

THE LIFE AND MYSTERIES OF THE CELEBRATED DR. "Q"



DEDICATED TO MAGICIANS
FOR THE BETTERMENT OF MAGIC AND
THE TRUTH OF PSYCHIC
PHENOMENA

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PUBLISHER'S NOTE

This book was written and originally published by its author many years ago. Like rare wine, its value has multiplied with age.

The original "Dr. Q book" was the *first all-revealing book of professional mindreading secrets*, and the basic principles then exposed are so *fundamentally sound* today that it becomes the duty of the House of Nelson to re-publish this masterful book, in a deluxe edition, that its teachings may be perpetuated.

It is sufficient to say that the author, C. Alexander, internationally known a decade ago as "The Man Who Knows", accumulated over *one million dollars* as a professional stage mindreader, hypnotist and magician. His keen mind and the application of these methods as a stage performer were years in advance, and so *sound and basically true* as these teaching today that it is the publisher's desire to again make available this rare information and valuable data to the profession at large.

It is not beyond the realm of possibility that another will follow in the footsteps of the author, and duplicate his phenomenal success.

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PREFACE

In presenting this book to the magical fraternity and the world at large, the author wishes it distinctly understood that he neither affirms nor denies the existence of psychic and spiritual phenomena, because it would certainly be taking in too much territory for him to refute statements made by Sir Oliver Lodge, Sir William Crookes, Russell Wallace, Professor Hyslop, Sir Arthur Conan Doyle, and hundreds of professors in various seats of learning, who all affirm that our dead do communicate with us through raps, automatic writing, mediumship, etc. Also that they may be seen materialized, as we knew them, in the flesh; that they speak through the lips of others, but in their own tones and accents; that they speak directly through trumpets, hung in mid-air by no human hands; that they levitate heavy bodies and remove sleeved garments from mediums, whose hands are held by skeptics. The time has now come, it seems to me, not to refute these scientists, but to separate the wheat from the chaff, or the real from the unreal, so that we all may know what to believe.

Therefore, it is the purpose of the author, in presenting this book, to deal only with that which he knows to be counterfeit, so that it may help in the research of genuine psychic phenomena.

—C. ALEXANDER.

INTRODUCTION

In 1910, while playing in Tegucigalpa, Honduras, I had the pleasure of meeting a gentleman, whom we will in the future refer to as Dr. "Q".

He was, of all the rogues and scoundrels I have ever encountered in my professional life, the confidence man "par excellence", as the French would say; not by the excellence of his high character, to be sure, or his moral worth, but by his artistic superiority.

In this country he celebrated himself under many aliases, which he used as fancy or occasion directed. He witnessed all of my performances, while in Honduras, and we became very friendly. His one regret always seemed to be, in his telling me the story of his life and different experiences, that he had disobeyed the laws of the land and was so closely hunted by officials that he dared not set foot back in the States. He was doomed to spend the rest of his days in exile, away from home and friends.

Dr. "Q" was no small man in his way. He was a handsome man too, possessing a finely shaped face, with large, dark, not quite black eyes and eyelashes, such as would arouse the enthusiasm of the master painters and which gave to those eyes that sweet alluring expression so irresistible to women; or when reflecting the light of anger from them added a two-fold horror to their expression, enough to make the strongest man quail, for the man seemed then a very demon. The Doctor was about five feet ten inches in height, elegantly proportioned, his form being perhaps as nearly perfect in every respect as any man on this wide globe could boast of. Grace, dignity and strength combined in it, and when at all aroused Dr. "Q" was as lithe and flexible as a cat, or better perhaps, a tiger.

This marvelous fellow could imitate anything from the grimace of a pretty simpering girl to the Falstaffian stolidity of a Dutch judge, and was one of the most excellent story tellers in consequence. He dressed faultlessly and never, never overdressed. He played the part of the literary savant to perfection. The ladies doted on him and the men—which was regrettable—lent him money. So much for the personality of this capital villain.

He was born in 1860, and it was the intention of his people to educate him for the ministry, but when seventeen years of age his mind turned towards dramatic art, and he ran away from home with a little "fly-by-night" stock company. He remained with them ten months and was discharged in Galveston, Texas, for making too violent love to the daughter of the manager of the company, leaving him stranded in a strange city, with but fifteen dollars in his pocket.

He was so desperately in love with the girl, who had left with the company, that he walked the streets night and day, and one afternoon he stopped in front of a psychic palmist and clairvoyant's office on Tremont street. He read in the window of the marvels this great clairvoyant could do, such as telling full names and dates, bringing about your greatest wish, reuniting the separated, and causing the one that you love to love you, etc. This, of course, in his worried state of mind, appealed very strongly to him, and he decided to go in and test the powers of this great man.

On entering, he was requested to write on a slip of paper his full name and occupation, and the three questions that he most desired to know. This he did, and the medium grasped his hand, looked him in the eye, called him by his full name, and told him that he was in a very worried state of mind, very deeply in love with a wonderful girl, but that the magnetic conditions surrounding him were all wrong and that he would have no peace of mind, nor the return of the love from this wonderful girl, until these magnetic conditions were straightened out; but, that he, the medium, for a fee of \$10.00 could furnish him with a subtle powder which he could take home and burn, and all would be well.

This of course seemed very plausible to the youngster, for had not the great medium been able to tell him his full name, and the great secret worry that was gnawing at his heart. If this wonderful thing were possible, it undoubtedly would also be possible for the medium to make all conditions right, so Dr. "Q" gave the medium his last ten dollars, leaving him with only three dollars in his pocket, and at that moment the die was cast that started Dr. "Q" upon his nefarious career as a fake medium and confidence man. After giving the medium the money he was given in return a little package of incense and told to go home and burn this at twelve o'clock each evening for a week, and that all would then come well. The youngster took the

package of incense, rented a fifty-cent room and that night at twelve o'clock burned a little of the incense as he was directed, and as he did so common sense asserted itself, and showed him how improbable it was that this could have any effect upon a girl and her father who were by this time in Houston, many miles away. He came to a realization of the fact that the medium had duped him, and that he had been tricked. The following morning he was in a very avengeful frame of mind, and as soon as the pawnshops were open he pawned his watch and purchased a cheap pistol, and proceeded immediately to the rendezvous of the medium, entered and brushed aside the curtains to the private sanctum sanctorium of the medium, drew the gun, leveled it at the medium's head, and demanded his ten dollars. This the medium immediately handed him. He then demanded that the medium explain to him how he had been able to tell him his name, and his questions. There seeming to be no alternative for the medium, with the gun pointed at his head, he explained that after Dr. "Q" had written his name and questions on the paper and folded it up, that he, the medium, had then quickly exchanged the pellet for a dummy one, which he burned in front of the youngster, and while the boy was watching it burn he had unfolded the real pellet in his lap and read what was written on same. Thus he was able to convince all of his dupes. It was so simple it was laughable. The pistol was put away, all enmity was forgotten, and the boy and the medium became good friends. The medium realizing the boy possessed a wonderful personality, and seemingly not afraid of a buzzsaw, offered him the opportunity of becoming his assistant, and from then on his life was just one trick after another, sometimes in jail, sometimes with thousands of dollars in his pockets and the pampered pet of society, until the day I met him, like a hunted beast, making his last stand, an outcast in Tegucigalpa, Honduras.

In the following pages I will give many of his experiences, methods of operation, etc., as well as the methods of many other famous fraudulent mediums whom I have met.

CRYSTAL GAZING

Crystal gazing is very ancient. History tells us that there is no country that did not have its seers or crystal gazers. Some looked into a sphere of crystal, and some looked into a sphere of glass, or some similar substance, and endeavored to see within the pictures or images which apparently presented themselves in it while thus gazing.

The Egyptians used a crystal in their practice of divination, and throughout history we find traces of this art. History tells us that Alexander the Great had a crystal in his lighthouse at Alexandria, Egypt, supposedly made by Aristotle. This crystal, or gazing ball, was supposedly made of gold, silver, copper, and brass, and it was supposed that he was able to tell by gazing into it, when ships were two or three days' journey at sea coming to attack him.

In the middle ages it was again revived, especially by the celebrated Dr. Dee, who lived during the time of Queen Elizabeth of England. His crystal, or gazing ball, is now in the British museum.

In more recent times, crystal gazing has been made a subject of study by the Psychological Research Societies, and many books have been published on the subject. It is very simple, and conceded to be the safest means of psychic development. It is not necessary to use a crystal or gazing ball. Any polished object should bring about the same results.

On account of so deep an interest having been taken in this work, it, like all other things, has been counterfeited, until, at the present time, it is almost impossible to distinguish the fraudulent from the genuine. It is my purpose in this article to deal only with the fraudulent, believing in so doing it will materially assist psychological research societies in distinguishing between the real and the counterfeit.

Crystal gazing of the fraudulent kind is used in many different ways. Many times it is used merely as a matter of clean, wholesome entertainment, by an honest magician or artist whose sole object is to mystify and entertain, and desires his work considered so.

Then again, it is used by a class of charlatans for a supposedly magical entertainment, but with the sole object in view of getting a superstitious class of people into their power, and thus bleed them from their last dollar through the practice of this method of chicanery.

It is used also by another class of charlatans for private office work, where they are supposedly able to call up spirits of the departed and have them give messages to the living through the aid of the crystal, for which a very large fee is frequently charged.

In all of these fraudulent methods of presenting the act, the medium, as we will in the future call him, has but three objects in mind. The first is to learn what the dupes desire to know; the second is to be able to get this information into their possession unbeknown to the dupe, and the third is to be able to get as much money as possible for so doing, regardless of the effect that it may have upon his dupes.

Of getting the questions, there are many different methods. Unless a silent or a spoken code is used, the dupes are always requested to write their questions. One method of obtaining this writing, as you will see later on under heading of the "Anna Eva Fay Act," is by use of the waxed pads. A second method is to have a large number of boosters in the audience, who ingratiate themselves into the confidence of the audience until they are able to learn their questions and thus give them to the medium. A third method is to have the questions written by the audience or dupes upon pieces of paper, and then exchanged in what is known as a switch bag, or changing bag. A fourth method is by a changing basket. A fifth method is by gathering the questions, placing them in a brass urn upon a table on the stage, supposedly burning them, but in reality passing them through the base of the table, through a trap in the stage, and into the hands of the medium's confederate. A sixth method is by having the audience write upon pieces of paper that are held upon a clip board, and inside of the board, which is covered with paper representing wood, is a carbon paper and white sheet of paper. A seventh method is to have the questions gathered by the assistant, and as they are going to the boxes to collect questions, the real questions are placed in their pockets, and the duplicates substituted in their hands. For the eighth method questions are written at home, and upon entering the theatre

they are gathered up by an assistant, who supposedly takes them to the stage, but easily changes them when out of sight.

These methods can be varied from time to time, so that it would be hard to say positively just exactly what was used at any individual performance.

Now that the medium, or his confederate, has the questions in his possession, the next and most important thing is to be able to get this information to the medium upon the stage, and eliminate the suspicions of the audience that he could have possibly seen the questions and memorized them. This is generally done by the performer, or medium, remaining upon the stage at all times. The questions are communicated to him by one of the following methods, leaving the audience under the impression that the questions have been always before them, because, as a rule, except the burning method, or the waxed pad method, the duplicate questions are placed on the stage, in full view of the audience.

Perhaps the oldest method of the communication of the information from the confederate to the medium upon the stage, is by having the medium sit in a chair, close to the footlights, and then allow himself to be covered by a sheet, and immediately the covering is placed upon him, he will start to call names of the writers of the questions, and in a roundabout way, give the answers. This is accomplished by having a rubber hose run through a small hole in the stage, and the moment the medium is covered by the sheet he reaches down, pulls up the tube, and puts it to his ear, and at the opposite end is the confederate, who has a ten cent tin funnel shoved into the end of the hose, and into this he reads the questions. Dr. "Q" once related a very peculiar experience he had while using this method. Business had been very bad, and he was unable to pay salaries on time. Nevertheless, his confederates believed that he was possessed of a considerable sum of money. So as soon as they had gathered the questions, and were down under the stage, and the learned professor was under the sheet, and had the hose up to his ear, the confederate said: "Doctor, reach in your pocket and drop your wallet directly behind your chair, or we will not allow this hose to be passed back down through the stage again, and you will be exposed." The Doctor was helpless, so he fumbled around the sheet, got his purse, and dropped it back of his chair on the stage. One of the confederates stepped out, and while

supposedly adjusting the sheet, picked up the purse, and the performance went merrily on.

At this time, the Doctor was using for the latter part of his entertainment hypnotic work, and as he was a fake hypnotist, the same as he was a fake medium, he was always subjected to many curious experiences. The following he related to me as having happened in the city of B——, Montana:

"My show had gone on the rocks in Canada, and I was just able to get over the line to B——, and at that time only had one assistant. On landing in B——, my total capital was twenty-five cents, but we had been booked at the opera house, and the advertising was out, and we looked forward to a very good house. So I gave my capital of twenty-five cents to my assistant, and told him to go and get supper, and also to fix ten or twelve boys to act as hypnotic subjects. As a rule, he was able to do this for fifty cents each, and we usually paid them after each performance. By fixing them, I mean he would go to them and tell them that they could see the show free, and receive fifty cents, if they would come upon the stage and do just exactly as the professor told them. If he told them to go to sleep, they were to pretend to go to sleep; if he told them to place their hands together so that they could not open them, pull as they might, they were supposed to place their hands together, and under no condition be able to pull them apart. My assistant returned to the theatre a few moments before the curtain went up, and we had a packed house, as we carried wonderful billing matter, and the first act of my performance, which consisted of billet reading under the sheet, by way of the rubber hose, went off in wonderful shape, except for a huskiness in the voice of my assistant that I noticed through the hose, which was seemingly caused from him having perhaps used the twenty-five cents that I had given him for liquor, and then dined upon the free lunch, which was a wonderful asset in those days for a showman who was short. I made my opening speech, introducing hypnotism, and requested the audience for subjects. Fourteen came upon the stage. They were well dressed, white collars and polished shoes, and I wondered how my confederate had been able to get such wonderful looking young men to come up. But he had firmly assured me before the performance that he had fixed a swell bunch of subjects, and I naturally took his word for it. I had them all seated, in a semi-circle, and stepped to the first one, had him place his hands together, looked him

square in the eye, and told him that it would be an impossibility for him to take his hands apart. With a silly grin he immediately took them apart. I tried this experiment with all of the subjects, and every one of them immediately took their hands apart after having them clasped together. The house was packed to the doors, and the audience commenced to hiss me, and I realized there was something wrong. I took a look in the wings, and there was my assistant snoozing soundly. I had one of the boys of the committee stand up, went through the actions of hypnotising him, and told him that he would gradually find himself falling forward. But he remained erect. Then with both hands I grasped his head, and gradually rubbed my thumbs over his eyelids, to allay the suspicions of my audience, and I said to him, 'Are you not next?' He said back to me: 'No, next to what?' I said: 'Go to sleep then, and do as I tell you, and I will give you \$5.00.' He said: 'I should say not; go ahead and put me to sleep—you are the learned professor, so let me see you do it.' I bade him be seated, as I saw it was useless. The audience had begun to get noisy, and noisier, and were commencing to give me the horselaugh. As I walked by the wings I kicked my assistant on the shins, and he awoke. I then supposedly attempted to put the boy nearest the wings to sleep, but in place of talking to the boy, whose eyes I was rubbing in a mesmeric sort of fashion, I was saying to my assistant: 'I am going to kill you when I get off this stage.' He said, 'What is the trouble?' I said: 'You have done a pretty job of fixing; don't you hear the audience out there, like hungry wolves. There is not one of this bunch will go to sleep, and there is over \$400.00 in the house, and we haven't got a cent to our names, and I can see where we are going to get killed.' He said: 'Don't worry Profess, I'll fix it,' and in a sort of stupor he got up and walked around in the wings, and a moment later appeared in the wings with an old prop musket. This he leveled at my bunch of subjects from the wings, the audience of course, could not see him, and he said: 'Step lively there, you bunch of bums, and do exactly as the professor tells you. The next bird that don't go to sleep or do exactly as the professor tells him, I propose to blow him into eternity.' And it certainly had its effect, because every one of the subjects did exactly as I told them from then on, and the audience went wild with delight, and I also went wild wondering what the finish was going to be. After presenting all of my stunts, my assistant let the curtain drop, with the subjects upon the stage, and he stepped out among them and said, 'Boys, th

joke was on you, wasn't it?" And through a fast line of conversation we squared all the boys up, telling them what a wonderful part they had taken, and how much amusement they had given the audience, and took them out to dinner after the performance—of course, after I had first gone to the box office and got from the local manager my share of the receipts. And I do not believe that any of the subjects who were intimidated with an old rusty prop musket from that day to this has never breathed a word of what came close to being my Waterloo."

Another method of conveying the questions from the confederate to the medium, is by having a kitchen chair, the back round of which is made of gas pipe; the medium carries in his pocket a little rubber hose that connects to an opening in same, and the confederate under the stage connects a rubber hose to the bottom of the gas pipe, which acts as one of the legs of the chair. The reading by this method is also done under the sheet. But these methods are a thing of the past, as the knowledge of same quickly became common property.

Another method that has also become old, is the method of using wires, as per illustration shown elsewhere.

Another method has been the use of a telephone, the performer still working under a sheet, but having a telephone receiver in his pocket, wires running down his trouser legs to copper plates upon the soles of his shoes, two spikes running through the stage, these spikes being connected by wires running to the dressing room, where the confederate speaks into a transmitter, and thus the medium is given the information.

