, make a drawing on her slate. You then merely watch the proceedings, and when the spectator has finished, you step over to medium, remove blindfold, and she steps down towards front, holding her slate close against body. The spectator steps beside her, shows his drawing to everyone, and as a climax the medium turns her slate to show the same picture!

Whereupon, you dismiss the spectator with thanks and both the medium and yourself take well earned bows, collect your remuneration, and go your ways.

THE END