THE TURBAN METHOD

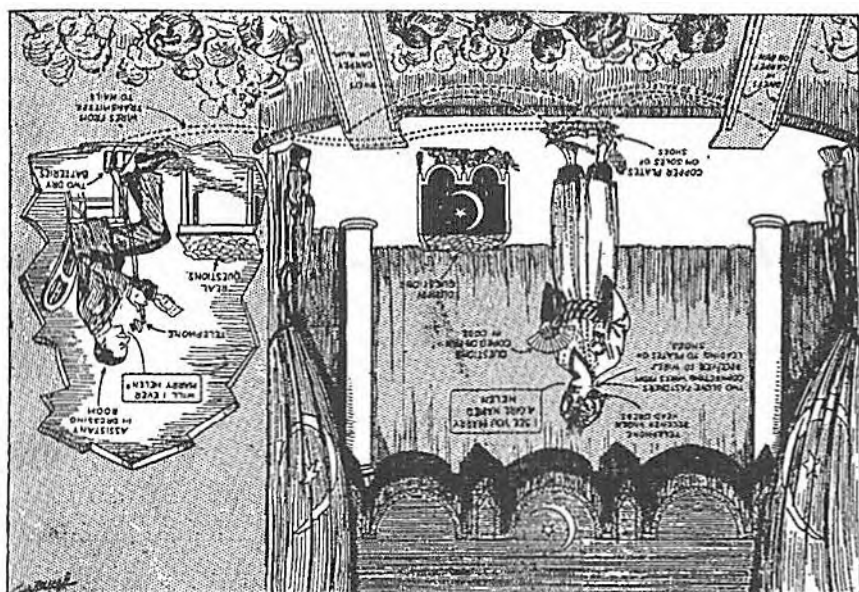
The accompanying illustration should give a very clear explanation as to how same is accomplished. The medium is dressed in the robes of an oriental seer, loose, flowing gown and Turkish shoes, on the bottom of which are copper plates connected to wires that run up over his body and connect to two glove fasteners at the back of his collar. These glove fasteners are sewed securely to the outer collar of the robe, and the collar is spangled around the edge, so that they are not noticed. The turban conceals a watchcase telephone receiver, and the two wires running from same run down into the tail of the turban to two more glove fasteners, and are thus attached to

the collar. The idea of the glove fasteners is to assist in forming the connection between the wires from the shoes and the wires from the receiver so that the medium can remove his turban at will, thus proving to the audience that it would be impossible for him to be getting the information by wires. Spikes are driven through the stage, and connected to wires running to the dressing room where the confederate has the questions, and transmits same through the transmitter to the medium. The medium does not need to remain in one spot, because, as a rule, they have wires connected to runways that run down each of the stage. Some of these runways have tinsel cord woven through them, so that when he steps upon same with his copper-soled shoes, he can gain information from the dressing room.

Another method is to simply have the wires run down to nails that are driven in the wood runways, and then the tops of these nails are cut off, and when the carpet is placed over them they protrude through the carpet, and as the medium steps upon them he immediately gets in connection with the confederate.

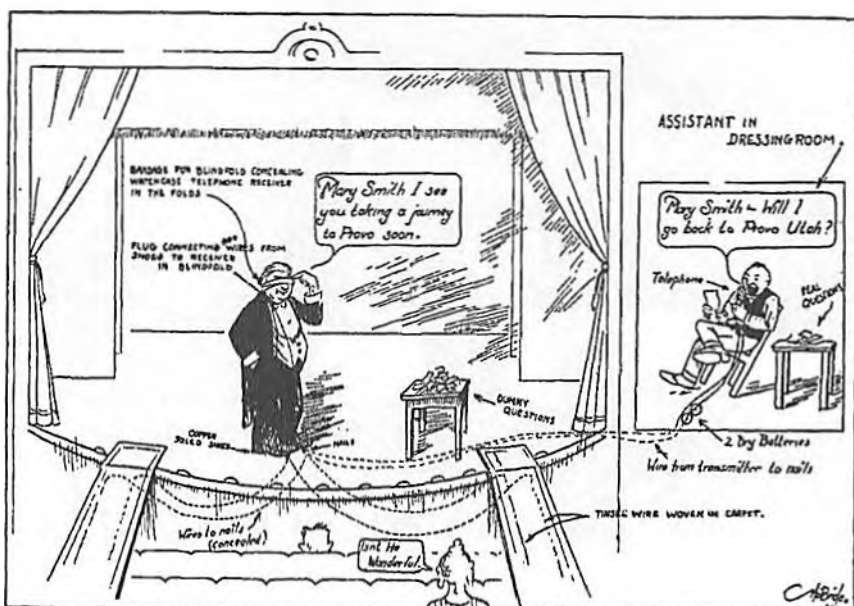
Another very ingenious method, as shown in the accompanying illustration, is to have wires stretched on the bottom side of the carpet, and every few inches over this wire split rivets are driven through the carpet. These are then opened up with a little instrument like a cold chisel, and hammered flat, so that when the medium steps upon these he again gets a connection. An oriental design in the carpet, with plenty of color the same as the rivets, effectually hides the rivets, and the back of this carpet can be lined with canvas, and the medium can jerk up these carpets, supposedly proving that there are no wires or mechanism concealed. At the finish of his performance, he can remove his turban and answer ten or twelve questions, as these, as a rule, are copied flat on a fan that he carries in his possession. But this method, like any other where wires are used, is fraught with a great deal of danger. A gentleman who presented this act for a number of years, told me of several very miserable experiences that he had with same. Frequently, someone would get onto his method, because it is a well known fact you can fool some of the people all of the time, but you can't fool all of the people all of the time. They would either sneak around and cut his wires, or pour water upon the stage, which would make a short connection, as was done one evening with him. A party connected two wires to his nails, then carried them out

ing many very uncomplimentary things, which made his act a frost.



through the back of the theatre and connected them directly with electric light wires, and when the medium stepped upon the nails to answer the questions, he came very near being electrocuted. Another evening they connected two wires to the bottom of his runway, carried these wires across the floor of the dress circle and out through the window, where they had a battery and a transmitter connected, and as fast as his assistant would try to talk to him they would cut in on the line, say-

receiver, and as his assistant tied this around his head, with the blindfold over his eyes, he connected a wire running from the receiver to the wires at the back of his collar that connected with the copper-soled shoes, nails, wires, and the dressing room; also tinsel cord running down the runways. But this method was too obvious for any intelligent person, and this wonderful medium's show "went on the rocks," and he immediately tried doing an expose, posing as a reformed medium, but his expose was as bad as his supposedly real mediumistic stunt. And the

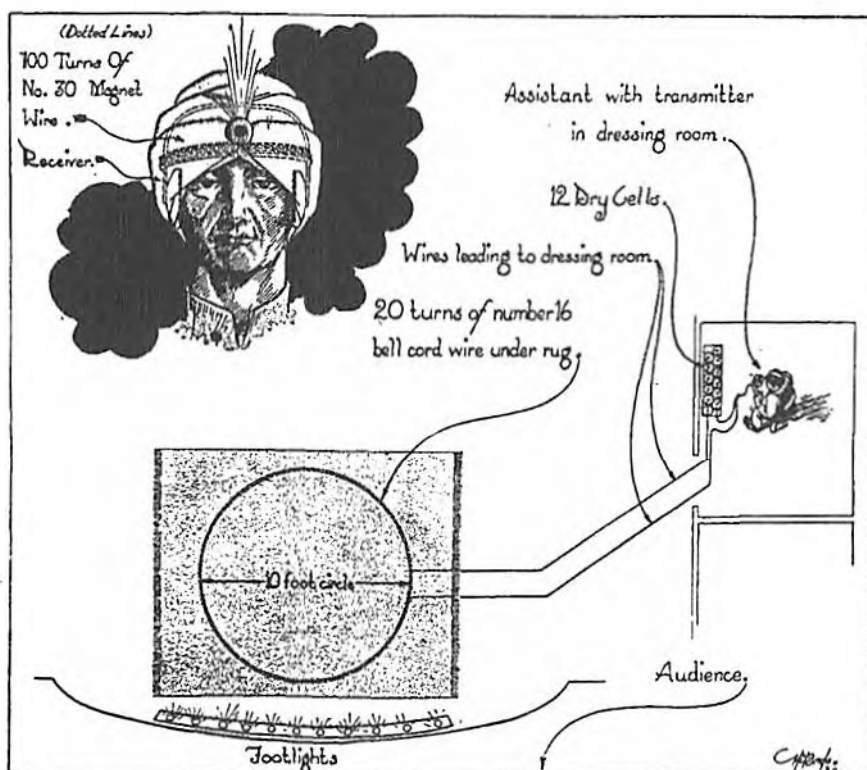


last we heard of him was when we understood that the chief of police of a certain western city told him that if he could see into his future as far as he, the chief, could, that he would have a railroad ticket a hundred yards long, and have half of it used already.

Still, we know of another medium who took this same method and in place of the copper soles on his shoes he had a thin sole placed over the copper plates, and would soak these shoes in a solution of magnesium chloride for about three hours every day, so that when he stepped upon the spikes he would still get the connection through the soles to the copper plates.

THE INDUCTION METHOD

This method, as you will readily see by the illustration, needs no copper-soled shoes, nor wires in the runway; also the paraphernalia upon the body of the performer is self-contained, as you will see in the illustration. One or two 1000-ohm thin telephone receivers connected to one hundred turns of number thirty magnet wire are concealed in the turban, and a ten-foot circle



containing twenty turns of number sixteen bell cord wire is concealed under the stage, or under a rug upon the stage. The two wires leading from this circle connect directly to the dressing room, one wire connecting to twelve dry cells, and then to transmitter, and the other wire from the circle direct to the transmitter. This transmission gives the best effect if an ordinary Kellogg transmitter is used. It is advisable to have a switch to open and close the circuit, as twelve batteries connected to a transmitter will soon burn it up, but with a switch the current can be thrown off when not in use.

With this method the questions are exchanged by any one of the aforementioned methods, taken to the dressing room, opened by the confederate, and transmitted to the medium, who can walk around the stage, and still be able to get his information by induction, or wireless.

We know of a medium who had great success using induction, but in place of having his circle of wire under the rug, he had it sewed to his back drop, and in place of having the small coil in his turban, he had this on his back, and wires running to receiver in turban from same.

Another medium, who has a small spiritualistic church, has the floor coil running the entire way around, not only his stage, but the audience as well, and obtains very good results. But in so doing, in place of a Kellogg transmitter, he uses a 232 W. transmitter, manufactured by the Western Electric Company. This entire apparatus can be put up and in working order for \$15.00, by any person acquainted with wiring for electricity.

PUBLISHER'S NOTE: In considering the cost of manufacture of this and various items in the book, one should realize that much higher costs will prevail today than at the time the original manuscript was written.

THE WHISPERING BUDDAH

This induction method was the same method that was used by Dr. "Q" in presenting that baffling mystery, the Whispering Buddah.

The Doctor had a Buddah carved of solid wood, twenty-six inches high. This wooden image was then split in two and close to the mouth of same was placed a transmitter connecting to a



The Whispering Buddah

coil of wire, a space for which was carved out on the inside of the Buddah at the back, and also another coil in the bottom of the Buddah. The reason for these two coils was that in case a person should turn the Buddah forward on its back, or on its face, the small coil would still receive the vibration from the coil in the floor, and the Buddah would still continue to talk. After these coils and the receiver had been installed in the Buddah, it was glued together again, finished off in gold leaf, and highly lacquered, and set with many semi-precious stones. It made a very impressive object, and the Doc-

tor used to have it in his parlors where he gave private sittings, and in another room was the transmission outfit consisting of transmitter and batteries, exactly the same as is used in presenting the induction method upon the stage. But the Doctor also had a detectaphone which ran into the room where his transmitter and confederate were, so that the confederate could hear anything that was mentioned in the office. The Doctor would give an audible reading to his sitters, and when he was finished, he would say, "It may be that I have not covered the ground clearly for you. It may still be that you have some questions that have remained unanswered, that it is impossible for me to answer, but I have in my possession an idol, a Buddah that was stolen from the temple of Iscaha in Delhi, and into this idol comes the spirits of India's great and learned philosophers who have passed to the

other side, and should you desire answers to your questions, you have but to take Buddah into your lap, place your arm around it, and your ear to its lips, and ask out loud your questions, and Buddah will answer for you." This the sitter would do, and as they audibly asked their questions the confederate listening in the other room on the detectaphone could readily hear them, and he would immediately throw in the switch, speak into the transmitter, same would be carried to the coil in the carpet, and transmitted to the Buddah.

This induction does away with the buzzing sound that is heard in the ordinary telephone, and the effect with the Buddah is absolutely uncanny, and has a wonderful effect upon anyone who listens to it who is not in the know.

Dr. "Q" personally gave me the exact drawings and secret for this wonderful Buddah. I had one made up by a magical manufacturer, and they personally added several wonderful improvements to same, and I have used it in my own home for magical purposes, and it is without a doubt one of the most mysterious experiments ever presented to lovers of magic.

The Talking Vase, and Talking Teakettle, are worked on exactly the same principle, but I know of a friend who, besides using induction to have his teakettle talk, had a loud-talking phone in the bottom of the chair that he sets the teakettle on. This phone was connected by wires through the leg of the chair to brads in the bottom back legs, which, with a little pressure, will go through the carpet, connecting to two copper plates that are connected by two wires to a transmitter in another room, where the confederate talks over same. But neither the teakettle, the vase, nor the talking violin, which is also operated by the same method, in no way compare with the wonderful effect obtained by the Whispering Buddah.

Questions can be written and exchanged, taken to the other room, and answered by the confederate to those who hold the Buddah.

There are a thousand little wonderful magical experiments that can be presented with this idol, and the Buddah itself is a work of art that is worthy of any person's collection of antiques.

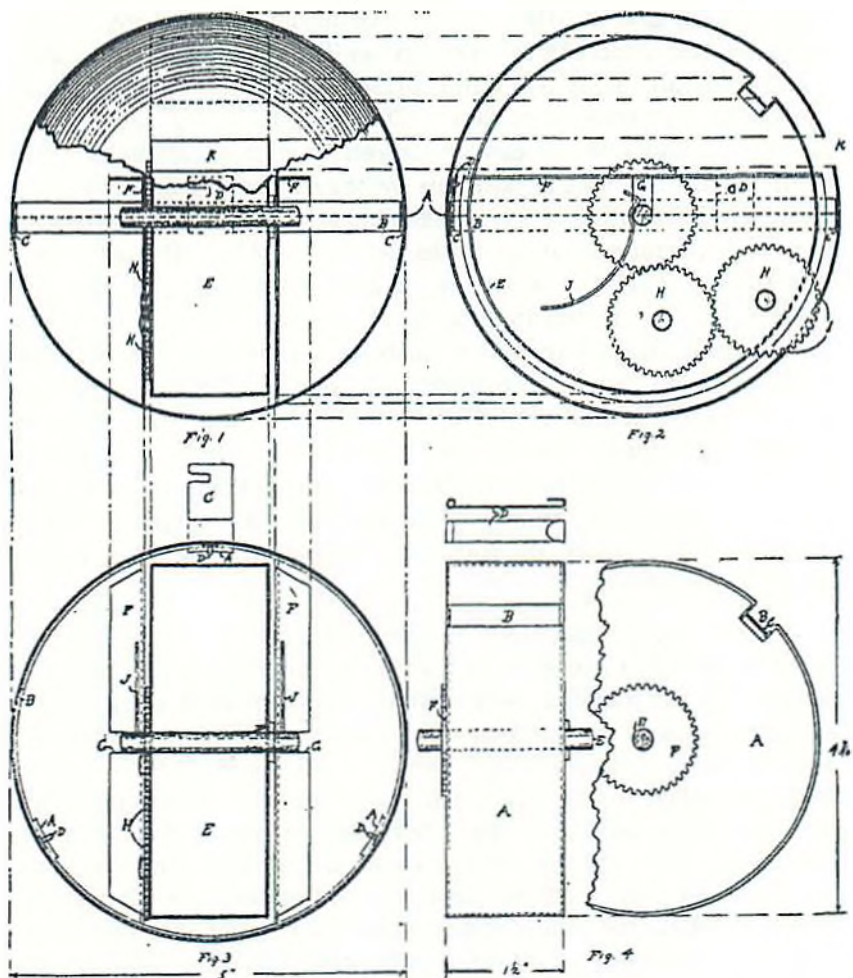
PUBLISHER'S NOTE: The new and modern version of the Induction Phone, Talking Teakettle and Talking Buddha employs an amplifying unit, thus giving continuous performance without danger of burning up the instruments, better volume of speech and far greater range. Actually, only in the last few years has this unique principle been perfected to a professional standpoint.

METAL BELL METHOD

Another method for getting the information to the medium is being sold by a Chicago magical company for \$200.00, and consists of a metal ball, as per the accompanying illustration. This metal ball has a wheel within it that revolves in front of a slot, operated by a little cog wheel. The questions must be abbreviated, and written on a piece of paper that covers the inner wheel, which is an inch in width. The performer then holds this ball in his left hand, presses upon the cog wheel and the questions come into view. This is not a very satisfactory method, as not over fifteen or sixteen questions can be written on the ball, and as the ball can be taken apart a seam is very plain in the center of it, unless the spotlight is kept directly upon the performer at all times, to sort of blind the audience. The same company also furnish a little hand fake, about three and one-quarter inches in length, and about two inches in width. This is built like a box, and is made of tin, upon which is rolled a strip of paper, with the questions upon it. This is supposed to be held in a handkerchief with a hole in it, and crystal on top of that. The forward roller revolves with the tip of the fingers. Both the ball and hand fake are very impractical; nevertheless, we understand that there are several who have spent \$200.00 for same. The entire apparatus can be manufactured for a cost not to exceed \$50.00.

But it seems that they had the nucleus of a good idea, as there is another Chicago firm that sells a metal ball for the same purpose that is made up very similar, and consists of a spun brass ball, the same as is used in "The Cannon Ball from the Hat." This is heavily nicked, and two slots are cut two inches long, and one thirty-second of an inch wide, parallel with each other and one inch apart. The space between the two is then slightly bent inward, and a long strip of paper six, eight, or ten feet long can be filled with written questions, and shoved into the upper slot of the ball, the end of it threading back down into the lower slot. The medium can then exhibit this ball, the palm of his hand covering the paper that is exposed, and as he supposedly wipes the metal ball off with a handkerchief he can shift this strip of paper from out of the upper slot down into the lower slot, thus giving him two or three questions in view at all times. But there are many drawbacks to this as well, as the paper often catches and tears, and there is the danger of dropping the ball on the floor, and a thousand other little things that can happen.

This reader consists of a spun metal ball five inches in diameter (figures 1, 2 and 3) of 20-gauge brass made in two sections. A ring (BBB, figures 1, 2 and 3) three-eighths of an inch wide and of a size to fit inside of ball is soldered to one section, allowing it to project about half its width so as to form a rabbet,



or ledge, for the other section of the ball to fit over. A small opening three-eighths by one and one-half inches is cut in upper section of ball at KK, figures 1 and 2, and three small pins (DDD, figure 3) are soldered to inside of ball in such position that *three lugs or catches*, having a slot in each (AAA, figures 1, 2

and 3—shown more clearly at C, figure 3) will engage pins when two sections of ball are placed together and turned, slightly locking sections together.

Wheel or drum (EEE, figures 1, 2 and 3), detail of which is shown at figure 4, is made of sheet brass. Two sides are cut four and three-eighths inches in diameter and a piece of brass one and one-half inches wide is bent and soldered around these to form a rim or face, bending down the ends as shown at BB, figure 4, and soldering in a small piece (C, figure 4) to which a small clip (D, figure 4), made of spring brass, will hook to hold strip of paper in place. A small shaft (EE, figure 4) is run through center of this drum and soldered in, and a cog (F, figure 4) is soldered on. Two plates of brass are cut to fit into ball and bent at FFF, figures 1, 2 and 3, to form bearings for drum. A slot is cut in each plate at GG, figures 2 and 3, for shaft of drum. Two small spring steel wires bent as at J, figure 2, and soldered to plates, press against shaft of drum, so drum will not get out of place. Two cogs, the same size as the one soldered to drum are fastened to one plate as shown at HHH, figures 1, 2 and 3, but so they will turn easily and placed so teeth will engage as at figure 2. One cog projects through slot in side of ball as at I, figure 2, so it can be turned by thumb to load. A strip of paper the width of drum is stretched over rim of drum and held at ends by spring clip (D, figure 4) which is hooked over ends of paper and down to brass strip (C, figure 4). Drum is placed in ball, and ball locked together. By turning cog which projects through ball, writing on drum can be seen through small opening (K, figures 1 and 2).

THE PEDESTAL METHOD, OR SPEAKER'S PROMPTER

This is perhaps one of the best methods ever used for gaining the information from the audience, as the illustration on page 21 and description will show. On a beautiful pedestal, orientally decorated, built on the same order as a piano lamp stand, about four feet high, with a very thin top about nine inches in diameter, sets a beautiful bronze skeleton crystal stand, on the top of which rests the crystal. Table top can be thoroughly examined; crystal, either glass or metal, can be thoroughly examined, as can also the skeleton stand upon which the crystal sets, as the stand or ball are not tricked in any manner whatsoever. But the table top is mechanical, and a touch of the fingers and up

behind the base springs a device upon which is rolled a long paper ribbon, and upon this can be written from fifty to three hundred questions. Four or five questions are in view at all times, and a slight touch of the finger along a little belt arrangement and four or five different questions are brought into view. This is perhaps the most novel method of presenting this act ever conceived of, and is the invention of a man who has spent many years in presenting this sort of an act and investigating along these lines. The device itself costs \$125.00 to manufacture, but gives the medium unlimited scope in answering questions, as he at all times can choose from five or six in front of him.

By permission of the inventor, I am giving the complete description of this act. I also understand that same is being sold to mediums.

For a clear understanding, it would perhaps be best for me to explain the entire act. Performer opens with a full stage and gives a short lecture or discourse upon his work. The questions are written at home, and in the audience. Same are gathered, and exchanged by the bag or hand method, taken to the dressing room, one hundred and fifty of them written on a long strip of paper, and inserted into the mechanism of the table top. The pedestal is then brought on by an assistant, with an incense pot burning on same. While this is going on another confederate in the dressing room is opening the sealed envelopes, reading the questions, and writing them with a stylus, such as is sold by mimeograph people, on the upper edge of the envelopes, which are re-sealed. Performer places crystal and base upon the pedestal, assistant removing the incense pot, and crystal and base are casually shown to the audience, as is also the table top, which is very thin, and devoid of any suspicious construction. As soon as the crystal and base have been placed upon the table top, a movement of the fingers brings five or six questions into view. The performer answers these, in his particular style, and now and then memorizes two or three of them and passes down into the audience, holding the hands of different spectators, and returns to the stage, while answering five or six questions. It is possible to stand six or eight feet away from the pedestal, as there is plenty of space to write the questions very large, so that they can be read ten or twelve feet away.

After answering those upon pedestal, the confederate who has been writing upon the edge of the envelopes with a stylus brings these sealed questions to the assistant upon the stage.

This assistant then palms them into the dummies as she takes all the questions from the table; performer reaches for a handful of them, but takes the handful of envelopes that have the information written on the outside. He can now step down into the audience, holds these in front of him one at a time, and at the right angle can read that which has been written with the stylus. A movement or two of the thumb over this writing will obliterate it, and he can hand the question back to the sitter. This is very mysterious and it leads the audience to believe that all questions can immediately be handed back that have never left their sight. This is perhaps the strongest act along these lines, that has ever been invented, and far superior to any of the methods mentioned in this book.

This invention relates to speaker's prompter, and particularly pertains to a device for containing and operating an inscription-receiving ribbon, which is especially adapted for use by speakers and lecturers as an aid to memory while addressing an audience.

It is the object of this invention to provide a device of the above character embodying reels upon which are wound an inscription-bearing ribbon, which device is adapted upon rotation of the reels to cause the ribbon to be moved so that the notes thereon may be read by the speaker. This device is disposed within a hollow base of a suitable stand or table on which rests an ornamental object, so that its purpose is disguised and not apparent to the ordinary observer.

Another object is to provide a simple and effective device for advancing an inscription-receiving ribbon, together with a construction whereby the device may be disposed within a hollow portion of a suitable stand or table and be removably mounted therein.

A further object is to provide means whereby the ribbon-advancing mechanism will be operated by a slight motion of the speaker's fingers.

Other objects will appear hereinafter.

The invention is illustrated in the accompanying drawings, in which:

Figure 1 is a view in vertical section of a device made in accordance with this invention, as seen on the line 1-1 of figure 2.

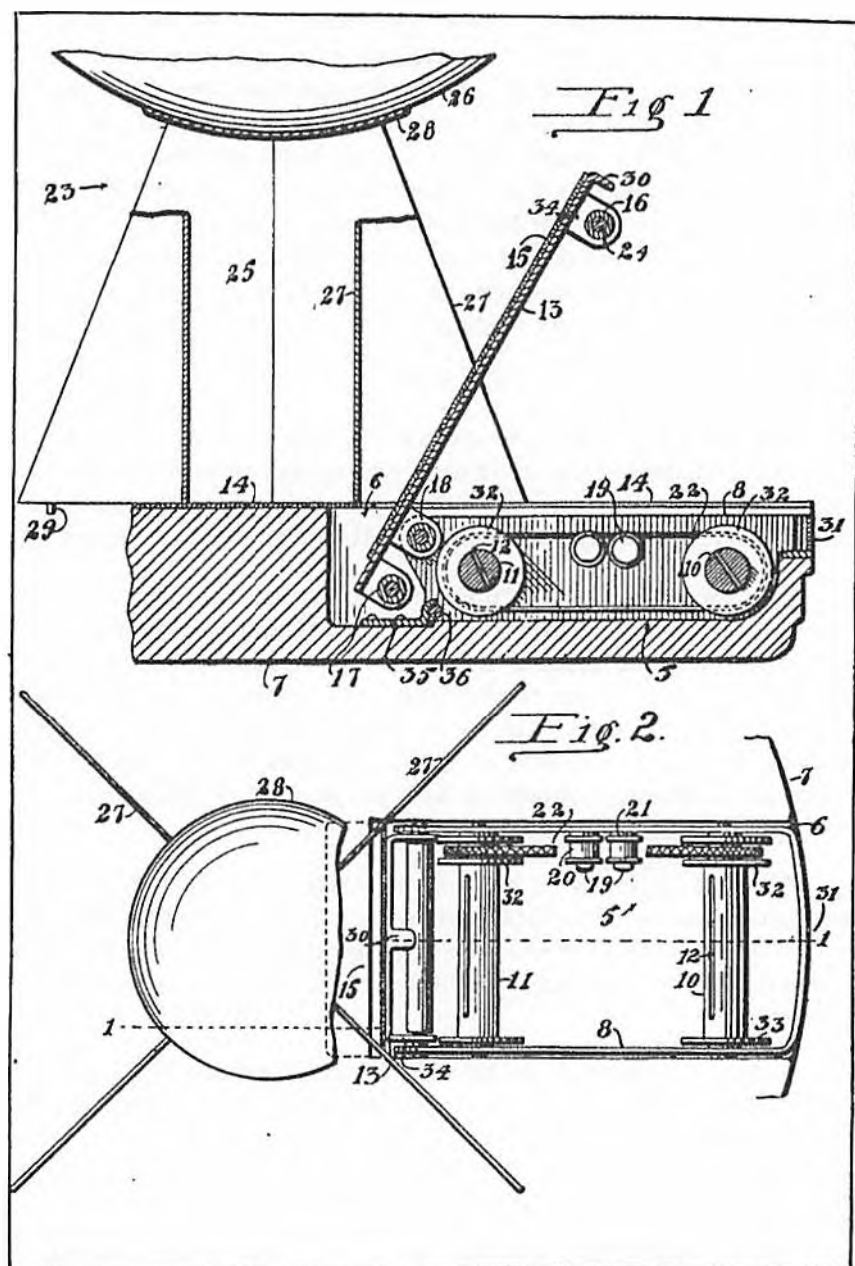


Figure 2 is a plane view of the device showing the cover portion in a vertical position.

More specifically, 5 indicates an inscription ribbon operating mechanism which is adapted to be disposed within a hollow portion (6) of a stand or table (7), as shown. This mechanism is provided with two parallel frame members (8) to hold the parts in position. Inscription reels 10 and 11 are rotatably mounted between these frame members and are provided with slots (12) to receive either end of an inscription-receiving ribbon, so that this ribbon may be wound from one reel upon the other, thus passing across the line of vision of an observer so that the notes may be read. A cover portion (13) of this mechanism is pivotally mounted at one end of the frame and normally reposes upon this frame so as to be flush with the surface of the table and appear as part thereof. The upper surface of the table is covered with suitable material (14), such as black velvet and a similar piece (15) is glued to the cover (13), so that when this cover is in its closed position the surface of the table appears smooth and unbroken and the device is not apparent to the ordinary observer.

The cover is provided with three guide rollers (16, 17, and 18), adapted to retain an inscription-receiving ribbon in position between them and the adjacent surface of the cover portion (13). The cover portion is provided with ears (34) which are turned downward at right angles thereto and support transverse bars (24) upon which rotate the guide rollers 16, 17, and 18 respectively. The pin supporting the guide roller 18 passes through the supporting ears on either side and is rotatably mounted in the frame members (8) and serves as a hinge for the cover portion. A clip (30) is formed integral with the forward end of the cover portion and is adapted to frictionally engage a front wall (31) of the device. This front wall and the corresponding position of the cover are arciform to conform with the circular stand (7).

The reels 1 and 11 are provided with pulleys 32 and 32 formed integral therewith. A belt (22) of fabric or rubber is placed around the pulleys to operatively connect them. This belt is supported by two rotatable sleeves formed with shoulders (21) to retain the belt in position therein, which sleeves are supported by stationary shafts (19). The device is held in position with the hollow portion of the stand by a spring (35) which engages a transverse rod (36) fixed at either end to the frame members.

When the device is placed in position below the surface of the table a suitable ornament is also placed thereon in such position that the cover portion of the mechanism may be raised so that the ribbon may be seen by the speaker, but not by other observers; such an ornament is indicated by 23 and comprises a standard (25) which supports an ornamental globe or sphere (26). This standard is here shown as formed with two pieces of sheet metal (27-27) in cruciform arrangement upon which is fixed an object rest (28) having an accurate surface to retain the sphere. Sockets not shown are disposed below the surface of the table and alined with short dowels (29) which are formed integral with the object support so that the support may be readily placed in position over the ribbon-actuating mechanism and remain fixed thereon.

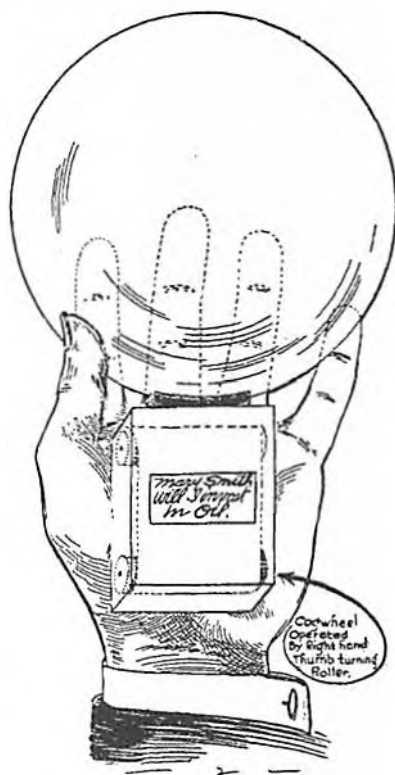
In the operation of the device, the desired notes are inscribed upon a ribbon in any suitable manner and that end of the ribbon which is to be read first is inserted in the slot of the forward roller (10) and completely wound thereon; the other end of the ribbon is then passed below the other reel (11) and over the rollers (16, 17, and 18) respectively provided in the cover portion, and is then returned downward exteriorly to these three rollers to the other roller (11) and is secured thereto. This arrangement causes the inscribed surface of the ribbon to be visible to the speaker, and the notes are read preferably as they pass across the cover portion, which is raised to a vertical position when the notes are to be read, but this cover is not visible to the ordinary observer because of the standard (25).

When it is desired to read the notes upon the reel the speaker passes his thumb or finger frictionally across that portion of the belt resting upon the rotatable sleeves, thus causing the belt to revolve the reel which in turn gradually rolls the ribbon from the reel 10 to the reel 11, thus successively bringing the notes in the line of vision of the speaker.

Whereas I have shown a specific construction and arrangement of parts to carry out my invention, I do not wish to be confined thereto, but may employ such other constructions and arrangement of parts as come within the scope of the appended claims.

HAND BOX METHOD

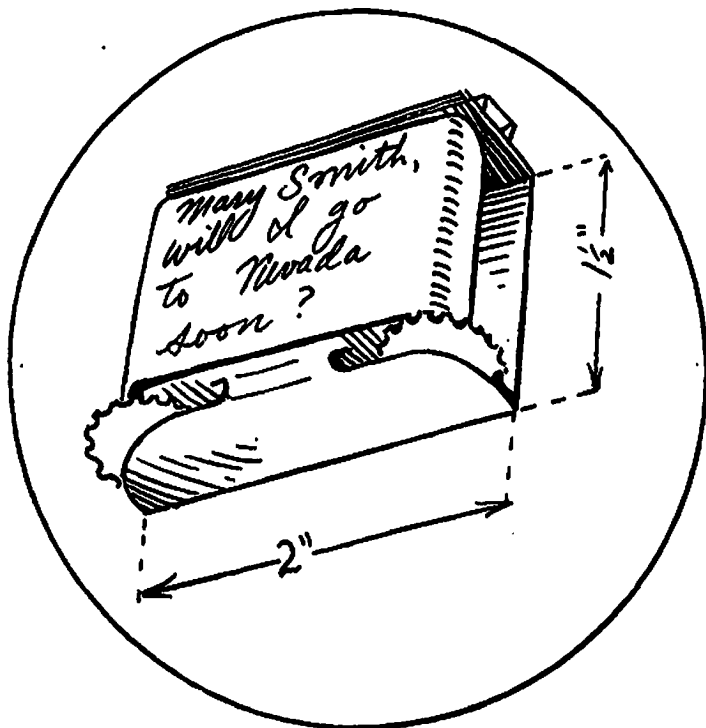
Questions are switched by any of the aforementioned methods, taken back stage where the assistant writes them upon a slip of paper which runs on rollers, as per the illustration. This box is painted with black and white paint and is attached to the center of a black and white checked handkerchief so at a distance of a few feet it is almost impossible to detect same.



The reason of the black and white checked handkerchief and the box being painted in black and white check, is to black art same so that it cannot be detected in the hand by those who are sitting in the upper boxes. A slight movement of the right-hand thumb turns the cog at the lower right-hand side of the box, advancing the strip of paper ribbon on the rollers so that a new question can be brought into view instantaneously. With careful observation you will notice that there is a little shield made of metal on the top of this hand box; this is oval-shaped and attached to the box proper, and upon this rests the crystal.

ROLLER HAND FAKE SYSTEM

The accompanying illustration gives a method devised by a medium in Kansas City. It consists, as the illustration explains, of two rollers held by a metal framework, over which space is



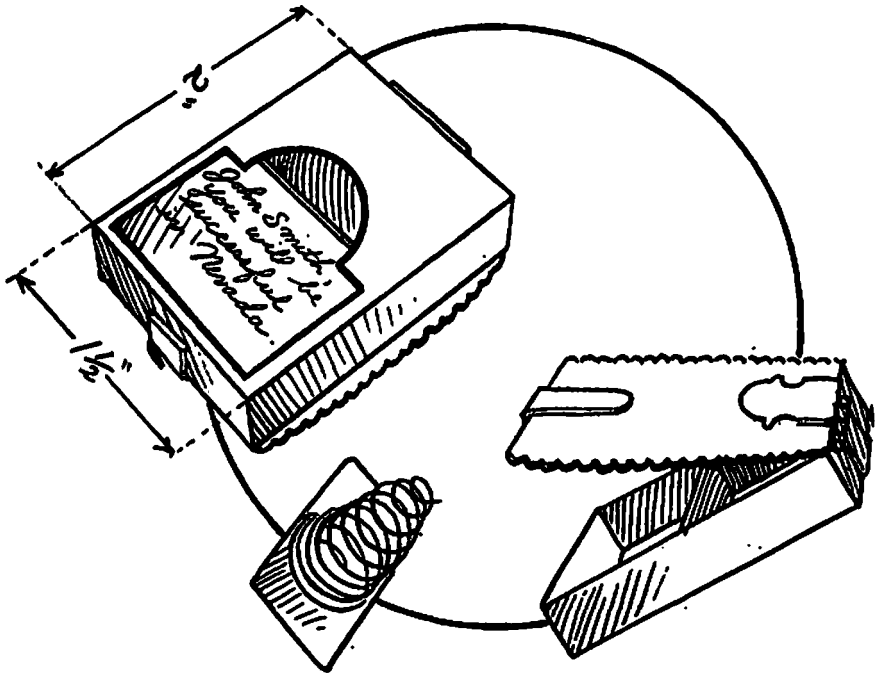
a thin strip of paper. Same is worked by a little stud that can be moved with the right hand, and this little fake is held in the palm of the left hand, behind either the clear or metal crystal. This apparatus is fairly good, if not over ten or twelve questions are to be answered.

PUBLISHER'S NOTE: The illustration on the hand roller is misleading. The question data is written across the strip of paper, rather than reading lengthwise.

FARO BOX METHOD

The illustration on the next page explains fully the Faro Box Method of reading questions. The questions are written upon little cards, placed in this box, which closely resembles a

faro box, and is concealed in the palm of the left hand, behind the crystal, and a touch of the fingers shoves one of these cards out of view, and another one into place. Fifty or sixty questions can be answered by this method, and with two of these boxes it is possible for the medium to give an entire evening's entertainment, which is, of course, varied by several other mental or spiritual tests.



THE BLACKBOARD SYSTEM

The questions are gathered and exchanged by any one of the aforementioned methods, and are taken to the stage, where two confederates, one on each side of the stage, close up to the wings, have a large blackboard. The questions are written upon the blackboard in a large hand so that the medium walking from side to side can readily read the questions while apparently gazing at the crystal, which he holds in his left hand.

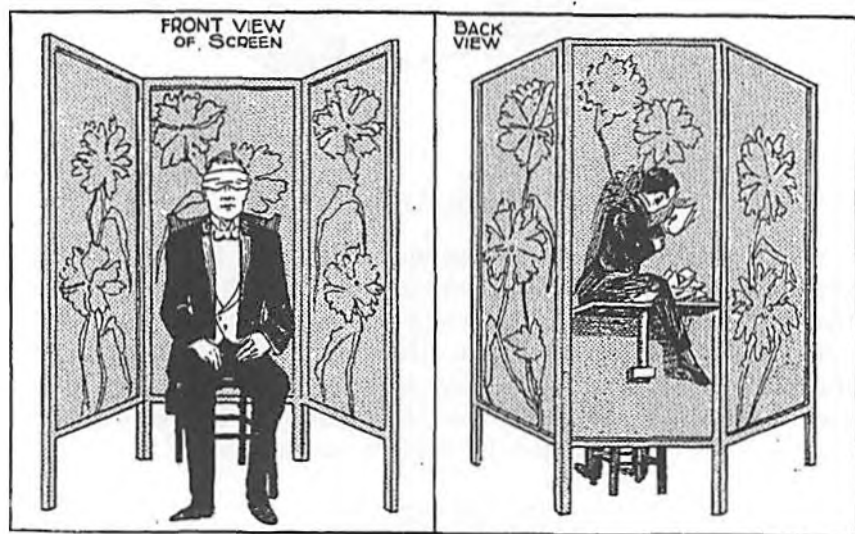


STAGE ASTRAL TRANCE CLAIRVOYANCY

AS COMMUNICATED BY DR. "Q"

The accompanying illustration will give a very clear explanation of how this marvelous, supposedly mental test supreme was for many years accomplished by the celebrated Doctor. This act consists of three people, the medium, the manager, and a small assistant, who is never seen by the audience; and a large heavy screen, as per illustration. The screen is six feet four inches in height, and each panel is forty-six inches in width. Same are hinged together with invisible hinges. It is made of a heavy wooden framework, two and one-half inches square, and the outer panels are of dark colored designed silk, except the rear panel, which is backed up with four-ply hardwood, and in the center of same, twenty-four inches from the top, is a one-inch circular opening—but this, of course, is covered by the silk. On the back of the center panel is a shelf, wide enough to seat the small assistant, leaving also room enough for a ten-inch basket, which holds the questions.

The curtain rises upon a bare stage, with all the lights up. The manager, or interlocutor of the act, comes forward in full dress, and announces as follows:



"Ladies and gentlemen, it is my pleasure this evening to introduce one of the marvels of this century—a gentleman who has spent years in the investigation of spiritual and occult phenomena; a man who has devoted his entire life to delving into the realm of mysticism that is so little understood and so little believed by the average mind of today. Perhaps it would not be out of place for me to state, as he will later prove to you, that his mind is one hundred years in advance of any mind that you have ever had the pleasure of hearing before. To go into detail and tell you of all of the marvelous things that it is possible for this man to accomplish, would occupy too much of your time. But, to get down to the actual proof that it is possible for him to accomplish the seemingly impossible, I will first of all call your attention to a few hundred pieces of paper that I will pass out among you, and I desire each one of you who is given one of these pieces of paper to write your full name, and two or three questions of importance concerning anything that at the present time is dubious to you. You can write concerning business, love, anything that you desire. It is not entirely necessary that you write upon this paper that I furnish to you; you may take paper from your pocket, a piece of program, or anything that you desire. Write your name first, and your questions underneath. Fold them in any manner that you desire." Manager of act now passes down through the audience and passes out slips of paper. As soon as he has done so, he returns to the stage by the opposite aisle, and states: "As soon as you have finished, fold them up, pin them together, fix them in any manner that you desire. I will now pass down among you and gather the entire lot of them." This he does, with a large changing bag, such as manufactured by the magical supply houses, and in the fake side of the changing bag he has three or four hundred dummy questions, similar to those that he will shortly gather. The questions from the audience are all gathered, and he returns to the stage by the opposite aisle from which he has gone down. He turns the handle of the changing bag, thus putting the dummy questions in the top part of the sack, and the questions written by the audience are now in the faked part of the sack. He then dumps the phony questions on the table and tosses the changing bag off the stage, and then says: "Ladies and gentlemen, it is now my pleasure to introduce to you the celebrated Dr. 'Q', the world's master of mental mysticism, and the only white graduate of that world-renowned Indian school, Hatha Gnana." Dr. "Q" enters, makes a slight bow to the

audience and seats himself in a plain wooden chair which the manager has placed for him in the center of the stage. The manager holds a small crystal in front of the Doctor's eyes for a few moments; the Doctor gazing mystically at it, seemingly falls asleep. The manager then places a blindfold over his eyes, and states: "Friends, the Doctor has now passed into that deep, dead, astral trance. His body is here before you, his mind we know not where, perhaps wandering into all parts of the world, seeing that which to the average eye is invisible, hearing that which to the average ear cannot be heard. To prove to you that he cannot have communication from the outside, we will now place a screen around him." The manager and one stage hand shove the screen out, which has small casters on the bottom of same, making it look as if it was handled very lightly. But on the back of the screen is the little assistant on the shelf, with all of the questions that he has extracted from the changing bag that the manager a few moments before tossed from the stage. As soon as the screen has been placed around the Doctor, as per the illustration, the little assistant opens the questions one at a time, reads first of all the name on the question, and then the question. The manager then picks up at random one of the questions from the table, and immediately drops it back again, and says in a monotonous, mysterious tone of voice: "Doctor, look closely, get the influence that surrounds this party who has written this question." The Doctor then in a mysterious voice speaks the name on the question that has just been communicated to him by his assistant on the back of the screen, and in a roundabout way answers same, every now and then interspersing his answers with bits of pathos and humor, and also now and then a phony question. By that I mean a question that has never been written by the audience, but one in which he calls a number of names, etc.

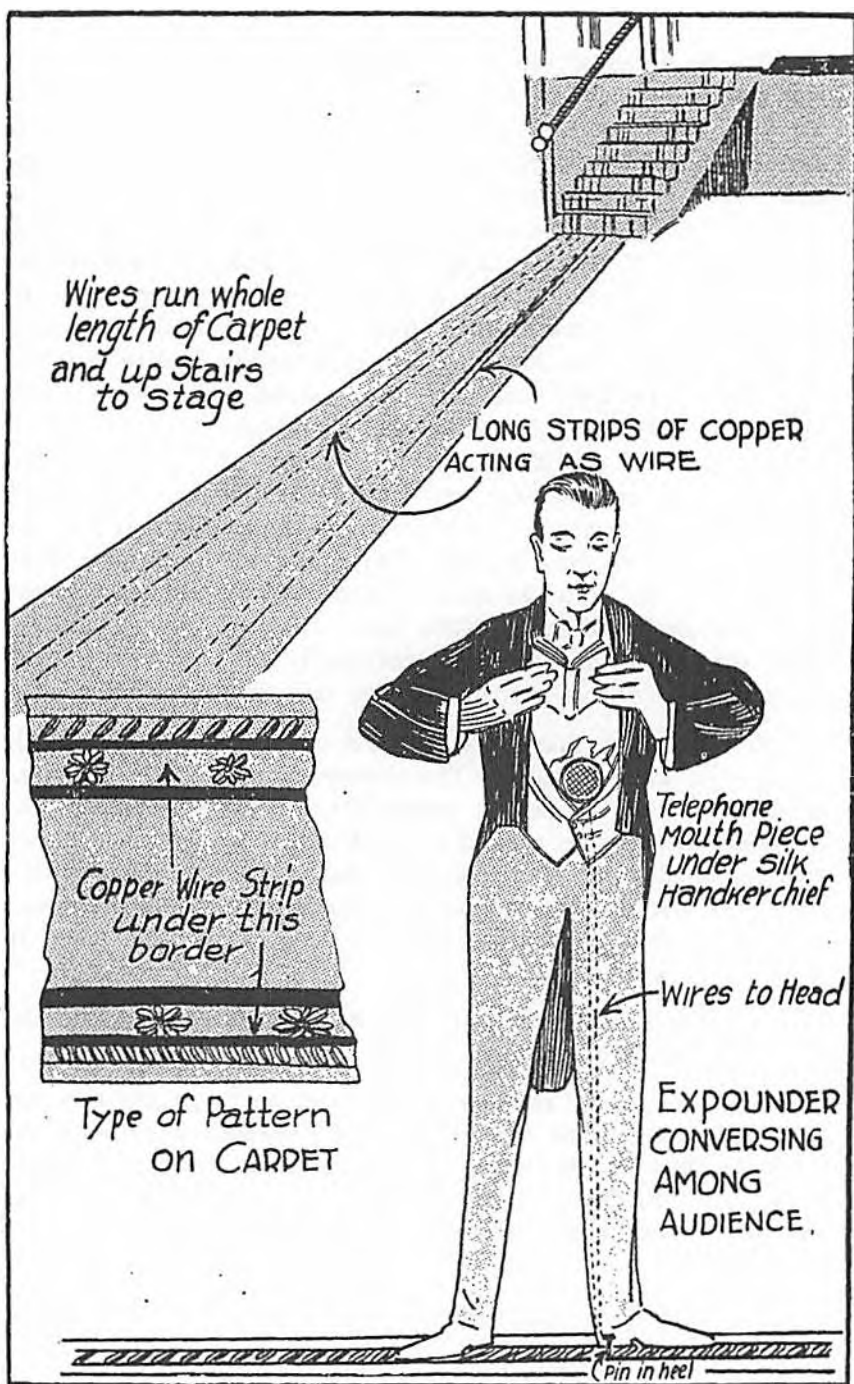
The manager stands close to the footlights, and as the names are called requests the writers to acknowledge same by raising their hands, and asking them, as the Doctor finishes answering their questions, as to whether the Doctor is right or wrong. The Doctor answers perhaps from one hundred to one hundred and fifty questions very rapidly, and this makes it impossible for those in the audience to follow when he answers a phony question, and on account of seeing so many friends hands raised for real questions, they are naturally led to believe that every question is a legitimate one.

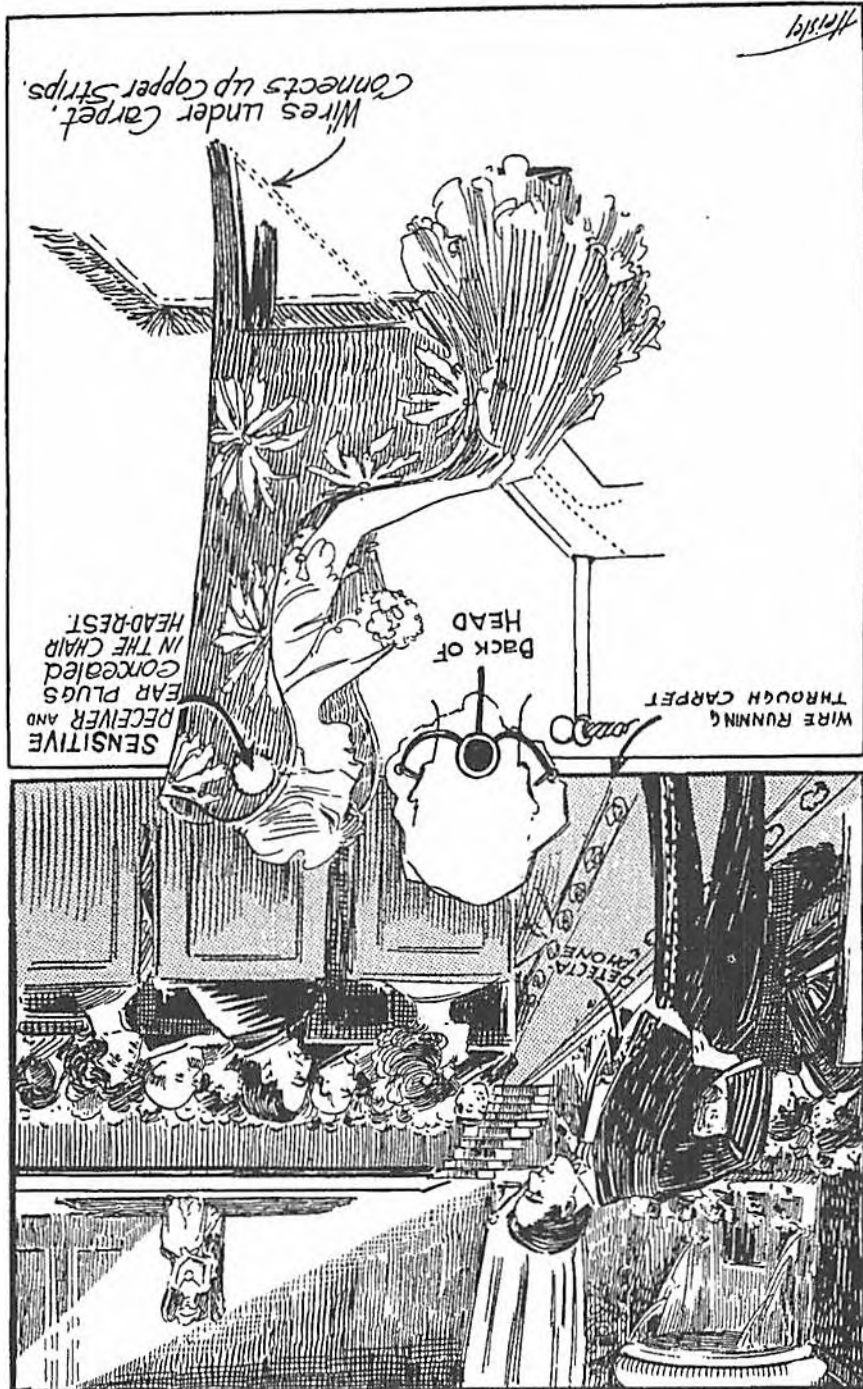
At the finish of the time allotted for the act, the manager removes the blindfold from the Doctor's eyes, and massages his eyes and forehead for a few moments, snaps his fingers several times, the Doctor awakes, bows, and leaves the stage, and the manager announces: "There may perhaps have been quite a number of you whose questions were not answered, but you can all readily appreciate the terrific mental strain the Doctor has been under, and it not policy, as much as he would like to, for me to allow him to spend but so much time each day under this strain, as you can readily realize that the physical results from such a terrific mental strain might prove disastrous and take from us, through death, this wonderful master mind. I realize that perhaps some of you would not care to have anyone see your questions, and for that reason I will take them all to the front of the house, and as you are passing out you may all get your questions and take them home with you if you so desire. Those who do not avail themselves of the privilege, I assure you that within fifteen minutes after this performance, I will personally take it upon myself to burn them all, so that human eye will never see them."

The manager then takes all the questions from the table and passes down the aisle. The curtain drops, and the assistant on the back of the screen immediately gathers up all of the questions and rushes around to the front of the house and puts them upon the table, in place of those that the manager has carried down, so that when the unsuspecting public pass out, there they find their questions that have supposedly been in their sight all of the time.

This act is seemingly much more mysterious than either the silent or audible code act, or a wire or induction mental act.

The act is very cheaply constructed, as there are but two things necessary, the screen, and the changing bag. And the changing bag can be easily done away with by the manager simply palming the questions of the audience as he passes around the rear of the house, and substituting fake ones that he carries in his pocket.





STAGE CLAIRVOYANCE

AS ORIGINALLY PRESENTED BY DR. "Q", THE MAXWELLS, THE HOUSTONS,
AND MANY OTHERS

The illustrations on pages 40 and 41 should make everything very clear.

The performer introduces the lady, calling attention to the fact that she was born with a marvelous and seemingly supernatural power by which she is able to delve behind the veil that conceals the future, also to look back among the skeletons of the past, and to give wonderful advice on all questions of life. He also announces that he will pass down among the audience, after the lady has been securely blindfolded, and that any question that is whispered to him will be immediately answered by the lady upon the stage.

He has concealed in his vest front a very sensitive receiver, connected by two wires to a brad in the heel and one in the sole of the shoe. The carpets that run down the aisle and up the steps to the ground cloth have two-inch strips of copper about three inches apart running the full length of same, and where they meet the ground cloth on the stage these strips of copper are connected by tinsel wires under the ground cloth to the chair in which the medium sits. This chair is fitted up, as per the diagram, with a sensitive receiver on the side of same. A low-backed chair can be used, with a plug in the back of same connecting with wires at the lady's wrist-band that run up to a receiver concealed in her hair, and from this receiver can run two rubber tubes to her ears, the same as were used on the old-style phonograph. Now, any question that is whispered to the operator in the audience is immediately transmitted to the lady upon the stage, who can give a general round-about answer to same, every now and then giving an answer to a fake question where she can go into great detail giving names, dates, etc. A book can be handed to the operator in the audience, any verse pointed to, and as he slowly reads it over in a whisper the lady upon the stage can repeat same.

This act is very mysterious, but it has its drawbacks, for the reason that it is necessary to carry the long strips of carpet

with the copper strips in same, and people who are in the habit of visiting the same theater are quick to notice the new carpet.

Dr. "Q" once told me of a terrible experience he had in presenting this act that caused him to discard it entirely. The following is his own story of this experience: "Proving that the unexpected and impossible can often happen, I was just announcing this wonderful act when a lady came in late with a baby, carrying the baby's bottle of milk. She had a reserved seat in the first row, and as the usher raised up from turning her seat down, he bumped into the lady and she dropped the bottle of milk, which spilled on the runway causing a short circuit in the wires. It is was impossible for me to continue with the act as intended. Nevertheless, I was nonplussed only for the moment, and did not make a fizzle of the act, because I immediately resorted to the spoken code and no one but myself and my lady assistant knew of the awful catastrophe that for a few moments stared us in the face."

PUBLISHER'S NOTE: The recently developed midget ear receivers, or bone conductor units are much superior to the author's suggested use of the rubber tubing. Extremely small in size, they can be easily concealed. . . . The performer need not carry special carpets, as suggested, but may wire regular house carpets in the theatre. With modern theatre construction, concrete floors, this is some times a stupendous task. The ultra modern application is the use of a midget radio sending and receiving set, known as the 'Secret Invention'. This instrument picks up the spectator's voice in the audience, and transmits it to the medium on the stage by radio. No installation is necessary, as the units are worn under the clothing of the two performers.



CLAIRVOYANCY OF FIGURES

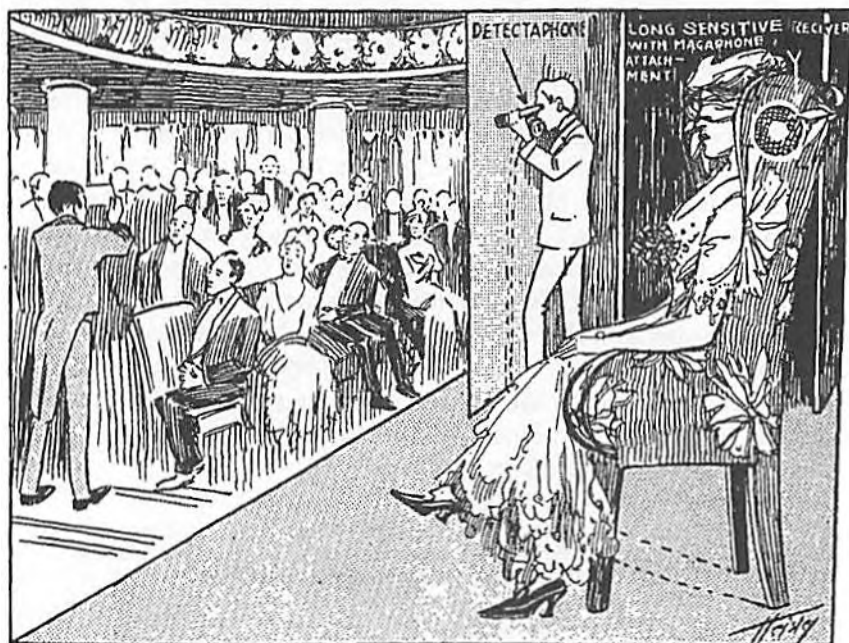
Are figures clairvoyants? This looks like it:

Put down the number of your living brothers; multiply by two; add three; multiply the result by five. Now add the number of your living sisters. Multiply the total by ten.

Add the number of your dead brothers and sisters, subtract 150 from the total.

The right-hand figure will be the number of deaths; the middle figure will be the number of living sisters, and the left-hand figure will be the number of living brothers.

TELEPATHY EXTRAORDINARY



The accompanying illustration is practically self-explanatory. The performer, on an openly lighted stage, announces that it is possible for his lady assistant, who is actually blindfolded and seated in the center of the stage, to see and describe anything that he chances to have in his hands.

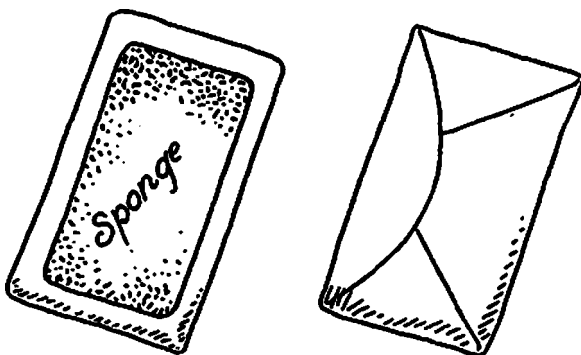
A committee is allowed to blindfold the lady, first placing cotton over her eyes, then a kid glove, same being tied in place with a handkerchief, proving positively and unquestionably that the lady cannot see, and she is then seated in a chair in the center of the stage. As the operator passes down through the audience, different objects are handed to him and they are instantly described by the lady.

The secret of this experiment is that there is an unknown third party in the act, who stands behind a peek hole in the wings with a high-powered pair of glasses, and sees every object handed to the operator in the audience, and immediately transmits the information via, detectaphone that is connected with wires running under the stage to two copper plates under

the ground cloth, which connect with brads in the bottom of the rear chair legs to wires running through a sensitive receiver in the side of the chair (as per diagram), consequently anything that is handed to the operator in the audience is immediately seen by the assistant in the wings with the glasses, and spoken into the detectaphone and the lady on the stage can describe same, even to the smallest detail. This act is very convincing as to the existence of telepathy.

THE MASTER MIND ACT

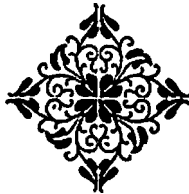
This act consists of a number of No. 2 drug envelopes, and cards that fit snugly in same, and one envelope with the back cut out holding a sponge, as per illustration in accompanying cut. The method of operation of this act is practically the same as the old act where a small tin box was used to contain a sponge and odorless alcohol. The envelopes and cards are passed out with the instructions for the sitters to write their name at the top, and their questions underneath upon one side of the card, place them in the envelope and seal them up. They are all collected, and placed in the hand in which you have palmed the envelope containing the sponge, which can be soaked in either



deodorized alcohol, or deodorized benzine. Envelopes are now arranged in a neat package in the hands, and the first one of the envelopes that was collected, now rests against the sponge. A slight pressure on the back of it brings the sponge in contact with the envelope, moistening it, and rendering the envelope transparent, so that the writing on the card is now perfectly readable through the paper. This envelope is now withdrawn,

and placed upon the top of the packet toward the performer so that he may read it. He now lowers his eyes for a moment, as if in communication with the spiritual forces, and through the partially closed lids reads the question, and so down through the entire pile of collected questions.

This act, though possible, is very unsatisfactory, as it is too slow and there is danger of the dupe placing the card wrong side to in the envelope or insisting upon folding the cards on placing them in the envelopes. Nevertheless, a certain magical firm in the Far East widely advertised this act, and sold quite a number of them at \$5.00 each, for which the magician received an envelope and sponge, three pages of multigraphed instructions, and fifty envelopes and cards. They also informed the magician that tetrachloride has been found more satisfactory than deodorized alcohol or benzine, as it spreads over a larger surface and produces transparency quicker.



THE ZANCIG SECOND SIGHT ACT

This is the act presented by the Zancigs, Leona Lamar, The Ellises, Madam Ellis, Mercedes, Prince Joedah Dah Radja, Lola Cotton, and Harry and Emma Sharock, Ura Eno Nye, the Howard Brothers, and many lesser lights. It is all a code—MIND READING. There's no such animal. It's psychic bunk as long as audiences delight in being deluded.

The average person who is impressed by so-called mind reading probably discredits the statement that these people work by code or guesswork. He is inclined to point out instances where the mind reader has answered correctly in proof of his belief. Nevertheless, they are bunk, pure bunk. If two people will follow the following Zancig code, which is easily memorized, they will have no trouble in being as great a mind reader as the above mentioned.

The act requires two or three people; the lady in the act is generally the medium or the one that remains on the stage, blindfolded if you desire, as that makes absolutely no difference. In doing second sight you go entirely by figures from 1 to 0. Words stand for these figures. For illustration:

The letter (I) stands for	(WILL) for (7);
(1);	(NOW) for (8);
The word (GO) for (2);	(GIVE) for (9);
(CAN) for (3);	(TRY) for (0);
(SEE) for (4);	(NEXT) means repeat the
(AND) for (5);	last figure.
(PLEASE) for (6);	

Questions in an audience ordinarily are on the subject of love, travel, marriage, business, or sickness. And the following 99 questions will practically cover any question that would be asked in an audience. These questions and the number corresponding to the question must be memorized by all who work the act. A few days and even the most sluggish mind can memorize them, specially when you stop to think that the reward is several hundred dollars a week, good clothes, and the privilege of traveling all over the world where the English language is spoken. And if you desire other countries, just brush up in the language. They all love the "mystic bunk."

QUESTIONS WITH THEIR NUMBERS MEMORIZED

- 1 Will I get my money soon?
- 2 Will I ever be rich?
- 3 Should I sign the papers?
- 4 Where will I meet my future husband?
- 5 Where will I meet my future wife?
- 6 Will I get a letter soon?
- 7 What business will I best succeed in?
- 8 Will an operation be necessary?
- 9 What caused the bad feeling between us?
- 10 What kind of weather will it be?
- 11 Will I get a present?
- 12 When will I marry?
- 13 Will I soon get promoted?
- 14 What are my worst faults?
- 15 Will I be sorry for what I have done?
- 16 Will the promise be made good?
- 17 Can I trust my friend?
- 18 Will a certain party ever walk again?
- 19 Will I have a quarrel with a certain party?
- 20 Will I lose my position?
- 21 Who wrote the insulting letter?
- 22 Is my sweetheart true to me?
- 23 Will I soon get news?
- 24 Will a certain party soon be free?
- 25 Will I ever become an artist?
- 26 Will I ever be successful on the stage?
- 27 Where will I find my lost articles?
- 28 Will we ever make up?
- 29 Can I trust my husband?
- 30 Will I be successful in moving pictures?
- 31 Will I succeed in dressmaking?
- 32 Will I make a good tailor?
- 33 Shall I go into the picture business?
- 34 Will I get my patent?
- 35 Am I mediumistic?
- 36 What caused the fire?
- 37 Will I soon hear of a wedding?
- 38 Will I get my insurance?
- 39 Who did the shooting?
- 40 Who committed the murder?
- 41 Will I be disinherited?

- 42 Can I trust my lawyer?
- 43 Who poisoned my dog?
- 44 Will I get my divorce?
- 45 Will I be lucky in lottery?
- 46 Will I get cured?
- 47 Will my trouble soon be over?
- 48 Shall I go away soon?
- 49 Why was our engagement broken?
- 50 Will I get the money that is owing me?
- 51 Will my friend assist me?
- 52 Will I succeed in speculation?
- 53 Can I trust my servant?
- 54 Will I ever be a widow?
- 55 Shall I marry the dark or light one?
- 56 How soon will my luck change?
- 57 Does he ever see her any more?
- 58 Shall I accept the offer?
- 59 Shall I sell the farm?
- 60 How many children will I have?
- 61 Shall I renew my lease?
- 62 Shall I get my wish?
- 63 Will I get the office I am seeking?
- 64 Can I become an aviator?
- 65 Is my sweetheart true to me?
- 66 What profession shall I follow?
- 67 Will my husband stop drinking?
- 68 Is he living or dead?
- 69 Shall I always have to work for a living?
- 70 Would I make a good masseur?
- 71 Who will win the game?
- 72 Will he be elected?
- 73 How long will I live?
- 74 Will a certain party lose their mind?
- 75 Where shall I go from here?
- 76 Will I succeed in my examination?
- 77 Will I get my license?
- 78 Will it be a boy or a girl?
- 79 Shall I buy or sell?
- 80 Am I taking the right medicine?
- 81 If I make the change will I prosper?
- 82 Shall I join the army or navy?
- 83 Will I succeed if I go out of the U. S.?
- 84 Is my life in danger?

- 85 Will my health be better soon?
- 86 Will they ever regain their mind?
- 87 Shall I sell my property?
- 88 What shall I invest my money in?
- 89 Shall I join the church?
- 90 Are they happy?
- 91 Who is my rival?
- 92 Shall I take a journey soon?
- 93 Will the operation be a success?
- 94 Will I succeed in music?
- 95 Can we trust the nurse?
- 96 Is my judgment correct?
- 97 Will I ever see my son again?
- 98 Will I get my reward?
- 99 Can we trust our help?

Now, when you and your assistant on the stage have these memorized, you can walk through the audience and allow anyone to whisper a question in your ear, and the manner in which you ask your assistant to answer the question tells here the question. For illustration, the party asks "How many children will I have?" You say to your assistant: "PLEASE you TRY to answer this lady's question." Your assistant immediately says: "Madam, I see you will be the mother of a large family of six children" (or whatever answer she sees fit to give). The words PLEASE and TRY in your speaking to your assistant were the cue words, and PLEASE stands for 6, and TRY stands for 0, and the question "HOW MANY CHILDREN WILL I HAVE?" is number 60 in your list.

Now, if you desire to really startle the audience you whisper to the lady and ask her how many children she really has and you will see if the medium on the stage can tell her. The lady whispers to you that she has two. So you speak to the medium on the stage and say, 'GO on, tell the numbers she already has.' GO means No. 2 in your code of numbers, so your assistant says: "Why, the lady has two children." And you have startled your audience, because they know that the lady is a complete stranger to you.

For illustration: A party asks you to have the medium tell you if they should marry the light or dark one. You say to the medium "AND I want you to answer this question NEXT." AND means 5, and NEXT means repeat the last number, consequently

you have told the medium 55, which is; "Shall I marry the dark or the light one?" in your list.

Now, more than likely after reading the above act over, a person who is uninitiated in magic will say, "Why I can ask questions that are not contained in that list"—but if you will try and write out fifty to one hundred questions and then compare them with the list you will readily see that you have perhaps asked questions that are not word for word the same as given in the list, but that the gist of your questions will mean practically the same as the gist of the questions in the list.

There are two other things to be considered in a list of questions, and that is to be able to cue to the medium upon the stage to say YES or NO. In case a person should ask a question of the operator in the audience such as, "Will I be in Buenos Aires at this time next year?" it would be policy for the operator to cue No. 92, which is "Shall I take a journey," and also cue to the medium upon the stage the word "YES," which is cued by the word "HURRY," and the word "NO" is cued by the word "MADAM." In other words the cue to the medium upon the stage could be given in the following sentence: "HURRY GIVE the answer, GO on"—HURRY means to answer the question in the affirmative, GIVE means No. 9 and GO means No. 2 and No. 92 means "Shall I take a journey"—and the medium would naturally answer in a roundabout way such as, "I see it is only a matter of time until a thought that you have in mind at the present time proves a reality, and that will eventually bring you success and happiness, and it is my advice for you to take the journey that you have for some time contemplated, and by so doing bring about a realization of the hopes and desires that have for a long time been paramount in your mind." Now an answer of this kind in reality covers a great deal of ground, and would make it almost an impossibility for the questioner to say that you had not hit the question exactly on the head.

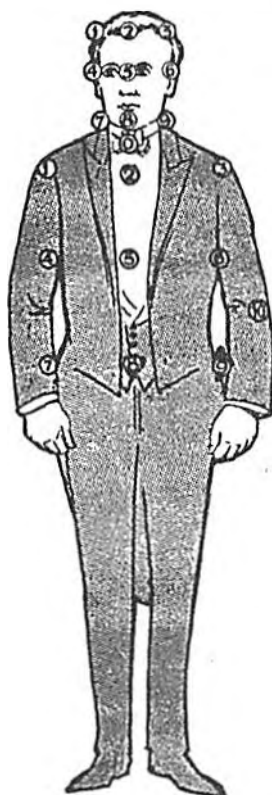
A little practice before the public and two week's time, and two people studying this particular line of mystery become very efficient, and it becomes almost an impossibility, even for those in the know, to fathom the code used, as naturally any act of this kind will change its list around a great deal from time to time.

With Leona Lamar, Madam Ellis, Princess Olga and Madam Harris, and those presenting this act with the spoken code, about

every third question answered from the stage is a phony one. In other words, there is no such party in the audience having asked the question, and for that reason the medium upon the stage is able to give names, dates, etc., making it very mysterious. For illustration: After the medium has answered two questions that have been cued to her (the operator always being on the move in the audience it is hard for the audience to tell just exactly who has asked the question) she will state, "I get the name of Mary Jones—you want to know as to whether you are to marry this coming year or not; the fact of the matter is that you have two sweethearts at the present time, one of them named George and the other Fred. Fred would be the proper one for you to marry, as George has been married before and it was impossible for him to get along with his wife, consequently there is no need of your taking the chances of having to go through what his poor first wife went through. You were born on the 15th day of June and George was born on the 10th day of June, consequently you were born in the same sign and two people who were born in the same sign never get along together. Fred, as you perhaps know, was born on the 8th day of November, which is in the sign of Scorpio, and you will find out all through life that you get along with Scorpio people best. So my advice is to place all of your time and attention to Fred." Now an answer of this kind from the medium upon the stage naturally leads the audience to believe that it was possible for you to call names, and dates and even birth dates of people that you have never seen before, and its effect upon an audience is something marvelous.

Now all of the above relates to a double or spoken word code, which has been used for many years by the leading lights in the profession. But there is a far better code that can be and is used by later day mental workers, such as the Huttons, the Svengallies, who in place of answering questions only transmit musical tests, and the Nelsons, who transmit only questions, names, etc. The accompanying illustration will give a very clear outline of their method. The medium upon the stage is blindfolded with a supposedly heavy black cloth, but the cloth that is directly over the eyes of the medium, in place of being the heavy black cloth is thin black veiling, which allows the medium upon the stage to at all times see the operator in the audience. Should a question be asked of the operator such as "What business will I best succeed?" the operator simply touches the right

side of his jaw with his left hand or touches his right forearm with his left hand, which as you will see by the diagram both mean No. 7, and No. 7 in the list means "What business will I succeed in?" The medium upon the stage is able to see this and immediately answers the question.



It is advisable to use the head and the body code together, as in this manner they all look like natural moves.

Now in cases of transmitting music, they first of all have a list of grand opera, then popular pieces, etc., memorized, and as the names of the pieces are whispered to the operator he immediately gives the same silently by touching the body in same manner as transmitting questions. This same thing is done with lists of names, states, cities, etc. This act can be made very complex and practically impossible to fathom by using both the spoken code and the silent head and body code as well.

Now, upon first reading these methods, to the uninitiated it will seem very complex; nevertheless it is very simple when a little time and attention are given to it. When you stop to figure that in six months' time the average student becomes very proficient in shorthand, and all of the code methods are learned easily in one-half the time, and that the remuneration for an act of this kind is at least ten times what a shorthand operator can get, it should naturally lead a person interested along mystery lines to give it their very best attention and efforts to become expert and proficient in the work.

THE ANNA EVA FAY ACT

This act is perhaps one of the oldest methods in use at the present day, and was supposedly the invention of Samri Baldwin. This act requires from four to six people to be properly presented. The lecturer announces the wonderful power of the medium, and requests the audience to write their questions upon tablets that are passed through the aisles by assistants, and then to tear off their questions, and place the same in their pocket—of course, requesting them to sign their names to their questions. The assistants then gather up the tablets and the lecturer introduces the medium, who takes a seat close to the footlights. A sheet is thrown over her, and she commences calling the names of different ones in the audience. As soon as they answer their name, she proceeds to answer the questions, somewhat as follows: "Mrs. Anderson, I see that you are going to take a trip to Seattle regarding money matters. It is my belief that the move will be a very good one. I advise you to go, and all will be well." After the writer has acknowledged that she is right, she proceeds on to the next, and so on until all of the writers are identified and their questions answered. And the audience goes home marvelling. Of course, many believe that they have witnessed the exercise of some great supernatural power. The secret, however, is very simple, like that of all great tricks. The tablets used are made up of four sheets of paper. The first two sheets are divided into four sections. The questions are written, one upon each section, and then torn off. The third sheet from the top is the impression sheet, prepared by coating its under surface with paraffin wax. The fourth sheet is for receiving the waxed impression of the question, which has been written on the sheet above.

The assistants, having gathered the tablets, carry them back stage, using care to keep the tablets from each side of the house separate, and in rotation as they were when gathered up. This, of course, is to enable the medium to state the writer's position in the house.

The questions, which have been transferred in wax to the lower sheet, are perfectly invisible until they have been developed by dusting a powder composed of one part plumbago, and

two parts powdered charcoal, over them. The powder adheres to the wax, and makes the writing visible.

As fast as three or four assistants can develop and read these questions, they are communicated to the medium upon the stage, either by the rubber hose route, or the telephone method. If a sheet is used to cover the medium, the receiver may be hidden anywhere on her person, but in case no sheet is used, the telephone receiver can be concealed in the air over the ear, or in an oriental headdress. The wires, of course, run beneath the clothes to copper plates upon the sole of each shoe. To complete the circuit, all that is necessary is to place these plates over a couple of nails on the stage connected to wires that run to the transmitter in the dressing room.

INSTRUCTION FOR PREPARING THE WAXED IMPRESSION PAPER

Take one cupful of melted paraffin wax, and add one tablespoonful of cottonseed oil. Pour this into a mold and allow same to become cold before attempting to use it. Now take ordinary light book paper that has a thin glaze, and rub the cake of wax over it until its surface becomes completely covered. The paper should, of course, be placed on a very smooth surface in doing this. Then brush all loose particles off with a piece of silk. Paper thus prepared appears the same as any glazed paper, and the casual observer will never notice anything wrong with it.

This same waxed pad method can be used very successfully with the Talking Teakettle, the Whispering Buddah, or in fact, any place where the medium desires to secretly know the writing of the sitters or audience.

PUBLISHER'S NOTE: The improved version of the Anna Faye impression board is to rub the wax on the cardboard table or pad, and attach three sheets of paper. The invisible wax impression is then retained on the bottom side of the last sheet, and is developed by sprinkling the developing powder on same. The writing will naturally appear in reverse, and may be read by holding the paper against a bright light, and reading thru it, or holding in front of a mirror, and reading the writing in the mirror. These tablets have their draw back, especially in hot weather, as the soft wax tends to smudge the writing.

The more modern apparatus is the Ultra Clip Board, which employs only a single sheet or paper, registering a perfect copy of the writing inside the board. These boards are masterfully made and will ally any suspicion, and may be subjected to the most critical examination.

HUMOROUS QUESTIONS AND ANSWERS

TO BE USED AS PHONIES IN CONNECTION WITH THE CRYSTAL GAZING ACT,
THE ZANCIG ACT, SILENT OR AUDIBLE CODE ACT

John Smith—You desire to know as to whether you will be able to make a sale of your automobile or not. You must be joking with me, or trying to fool me, because I cannot see where you have, or ever have had an automobile. Yes, yes, I see it now—it is a Ford, and I see you getting rid of it very soon.

Mary Smith—You are wondering as to whether you will ever be able to find your dog. I see your dog has just strength enough to walk back out into the country where you purchased him. You can get him if you go back out there, and if you will feed him once in a while more than likely he will not run away, because, at times, it is really essential to give even dogs a little nourishment.

Jack Jones—You were dubious regarding me, and the question you ask was as to how many cigars you have in your pocket. That is a great deal easier than you think. You have got four in your pocket; count them and see if I am not right. And that is not all; you are going to keep four in your pocket, as you have never given away a cigar in your life.

Pete Slovack—You are wondering regarding buying a larger house, and I would advise you to do so. You were also wondering as to whether you would ever have any children; the fact is, you asked me that question, did you not? I don't see you having any children at all,—but I see your wife having three.

Mary Hutton—You were wondering as to whether you were going to have happiness this summer. I see a little worry surrounding you. You were also wondering, were you not, as to how long your mother-in-law was going to visit you. The vibration that I get is that she has come to stay from now on.

John Kelly—You were wondering, were you not, whether the girl that you really love loves you. It is my belief that the girl does love you John, even as much as you love her. Confidently, I may tell you that she has been wondering why you have not spoken and asked her to be your wife. Her oldest

brother has been trying to bet her ten dollars that you would never get the nerve to propose. So take my advice, and tell her next Sunday what is really on your mind.

Tom White—You were wondering, were you not, as to whether you would ever be able to marry Anna Raymond. Indications do not look very good. Is it not a fact that her father ordered you out of the house when you called last Sunday? I thought so. My advice to you is to forget the girl, and not call again, as you will more than likely take a trip to the land from whence no man returneth if you do, and a word to the wise should be sufficient, especially after the father has passed you the word.

Kate Moore—It seems, Kate, that you have been having a great deal of worry. It has been over the loss of a diamond ring, and a wedding ring, was it not? These rings are neither lost nor stolen; your husband found them in the bathroom for about the fifteenth time, and he put them in the little watch pocket of his trousers, and has them there. He did this simply to try to cure you of leaving things around, as is your habit. But if you want to play a real good joke on him, when he goes to bed tonight you can take the rings, and then he will think that he has lost them. Later on you can show up with the rings, after he has gone through the same amount of worry, or a little more, than you have.

Fred Allen—You were wondering, Fred, as to whether your money was lost or stolen. It was neither lost or stolen. You had given your wife no money and she took the \$3.00 from your pocket that you have been worrying about, to pay the gas bill before it was shut off.

Jack Nelson—You are wondering as to whether the girl you gave the diamond ring to will ever return same. It is my belief that she will not, because I feel that she has seven or eight other rings which she got in the same manner that she acquired yours. If I were in your place, I would simply forget the matter of the ring, and the girl as well.

Ike Wiesenbaum—You were wondering if you would be successful with the system that you have for beating the races. My advice for you is to forget the system completely, as there has never been a system invented that will beat a gambling game, and it is my belief that if you continue with your system, you

will wake up some fine morning and the system will be all that you will have.

Tom Look—You have been wondering a great deal Tom, as to whether your wife, who is away on a visit, is really stopping with her folks, as she writes you she is. It is my belief that she is, and that she is not going out with any other man, but my advice for you is to cover up a lot of tracks that you have been making while she was away, and have them covered up before she gets back.

Tessie Corn—You were wondering, lady, were you not, as to whether your husband will have success in the business that he is in at the present time. It is my belief that you will be short one husband before another three weeks are over if you do not get him to get rid of the still that you have in your cellar at the present time. No man ever was successful in evading the law.

Ophelia Nice—You have been worrying considerably of late regarding a neckpiece, wondering whether it was lost or stolen. It is neither lost nor stolen. I get a vision of your having left it in an automobile last Saturday evening when you were out with a friend of yours, and after your little argument with him in the car over his trying to embrace you, you were so upset that you left your fur in your hurry to get out. If you will call him up I am more than sure you will be able to obtain the fur that you have considered gone forever.

Tom Adams—You were wondering as to whether your wife was absolutely true to you. It is my belief that you can place implicit confidence in her, up to the present time. But I would suggest that you go home two hours earlier next Friday evening, and knock at the front door, and then quickly run around to the rear. Understand, that is simply a suggestion.

Madge Hart—You were wondering, and in fact you have had considerable worry of late regarding your husband's actions; wondering why he had turned so cool towards you. The fault, I assure you, is all yourself, as he received three of the letters that you have been wondering why you did not get from your gentleman friend in Kansas City. You also left the last page of one of the letters that you sent to your friend in the writing desk, in your hurry to mail same, and I do not believe that you should worry, because the papers that you are deserving of will be served on you in a few days.

DR. "Q's" MYSTERIOUS WANT AD TEST

**A SEEMINGLY POSITIVE PROOF OF CLAIRVOYANCY FOR
ANY MAGICAL OR MIND-READING ENTERTAINMENT**

This test you will find, if you will pay strict attention to directions, to be one of the strongest tests of your repertoire, and it is absolutely impossible of detection if you will place a little practice to it.

First, buy thirteen newspapers of the same date. Now cut out of one paper one want ad, such as "For Sale—Ford, \$400.00, phone Main 4." Now from twelve of the papers cut out of each one an ad, such as "Young lady wants position, \$60.00 per month, address Box 9"; and also cut out of each one another ad, such as "For Sale—one set twin beds, call morning, No. 7 Main St." Now take twenty-five No. 2 drug envelopes, fold up the "Ford" ad and place same in one of the envelopes, crimp the corner of it and place it in the right-hand trouser pocket. Now take the twelve "Young lady wants position" ads and place each one in an envelope and seal. Place these in the right-hand vest pocket. Now take the twelve "Twin bed" ads, place each one in an envelope and seal, and place these in the left-hand trouser pocket. Be sure to remember carefully where they are located. Have your assistant, who is to act as the medium upon the stage, memorize the three ads in rotation, not necessarily word for word, but the gist of same. Now you are all loaded, ready to start to work. You take the other newspaper and a pair of shears and thirteen empty No. 2 drug envelopes. Call the attention of the audience to the fact that you will now present an act proving beyond a doubt that it is possible for your medium to give a positive proof of clairvoyancy or etherial sight. Say:

"Friends, I have here a newspaper. I propose to allow you to select any one of the want ad pages," (which you do; always suggest their selecting one where there will be reading matter on the opposite side so there will be no confusion as to which side of the paper should be read). They select a page, and you now say, "I will cut all of these want ads separately, and I would like to have a half dozen of you folks fold them up as I cut them and place them in a tray." After you have cut out about a hundred, say, "I have here thirteen envelopes, and I would like

to have you pick out, without even looking at them, thirteen of these folded ads. Place each one separately in an envelope and seal it, without my touching the ad or assisting in the sealing," (You allow them to do this.) After they have them all sealed you reach for the thirteen envelopes with your left hand and hand them to someone, requesting them to shuffle them thoroughly so that it will be an impossibility for them or any human being to know where any particular one is located. As they are shuffling them you nonchalantly reach with your right hand into your pocket and palm the envelope containing the "Ford" ad, and as they return the thirteen envelopes to you, you palm the envelope containing the "Ford" ad to the top of the pack. You now hold the pack towards some lady and say, "Take one of the envelopes," at the same time shoving her the top envelope which you have just palmed out. You now say, "I am going to see if it is possible for the medium upon the stage to tell what is in the envelope." The assistant upon the stage then looks mysterious and slowly repeats the "Ford" ad that she has memorized. You during this time are holding the rest of the envelopes in your right hand. Fold your arms and cautiously drop the thirteen envelopes into your left-hand vest pocket, and obtain with the left hand the twelve you have previously secreted in your right-hand vest pocket. When the medium has finished repeating the first ad, you will say, "Friends, it might be possible that some of you believe that I could have known, through having touched the envelopes, what the ad was, but to do away with this idea I would like to have someone take these twelve envelopes (the ones you now hold in your hand), shuffle them up and place them in a hat and go back through the audience and allow one of them to be selected, and the medium upon the stage will read the one that is selected." You allow this to be done, and as soon as one has been taken out of the hat you request the return of the hat and hold the balance of the envelopes in your left hand. The medium upon the stage now repeats the "Young lady wants position" ad, doing so very slowly. Naturally all attention is directed towards her, and while such is the case you slip your left hand containing the envelopes into your left-hand trouser pocket and exchange this packet for the packet containing the "Twin bed" ad. When she has finished reading the ad, you say, "We will try the experiment once more." And once more you allow the packet you now have in your hand to be shuffled and one selected without your touching them. You get the envelopes back as soon as one has been selected, casually

drop same into your right-hand vest pocket while the arms are folded and obtain with the right hand all but three of the original envelopes in which they first placed the ads, from your left-hand vest pocket. You have now finished the experiment, stating that you could go on and have her read all of them, but the strain is too great. You can now toss the envelopes out among them and some wise bird will perhaps more than likely open them up and examine same, and he will find that each ad is entirely different.

Do not be afraid of this as you can make up your mind that all attention is distracted from you by the medium reading the ad upon the stage, and in the more hesitating a manner she does this the greater will be the distraction from you and the more mysterious to the audience.

Upon reading this over, it will naturally seem complicated, but if you will practice it over two or three times you will find that you have without a doubt one of the greatest mysteries ever presented.



CLAIRVOYANCY AND SLATE WRITING EXTRAORDINARY

AS COMMUNICATED BY DR. "Q".

This seemingly supernatural experiment has perhaps mystified more people who have gone for private sittings than any other.

EFFECT

The dupe visits the medium and upon being ushered into his inner office sees only two chairs and a bare table upon which are nine nine-by-seven-inch slates and one large twelve-by-nine-inch slate. The dupe is requested to take a seat on the opposite side of the table from the medium, is handed one of the small slates and told to write at the top of the slate his full name and occupation, and underneath that the five most important questions he wishes to know about. He is then requested to place the slate, with the writing downward, on the top of the stack of slates. The medium then places the large slate upon top of the stack and requests the dupe to write upon it the initials of someone in the spirit world. The medium then lifts the top slate from the pile, holding the initials toward the dupe, and requests him to gaze intently at the initials for two or three moments, and then places same back upon the stack of slates. The medium now grasps the hands of the dupe, tells him his name and occupation and answers in a roundabout way all of his questions. This is a seemingly miraculous feat, as it is impossible for the medium to see through the slates, and to all appearances he has at no time touched the slate upon which the dupe has written. There are many variations of this experiment that would seemingly convince the most skeptical.

EXPLANATION

The explanation of the above is very simple. The medium did not know the dupe when he entered his office, in fact knew nothing at all about him. He required no peekholes in the wall to see what the sitter was writing nor any outside assistance of any kind. When the dupe enters the room the medium says: "Friend, I see grave doubt surrounding you; many peculiar changes are about to take place in your life during the coming

twelve months, some of them that I would perhaps consider of great importance you may perhaps consider of little importance, but it is my belief that I can assist you and keep you from falling into the pitfalls and over the stumbling blocks that will naturally deter you in your progress through life. Doubt, as you perhaps know, is man's greatest enemy, and the mere



fact of your coming to see me proves to me absolutely and conclusively that many doubts are existing in your mind at the present time. Be seated and we will go into the matter deeply and see if it is not possible to clear up these things that to you at the present time are an intricate mystery." The dupe is seated

upon one side of the table and the medium upon the other. The medium gives the dupe a slate pencil and one of the small slates from the top of the stack and says to him: "Friend when you entered this room there were perhaps a thousand doubts of yourself and life in your mind about which you felt you wished to be enlightened. To go into all of these little details would perhaps require a week of my time and yours, but let us immediately get to the grave and important ones that you have in mind. You have in your hand a slate and a pencil; at the top of the slate I desire you to write your full name and occupation, and underneath that write what you in your mind consider the four or five most important questions that are disturbing your mental poise at the present time. In case you want to know regarding any particular business, state the same plainly in your question, or in case you wish to know regarding any particular person, place their name plainly in your question, or in fact anything that worries you. Do not tell me your name, do not tell me your occupation, do not even through one word or suggestion tell me any of your questions. As soon as you have written them place the slate downward upon this stack of slates." The dupe writes:

John Henry Smith — Occupation, storekeeper, gent's furnishings.

1. Will I be able to meet the note at the bank when due?
2. Will I sell the two lots that I have in the Howard addition?
3. Does Mary Coleman care for me as much as I care for her? Will she marry me?
4. Is there a death among any of my relatives in the near future?

These questions having been written, the slate on which they are written is placed upon the stack of slates. The dupe has given no information whatever to the medium regarding what he has written. Now the medium places the large slate upon the stack and requests the dupe to write the initials of some one who has passed into the spirit life. The medium now picks up the large slate and holds the initialed side towards the dupe. However, in removing the large slate he has also with his thumb removed the slate upon which the dupe has written his questions as well. He then holds the large slate up in front of the dupe for a couple of minutes or so and tells him to gaze upon the initials and concentrate. The medium has but to look at the

dupe's slate, which he is holding against the large one, and read his name, occupation and his questions. After the dupe has concentrated upon the initials long enough for the medium to read the questions, the medium replaces the large slate back upon the stack of slates, which of course carries the dupe's slate with it. He then shoves the slate to one side, grasps the sitter's hands tightly for effect, closes his eyes, shivers and grunts a few times, and says: "Friend, I get a very upset condition surrounding you. Your mind is greatly troubled and the real reason that you are not getting the great things out of life that you should get, is because you are allowing doubt to enter your mind. First of all I get a spirit vibration from one of your family who has gone on before, that all is well, not only with him, but with all of your relatives who have passed into the great beyond. They desire me to tell you that another one of your relatives, just whom they do not say, but one you have had a little worry over, will soon be taken from this material life into the happiness and grandeur of spirit life, and that you should not in any way worry over this as it is the great adventure through which we all must pass in the working out of our betterment. They also tell me that you will be benefited in a financial way through the passing out of this relative, and I also get a vibration from the other side that the following year will be a wonderful one for you in business and that the worry you have at the present time over financial affairs and over a paper that is held by the bank with the signature "John Henry Smith," should not be worried over, as the bank will extend this paper, if it is necessary, and all will be well. Regarding two lots that you hold, I get a mental picture of the addition in the outskirts of the city, soon to be all built up with houses. These two lots you should not sell as they will greatly enhance in value. Later a sale of same will be made by you and other lots purchased in a better district, and I get a vision of a beautiful home, and in this home I get the vision of yourself, two children and a woman whom you call 'Mary.' I see her relatives coming to visit you, and their name comes to me as Coleman, so the worries that exist around you at the present time are only doubts, and by banishing all of these doubts from your mind, this vision that I see should come true. There are many times that doubts will come to you in the future, and when they do, your friends on the other side in spirit life tell me to tell you to be of good cheer, and come and consult them through me, and they will advise you as to your best interests so that you may have the great happiness out of this

material life that they desire you to have. My fee is always nominal. They also tell me that you have other friends surrounding you who are worried and upset, and that these friends will consider you a better friend if you will tell them to come and see me and allow me to pierce that great veil that hides from them the future. You need have no further worry, because I get a vision of a building, a store, and see many people entering this store and coming out in different raiment and with boxes and bundles under their arms, and that your business will increase so that you will give employment to more clerks, and your bank account will also increase."

The fee may be from \$2.00 to \$10.00 and the dupe is sent away happy and satisfied. Perhaps to a great extent the reading has benefited him; nevertheless he has been duped and he has been tricked, and people could tell him this from now until doomsday, and he would perhaps never be convinced of it, because the medium did not answer his questions directly word for word or question for question (that would smack too much of trickery), but he has gone at it in a roundabout way, and in place of seeing disaster for him, he has seen the good things in life that are always pleasing to all. You will note that he has also advised the dupe to send in his friends, and has also advised him to again consult him, which he invariably will do, and in the meantime the medium, of course having his name and occupation, can look him up in the directory, find out the names of all of the relatives in his immediate family, his phone number and address, and perhaps through his friends, who call to see him, gain a great deal of information regarding him. More than likely Mary Coleman will call to see him, and the medium will advise her to marry John Henry Smith, and his advice to her will be just as impressive as the advice which he gave John Henry. As the medium remains in the city he continues to gather information of this kind, and at the next sitting or at a previous sitting with John Henry, he will more than likely suggest that he get slate writing for him, for which he will perhaps charge from \$5.00 to \$50.00.

In getting the slate writing he makes use of no further apparatus other than the same stack of small slates and the big one, and he handles it in this manner: John Smith enters the waiting room, more than likely by appointment, and the medium is told of this by his office girl or assistant. He immediately takes one of the small slates and writes upon it a message similar to this:

My Dear John:

It is a wonderful pleasure for me to be able to communicate with you through the assistance of this wonderful medium. We are near you, see and hear you at all times, and do our very best to assist you in your daily work and life, so be of good cheer and remember that the grave does not end all. The material body in which you are living is simply a house within which your great spirit lives, and earthly "death" as it is called, should hold no fear for you. There are many great things for you to accomplish in life, much happiness for you to enjoy, and all of the things that cause you worry and unhappiness, doubt and discomfort, through the aid of your wonderful medium, we are going to assist you to overcome, so that before you pass from your earthly existence your name will be one among men. While you are living in your material life you should pay more attention to your spiritual development. This your medium will show you how to do, if you will but place absolute confidence in him. Remember that the servant is worthy of his hire, that he must exist and have the wherewith to exist in the material life, and anything that you may give him will be returned to you both in the material life and spiritual life tenfold. We would like to communicate with you often; bring your greatest problems to us and we will solve them for you so that your path in the material existence upon earth may be much easier and filled with happiness.

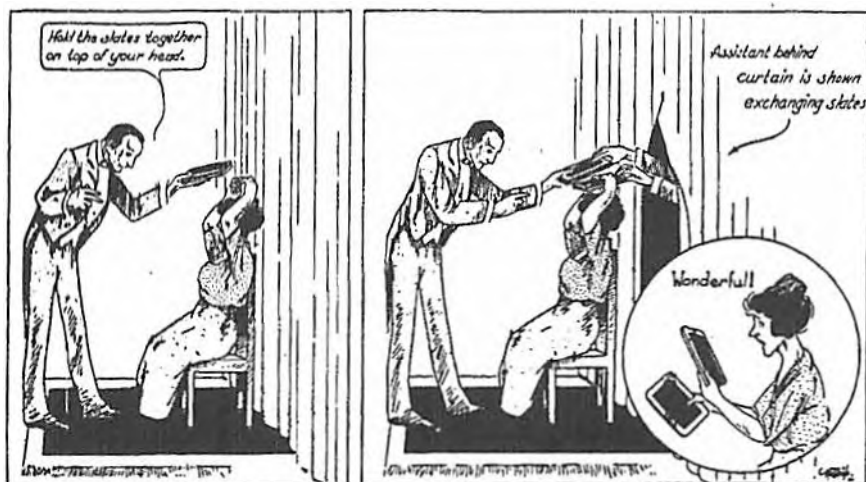
Your loving sister Grace.

Now this slate is placed upon the top of the stack of slates on the table, under the large slate, and as the dupe is announced, he is requested to be seated, and the medium picks up the large slate, carrying the small slate containing the message with it. The dupe is handed a damp sponge and requested to thoroughly clean all of the small slates and hold them between his hands to magnetize same, and then stack them up on the center of the table. The medium then gives a short discourse upon spiritual life in general, asks John Henry if he has not been feeling better, and feeling the conditions have been better around him since his last visit. (The medium of course has gained, through outside information and other customers, the fact that John Henry has a sister named Grace in the spirit life.) He now places the big slate upon the stack of slates, leaving of course the slate with the message on, which has been concealed on the bottom of the big slate, on top of the stack as well. The medium then requests the dupe to write the names of five or six people who have passed into the spirit world, upon the large slate (he requests the dupe to clean the big slate also before writing the names upon it). After the dupe has written the names upon the large slate the

medium takes the slate, asks the dupe to hold his wrists and passes the pencil over all of the different names. It is almost a certainty that if John has had a sister pass out that he will have written her name in the list, and when the pencil is passed over her name the medium draws a line through it and says: "I get the strongest vibration and influence from this one—the fact of the matter is I feel her presence around you at the present time and she tells me that she is a sister of yours and that she wants to write a message on one of these slates for you." The medium then breaks the point off of the slate pencil, raises the top small slate from the stack a little, being careful not to disclose the message, and drops the piece of slate pencil between the top slate and the next one. He then lifts the two top slates off with both hands, and requests John Henry to tie the two slates together with a handkerchief. He then holds the slates in the air requesting John Henry to place his hands over the top of same with his thumbs on the bottom. The medium does the same, requesting John Henry to concentrate all of his thoughts upon the fact that his sister Grace will write a message for him upon the slate. And as they are concentrating the medium with his right or left thumb nail scratches the bottom of the slate and in a stage whisper says, "I feel the vibration; I can hear her writing, can you?" Naturally John Henry hears the writing also. After five or ten minutes of intense concentration, the medium lets go of the slates and requests John Henry to untie the handkerchief, saying he feels the message is complete. John on opening the slate finds the message the medium has previously written, which of course is seemingly positive proof that the medium is possessed of supernatural power and that there is nothing that he cannot do. The message is also written in such a way as to give John Henry complete confidence in the medium. There are a thousand different variations of messages according to the information gained by the medium beforehand, and more than likely John Henry will consult the medium from once to twice a week, paying each time a very substantial fee for being duped.

There are many methods of obtaining slate writing upon slates that are not tricked or without the use of the silicate or slate flap. The illustration on page 69 shows one that has been very successfully used by different fraudulent mediums, but this requires a double room, portieres and an assistant, as you can easily grasp from the illustration. After the ordinary dupes have consulted the medium for a few times, they as a rule have im-

PLICIT confidence in him and do not look for trickery of any kind. The accompanying illustration shows how it is possible to allow the dupes to bring their own slates, and how the assistant in the other room has but to write up a message on a duplicate set and pass them to the medium just a second before he requests the dupe to hold them tightly on the top of her head. It is very easy to obtain duplicate slates because as a rule there are only four or five different kinds and sizes of slates in a city.



Another variation that is seemingly positive proof to the dupe, is to have lying upon the table a bible. The dupe is requested to place his finger any place between the leaves of the bible and hold it there, and to hold the slates with his other hand, in conjunction with the medium, and the medium tells him that he will not only get a message from the departed, but will also have written the first verse on the page of the bible where he has placed his finger. This is accomplished by having a bible with all pages the same. These bibles can be secured from practically any magical supply house.

Editor's Note:—The above was communicated to me by Dr. "Q". Nevertheless, the mere fact of slate writing being presented by trickery does not at all convince me, nor did it convince Dr. "Q", that genuine slate writing is not possible, because he also communicated several experiences to me that he has never been able to explain by trickery. The following are some of the experiences in his own words:

"In 1891 I was in the city of Louisville, Ky. I had never been there before in my entire life, and it was necessary for me to remain there several days on account of a washout on the railway line between there and Nashville. I went to a hotel and registered under one of my professional aliases. When I was sitting in the lobby after dinner I got into a conversation with an elderly gentleman, and during the course of our conversation he told me that he was going to a seance that evening which a poor, unassuming, uneducated, elderly woman was holding at her home in the outskirts of the city. He told me wonderful tales of what she had been able to accomplish for him and he mentioned that he always took his own slates. He also invited me to accompany him. I considered it a pleasing way to spend the evening, so I stepped out with him to a stationery store and purchased a new pair of slates the same as he had. I excused myself for a moment, upon returning to the hotel, went to my room and with a penknife carved my initials in the slates, sent a bellboy out for some wire, wired the slates together and soldered the knots in the wire with some special solder that I happened to have in my grip, then rewrapped the package and accompanied my friend to the seance. There were eighteen elderly people present, and the medium herself, who was perhaps seventy years of age. She demanded no fee, but informed us that we could leave any amount we wished upon the center table when leaving. The room was practically bare except for a table in the center. She then requested all of us to place our slates upon the table. She turned the only lamp in the room down; nevertheless there was enough light so that we could readily distinguish the forms of everyone in the room. We were then requested to all move close up to the table and place our hands upon same. I placed my hand upon the edge of my own slates, which had never left my sight for even a second. A few hymns were sung, the poor old lady leading in a cracked voice, and after about an hour sitting thus, she turned the lights up and we were bid good evening. I noticed that several opened their slates prior to leaving, and upon the same were written messages. I considered it a very clever trick, one that I was unable to fathom, because I had not seen her leave the room for a second. There were no portieres in the room, but it might have been possible, as she passed the table several times, to exchange some of the slates, as she wore a shawl and a very full skirt. I on same, and I did not care about belittling a woman who I could not open my slates as I felt positive there was no message

sidered was playing the same game that I was, so I took my slates unopened to the hotel, went to my room and examined them. The wire was still soldered and unmolested, the initials were still engraved upon the slates, and written upon same was a very indistinct message addressed to me in my real name and signed by a brother of mine whom I had seen ten days before in the best of health, in Chicago. I considered this very peculiar, so much so that I immediately wired my brother in Chicago as to whether any one had consulted him regarding my whereabouts, which even he did not know, and I received in return a wire from his wife stating that he had passed away five days before in an elevator accident in a building on State street. I several times afterwards, during my five-days' stay in Louisville, visited this medium and placed tests before her, but was never at any time able to catch her in trickery or any suspicious move, and considering the fact that no one ever left over \$5.00 with her, it would not have been financially possible for her to have gotten the information concerning me that was written upon the slates.

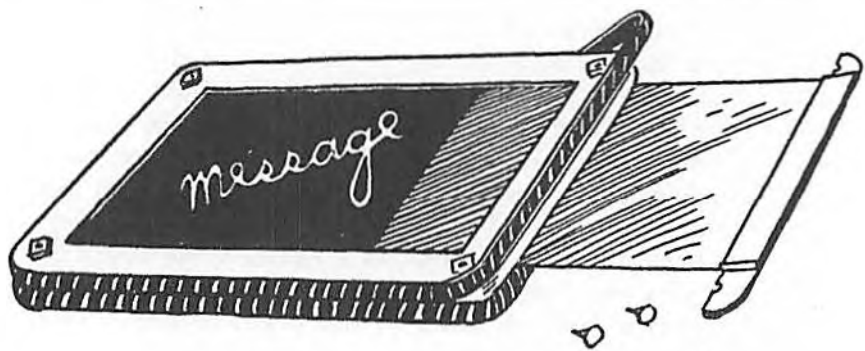
"Another experience, of which I have had many, that leads me to believe that all slate writing might not be trickery, was in 1896 when I was in Sidney, Australia. I had just gotten off of the boat from Cape Town, and had never before been in Sidney, and was driven to quarters in a boarding house which had been recommended to me by the cab driver who took me from the boat. I again registered under one of my professional aliases, and no one knew my real business, as I had told the landlady that I was going into the back country for an English mining firm. There was a medium living at the boarding house who held seances and gave slate writings, and one of the messages that she got for me had my correct name upon same and was signed by my father, who had passed away when I was but three years old. The message described in detail a hunt that I had had and on which I narrowly escaped death, when lost from my hunting party a hundred miles inland from Delego Bay, West Africa. No living human being knew of this experience, as I was alone at the time lost from my party, and I had never told it to anyone on account of my own foolishness in the matter. It is not for me to say whether it was genuine, or whether it was clever trickery that was far beyond me, nevertheless I spent many months in trying to fathom same, but was unable to prove trickery in any way whatever."

SEALED MESSAGE AND SEALED SLATE TESTS

AS COMMUNICATED BY DR. "Q"

Paraphernalia used: An envelope, sheet of paper, two school slates, with holes bored in the corners, and four bolts just long enough to pass through the holes and hold a nut, and a cabinet.

Skeptics as a rule, in slate tests, always like something that looks very difficult. The Doctor loves those with this idea in mind. He first asks them to examine the cabinet, then bind him to the chair (the same as Professor Ely in his trumpet seance). After he is securely bound he will then request the dupes to take the paper, write their name at the top, and the name of a person who has passed into the spirit world, then four or five questions, place same in the envelope and seal same up, clean the slates thoroughly and then place the envelope between the slates, pass the bolts through the corner of the slates, attach the nuts and secure them down, and then put sealing wax on the



nuts and their private seal upon same, place the slates in his lap and close the cabinet. He then requests them to sing a couple of humns and after they finish to open the cabinet. Upon opening the cabinet they find the slates unmolested. They are requested to remove same and open them up. The envelope containing their questions is still sealed, and a message is written upon the slates giving names, etc. Everything can be thoroughly examined; the slates are fastened together, the professor's hands are still tied, and no trickery can be detected.

The secret is this: The moment the cabinet is closed the professor is able to remove his hands from the knots (as explained elsewhere). He then removes two false nails from the

binding around the slates, shoves same a little forward and pulls out one of the slates from the framework, thus, of course, giving him access to the envelope. He shoves a piece of orange wood stick under the flap of the envelope, rolls it around and opens the envelope, pulls the paper out, reads the question, etc., places same back in the envelope, applies a quick-drying glue and reseals same. He then answers the questions by writing a message on the inside of the slates, places the envelope back in, replaces the binding and the two false nails that had been removed, and puts his hands back into the knots on the chair. By this time the hymns are over and he is ready for inspection.

This is one of the most convincing tests of slate writing that it is possible to place before skeptics. I have had several pair of these slates made up by a cabinet maker, also using the original pair given me by Dr. "Q", and I consider it one of the most wonderful magic tricks for home or club entertainment, because there is not even a surmise of its modus operandi that can reach the mind of the greatest skeptic.

AUTOMATIC WRITING

Automatic writing has been very popular for many years with a certain class of spiritualistic fakirs, and is presented at private seances by many fake mediums. However, I have in my travels run across hundreds of people who I honestly feel think their hand is controlled by the spirits when they write, and I feel sure in saying that some of them really are endowed with some peculiar power that has been impossible for me to fathom, but in this article we will deal only with the celebrated Professor Ely, a very impressive sort of a man who stays but a short time in each city, generally renting a hall for three nights a week for a month or two; he heralds the city very strongly, gets in touch with all of the local mediums and gets their dope books. As you enter the hall to his meetings there is a table at the doorway upon which are pencils and slips of paper. You are requested to write upon the paper, first the name of some one who has passed into the spirit world, then your own name in full and two or three questions that you desire to ask of your departed friend or relative. In case you did not write at the door, you are given a slip when in the audience and you have the privilege, according to his announcement, of writing at that time. The questions or pellets are then collected by his wife, and as she

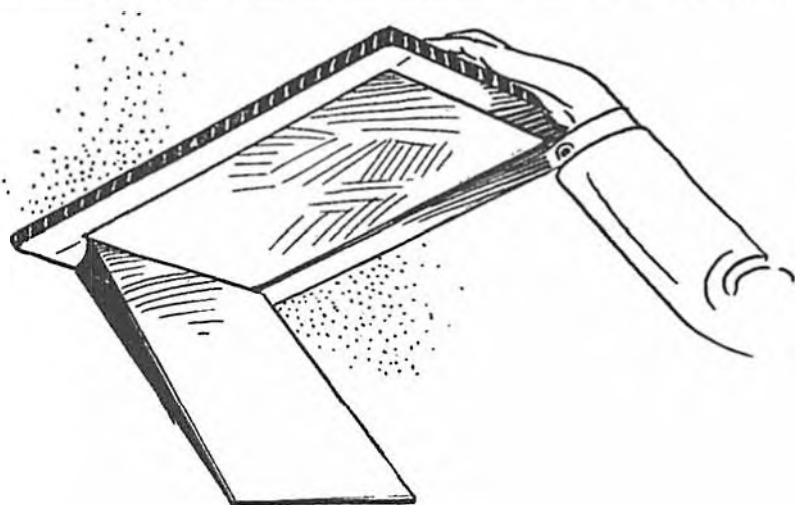
passes around the rear of the hall, she exchanges them for fake ones. These fake questions she places upon the piano at the foot of the stage; she then passes back into the dressing room and the professor makes his appearance, offers up a prayer, has the audience sing a few songs which he leads, then gives a short sermon on spiritualism, and the peculiar power that he has of going under control and allowing the spirits of the departed to control his hand and write answers to questions. In the meantime his wife has taken the original questions into the dressing room, opened them up and copied them on several large slates about 10x15. She cuts the questions down and makes them brief so that they do not take up much space. She will fill the slate half full of questions, then reverse the slate (not turn it over, understand, but upside-down), and fill the other half with questions running the other way. She then places a silicate flap upon the slate covering the questions. She takes four or five of these slates filled with questions out upon the stage and places them upon a bare center table with a black top. The professor then takes up one of the slates, does not call the attention to its being blank, but thoroughly cleans both sides of it while he is still conversing with the audience, lays it down upon the table for a moment with the silicate flap down, thus allowing the silicate flap to drop out upon the table, which of course is unnoticed on account of the table being the same color as the flap. A moment or two later he will pick up the slate and pretend to write upon it, announcing that his hand is being controlled by the spirits, when in reality he is simply reading the questions that his wife, a few minutes before, wrote upon the slate. He will then call out a name (for illustration), "Mary Jones—John Jones I feel is controlling my hand and he writes: 'Be of good cheer; do not sell your property, but hold it and do not worry, as I am happy over here, and you should be happy on earth and accept the offer of marriage that you have'." The reason he is able to do this is because Mary Jones, on entering the hall, wrote John Jones as being passed away; she also wrote her own name under this and wrote the question: "Shall I accept the offer that I have for my property, and would it be advisable for me to marry the man who has proposed?" He will go on answering question after question of this kind, the spirits having supposedly controlled his hand to write. He will rub out the one that he has just answered making it appear as though he were cleaning the slate each time. He will also reverse the slate end for end every now and then, but it is still easy for him to read the ques-

tions, as his wife has written one-half of them one way and one-half the other way. In the meantime, while he is answering these questions, his wife has a number of smaller slates with silicate flaps to fit. She has sorted out a number of good questions and written the answers to these questions upon the slates, with the writer's name at the top and signed with the name of whoever the party has written as passed away. A little later on these slates are brought out upon the stage. The professor picks them up and cleans a number of them, and as he does so he places them with the silicate flap downward upon the table. After they are all cleaned he takes them up, two at a time, and places them together, with a small piece of slate pencil between them, securing them together with rubber bands. He then requests different parties in the audience to hold the slates upon their heads, which they do, and then all to rise and sing a hymn. After the hymn has been sung, he passes down among them and takes up one pair of slates, opens them up and reads several messages that his wife has written upon them. These slates as a rule are bought up by those whom the messages are addressed to, for from \$2.00 to \$5.00 per slate. I personally know of one dear old lady who purchased twenty slates at his different meetings, and always paid \$5.00 for each slate, as the messages on same were always to her from her dear daughter who had passed away years before, and she could not bear the thought of anyone having the slate but herself. These messages were always in a very cheerful vein, and perhaps gave the poor old lady much happiness; still she had been tricked. At the close of his meetings the professor always announced that he was sorry he had been unable to answer all of the questions, and that it was more than likely that those who did not receive answers were not in the proper state of mind and that they should continue to visit the meetings (at 50 cents or \$1.00 per visit) until they got a message—or that if they really desired and insisted upon it, his wife would take their names and he would try and find time for a private appointment for them (at from \$3.50 to \$5.00 per appointment). It was then only a case of consulting the directories and the other mediums' "dope" books, and when the dupe arrived at his parlors he was prepared to give them a very wonderful reading off-hand.

Once a week, as a rule on Sunday evening, he would give a very sacred trumpet sermon or seance that for pure graft was the worst piece of work that I have ever seen. Still every one in the audience seemed to be convinced and to be a firm believer

and only sorry because they did not get more lengthy messages. He had a cabinet build upon the stage of a very light black material about four feet square and six feet high. The cabinet was bare excepting for an ordinary kitchen chair in the center of same. Directly in front of the cabinet was a small metal stand from which was suspended a tin trumpet about three-quarters of an inch in diameter at the small end and eight inches in diameter at the large end, and approximately three feet long. He requested a committee to step upon the stage to prevent any chance of trickery, and bind his hands behind him through the rounds of the chair (in the cabinet) with a piece of heavy black mohair braid, and to secure his feet firmly to the rounds of the chair with a piece of the same material. As soon as this was done they were requested to be seated again in the audience. His wife then steps over to the cabinet, closes same, and places the trumpet so that the small end is about three inches from the cabinet and the large end facing directly towards the audience. He first had the audience write upon a piece of paper the name of someone departed, then their own name and questions the same as at his automatic slate writing meetings. His wife would of course gather these up and exchange them, only at these meetings the dummy questions were burned in a big brass bowl. His wife then takes three or four pinches of the ashes and tosses them into the large end of the trumpet and over the trumpet. She then announces that to make conditions a great deal better the professor on the inside of the cabinet would go into a deep, dead, astral trance, so that the spirits of the departed could come and take possession of his body, thereby strengthening themselves, and speak through the trumpet. All were then requested to sing a hymn and on the last chorus a voice in the trumpet joined in the song. Immediately names were called out and she would request the party to answer the voice. As the trumpet would call out the name "John Hicks," she would ask, "Is there a John Hicks in the audience? If so, speak out loud and say 'Yes, I am here'." John Hicks would answer the voice in the trumpet, and the voice would then say, "This is your sister Mary," and continue to answer whatever questions he had written, telling John how happy she was on the other side, etc. Of course this information had been gained from the questions that John wrote at the door. The professor's wife had exchanged the real questions for the dummy ones, and as she closed up the cabinet she had tossed the real ones, in a little black bag, to her husband, who immediately opened them, and on account of the cabinet

having no top he had plenty of light and was able to read them. He also had in his coat pocket a collapsible trumpet, made on the order of a traveler's drinking cup; he would face this towards the audience and imitate different voices, as a rule in a loud whisper, and thus answer all of the questions. His wife at different times placed the trumpet at the corners of the cabinet and sometimes held it in the palms of her hands three or four feet from the cabinet, but with the large end always facing towards the audience. His using the collapsible trumpet on the inside of the cabinet facing the audience would naturally throw the voice out and it would be impossible to distinguish whether the voice really came from the outside trumpet or not. The peculiar part of it was all the audience believed it to be so—



where else could it come from? The professor was supposedly in a trance and securely tied on the inside of the cabinet, but in reality, the moment the cabinet was closed, he slipped his right hand from the tape. This was easy as you can readily see if you will get a piece of one-inch heavy mohair braid thirty-six inches long, and first allow your left hand to be tied with just as many knots as desired, and then have the braid passed back directly through the three or four rounds of the chair and request them to secure your right hand. The moment they take the turn around your wrist with the braid, which should only be long enough to go around once, it leaves only four or five inches for the knots to be tied. You can now see that it is an impossibility for them to tie anything but half-hitches, and half-hitches makes a slip-knot, no matter how many they put in.

Consequently, the moment the cabinet is closed the two hands are shoved quickly together, and the thumb and forefinger of the left hand can pull upon the loop that is around the right hand. This can also be replaced just as quickly as it is removed, as a slight pull will tighten the knots.

The professor always proved a great favorite in every city, as he had a wonderful personality, a kindly face, and always gave cheerful answers to all questions. I became very well acquainted with him and he told me of many humorous little instances that occurred in his work. He was once playing in the city of O——, and there became acquainted with a stock broker who was promoting several phony oil deals, and loading the gullible public up with beautifully engraved certificates of stock. This broker told the professor that they could make a lot of money if he would have the spirits tell his dupes to immediately buy stock in one of his companies, and said that he would give the professor fifty cents on every dollars worth he sold. The professor could see thousands of dollars rolling in, and he was very successful in convincing quite a number to buy stock, but at one meeting a very wealthy old farmer by the name of Thomas Ross visited his seance. The professor had the dope that Tom had two years previous to that time lost a brother by the name of Ed, so at the seance the trumpet called out and said, "This is Ed Ross; I want to speak to my brother, Tom." Tom in the audience spoke up and said, "Yes, Ed, dear brother, I am here. Are you happy?" Ed through the trumpet said "Yes, I am very, very happy." Tom then said "Speak out, dear brother, tell me any message you have for me," and Ed said, "You have great opportunity ahead of you to make a wonderful lot of money. You can double your capital ten times in the next year, and I want you to go to a broker by the name of Mr. X——, who has some wonderful oil stock, and I want you to buy every dollars worth of it that you possibly can, as it will make you a multi-millionaire in a short time." Tom spoke up and said, "Brother, I am glad you are happy over there, but I see you haven't got over your old habits of trying to steer me wrong and cause me worry. I am not going to buy the stock because when you were alive every tip you gave me I lost money on, and I can't believe that you have any better dope on the situation over there than you had when on earth, if you still believe in oil stock, so good-bye, dear brother."

THREE-SLATE OFFICE STUNT

AS COMMUNICATED BY DR. "Q"



The dupe enters the office of the medium. There are three common school slates lying upon the table, and the medium directs the sitter to write his name and questions upon one of the slates, and when he has finished to place same, writing down, upon the table. The medium then places the sitter's slate on top of one of the other slates and then places a third slate upon top of the sitter's slate. He then raises the three slates up into the position, as shown in the illustration, and now on account of one of the slates being tricked, with the slate only hinged by one side to the woodwork, he can gaze directly through and read the sitter's questions. When he has finished he has but to draw the top of the slates toward him, place them upon the table, removes the top slate and requests the sitter to remove his. The reading is considered very wonderful because to all appearances the medium had no opportunity of seeing the sitter's questions.

These slates were made up by a very fine mechanic, and even though the slates were examined, it would be almost an impossibility to tell which was the ticked one—but the ways of the seer are many.

THE OFFICE SWITCH

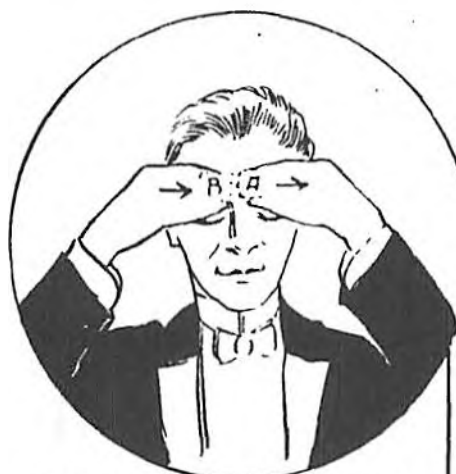
AS COMMUNICATED BY DR. "Q"

This method is perhaps the most universally used by fake mediums in giving office readings.

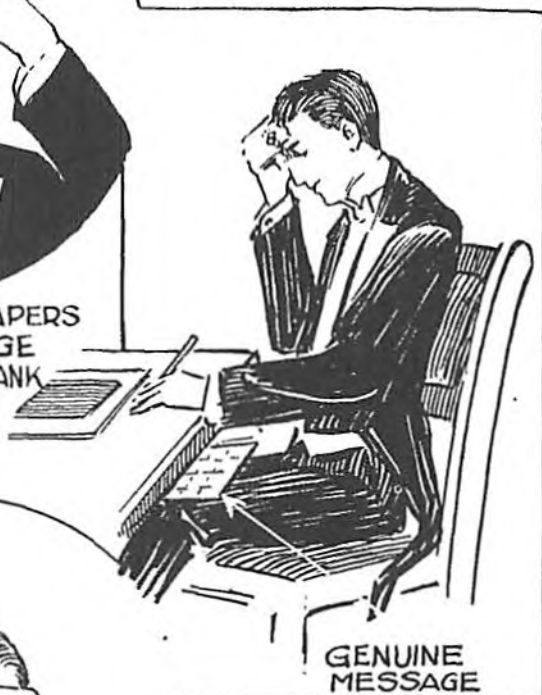
The client enters the private sanctorium of the medium. The furniture of the room consists of an ordinary kitchen table covered with some oriental throw, upon which is a number of slates, tablets, crystals, incense pot, several pencils and a number of pieces of drawing paper about four to six inches. The medium is seated upon one side of the table and the dupe on the opposite side. The dupe is handed one of the pieces of paper and requested to write at the top his name, age and occupation, and underneath that any three or four questions of importance that he desires to ask, and then to fold up the piece of paper and place it in the center of the table. The medium has concealed in his right hand a duplicate blank piece of paper, folded in the same manner as the one which the dupe has. When the dupe has finished writing he places his pellet in the center of the table. The medium takes it with the finger tips of his left hand and carries it to his forehead, at the same time placing his right hand to his forehead. Apparently he takes the genuine message, but in reality with his thumb slightly shoves out the message marked "B" (as per illustration) and palms the one marked "A" (as per illustration), places same in his lap and opens it under cover of the table, and with the right hand takes "B", or the duplicate paper, shades his eyes and reads the real message. After a little preliminary talk he again folds "A" and with the reversing of the same movements replaces "A" to the forehead and palms off "B". He then tells the name of the sitter and his occupation, and answers his questions, either verbally, or by supposedly automatic writing upon one of the slates. When the reading is finished, the medium hands back the genuine questions to the sitter, and nine times out of ten he will swear that the questions never left his sight.

This has always been considered a very safe method for mediums to use, as should their place be raided by police there would never be any apparatus found, and it is as a rule a very hard matter to convict these mediums upon a charge of larceny by trickery or device.

Dr. "Q" told me of a very peculiar experience he had in presenting this method in a southern city. A bright appearing gentleman entered his office one afternoon, threw a twenty dollar bill upon the table and said, "Give me the best reading that you possibly can." The Doctor had him write upon one of the pellets, the same as he did all of his customers, but the man in place of



1ST MOVE CHANGING PAPERS
A-GENUINE MESSAGE
B-DUPLICATE in BLANK



2ND READS A UNDER
COVER OF TABLE.



3RD MOVE, REFOLDS and
REPLACES A- PALMS off

B.

writing his name, occupation, etc., simply wrote: "I am a detective, and if you were a genuine medium you would have been able to know it when I entered this office, and in a moment when you are reading this paper in your lap, I do not want you to start any alibis about the conditions not being good, etc. I want you to reach in your pocket and start to lay bills upon the table until I tell you that there is plenty, and I do not want one peep out of you, or you will take a ride in the patrol wagon that will only last about ten minutes going, but no telling how long it will take you to return."

When the Doctor had made the switch of the pellets and read this in his lap, it was an awful jolt, and he considered discretion better than valor and did as he was told. He reached into his pocket and started in counting out bills on the table until his entire bank-roll was in sight. The fake detective pocketed all of the money, said good afternoon and departed. A few weeks later Dr. "Q" discovered that the supposed detective was only a confidence man who had been working the fairs in that section, and who had some way or other got onto the Doctor's clever little system, by which he profited.

DR. "Q" TEST SEANCE

This seance was invented and practiced by Dr. "Q." It is given in the light, and the cabinet used is identical with the cabinet used for the materialization except for the fact that the front curtain is only about five feet high. In front of this cabinet are three chairs facing the audience so that the backs of the chairs are against the curtain of the cabinet.

The medium calls upon a lady and gentleman from the audience to be seated in these chairs, always placing the lady in the center chair and the gentleman in the chair to the right, the medium occupying the chair on the left. The lady will then hold the hands of the gentleman to her right and the medium will then place both of his hands upon the lady's bare arm. A black curtain is then placed in front of them, and pinned around their necks, leaving their heads exposed to the sitters. Inside the cabinet, directly back of them, is placed a small table with writing material, tambourines, guitar, bells, etc., or in fact anything that the medium wishes to have the ghosts or spirits manipulate.

In this seance the manifestations consist of ringing the bells, beating of the tambourines, strumming the guitar, getting messages, etc. (The messages, as a rule, are prepared before the seance.) The medium in presenting this seance will allow a few of the sitters to look over into the cabinet, but as the noise ceases the minute they look, the only satisfaction they receive is that there is absolutely no one in the cabinet. The lady sitting in the center chair will positively swear that she at all times had hold of the hands of the gentleman on her right and that the medium had never released her arm.

This makes a very satisfactory test seance, especially if the medium will allow different ladies and gentlemen to occupy the chairs, to convince the sitters that there are no confederates.

In presenting this manner of manifestation, the medium in taking hold of the lady's bare arm will place his left hand above his right, and will take a very firm grip upon her arm, and after sitting thus for a few moments gradually grips very tightly with his left hand, which is close to her elbow, thus stopping the circulation, and gradually releases his right hand, unbeknown to the lady. On having his right hand free he can reach into the cabinet and handle the tambourines, bells, etc., and produce spirit hands above their heads, and then by gradually placing

his right hand back upon the lady's arm, everything is ready for inspection.

MATERIALIZATION

Materialization is where the spirit of a departed human being is supposed to again take on a material form, and appear as they did on earth. This differs completely from etherealization, as an ethereal form is supposed to be composed of vapor only. This peculiar form of phenomena of mediumship is the most trying and the hardest of all for the medium to practice, and it is always very dangerous, as some wise or skeptical investigator might stick a knife into the spirit in order to determine the genuineness of this so-called phase of mediumship, and as that has been the case several times, the medium, in order to muster up courage and nerve, as a rule is addicted to the use of habit-forming drugs, or liquor. There are, of course, exceptions to this rule, as there are some mediums who give this manner of manifestation only to a select few of their most ardent friends and followers, whom they can bank on to swallow any manner or kind of demonstration that the medium sees fit to call a demonstration from the spirit world. This class of followers will swear by all that is holy that the medium is genuine; even though the medium should be caught, they will readily explain that it was an impersonation, a peculiar phase of mediumship, similar to that of materialization, the medium claiming that when the force and conditions are not strong enough to take on the material form, they send the medium from the cabinet to impersonate the spirit that wishes to communicate. This is generally practiced by women, because they are better prepared to carry the paraphernalia than men.

In giving this class of seance the medium uses a cabinet. These cabinets are, as a rule, made on a square frame covered with black muslin. Generally, the average medium has a black curtain of the same material across the corner of the room, and also has a black background, and the floor under the cabinet covered with the same material. This sort of a seance is given in dark rooms, with just enough light to distinguish the spirits as they emerge from the cabinet. The medium in these seances, as a rule, sits inside of the cabinet, and is supposed to be in a trance, and not conscious of any of the manifestations that are taking place, but, as a matter of fact, is about the busiest person in the world at this time.

These seances open up, as a rule, with singing of hymns by the sitters, as it is a belief among spiritualists that it gives the proper condition for all spiritual manifestations, and is very essential in the seance, as it gives the medium time to impersonate the desired spirit. And then, it becomes necessary for the sitters to sing again, in order to give the spirits more strength, this giving the medium more time to change his or her make-up.

Those of you who have attended these seances, have perhaps noticed that they are composed of singing, then the spirits, and singing, and then spirits again, etc., etc. This phase of mediumship requires more paraphernalia than any other, and the medium should be well supplied with this make-up. The make-up consists of gauze silk painted on one side with luminous paint (this can be purchased from any magical dealer; the Devoe paint is considered the best). Women practice this more than men. They have an underskirt made of this material, the underside painted with the luminous paint. There is no danger of detection with this paint, as it will not show except in the dark. They also carry an additional supply of similar gauze painted in this manner, so as to be able to produce three or four spirits of different sizes at the same time. This, of course, makes a very convincing test. The gauze used in this so-called demonstration is so flimsy that several yards can be placed into an ordinary wine glass. Mediums giving this kind of seance can carry in an empty watchcase an abundant supply of this material, so if they were searched it would not be found.

Some mediums use what is called a reaching rod, which is a small tool a little larger than a lead pencil, having smaller tubes on the inside and worked in the same manner as the telescope. These are, as a rule, about three or four feet long when pulled out. On the smaller end of this rod is a little clasp, similar to a necktie holder, which can be used to float these so-called spirits around the room. Sometimes these reaching rods are hollow, and the medium can talk through them and carry the impression that the voice is that of a spirit. This is very convincing, as the medium in the cabinet can be heard to cough, and a second later the voice of the spirit can be heard in the center of the room. Mediums should always talk in a whisper, and be very careful not to let their lips meet in doing so, as it would then be easy to detect that it was made by human agency. They should also be able to change their voices at will.

Dr. "Q," in giving this phase of mediumship, told me that he always used a black handkerchief, black gloves, and as the background and the cabinet were black, he was able to move about in front of the cabinet without detection, and by having about three yards of painted gauze he would bring these supposed spirits out of the cabinet on the floor, and then cause them to dematerialize down through the floor. In order to materialize four spirits at once, it was necessary for him to take off both shoes, and by wrapping a piece of luminous gauze around his feet, and then using both hands, he could produce spirits to the entire satisfaction of all the sitters. This placing of the luminous gauze over the feet may possibly account for the graveyard smell that some of the spirits sometimes possessed. As one old lady remarked after she had been up to the cabinet to get a message from her deceased husband: "I am sure it was John, because he smelled just exactly like he did the day we buried him, as we had kept him until mortification set in, so that we would be absolutely sure that there was no life before we interred his body into the ground."

Dr. "Q" at one time had a lady assistant who used to give seances of this kind. She used to have the lining of all her clothes made of this luminous gauze, and when entering the cabinet she would take off her clothes, turn them wrong side out, and materialize many different shapes and forms.

Can you imagine the consternation that would have been wrought in a seance of this kind, if the lights had been turned quickly on while the medium was thus materializing?

The medium also carries in her skirts, attached to little snaps, a number of pieces of black cardboard, upon which are painted white hands, skulls, hearts, crosses, diamonds, and a number of different hieroglyphics, and should a person ask a question, she would immediately place one of these little hieroglyphics in front of them, and later on would ask them to tell what they had seen, and they would describe it. As these were described to her, she would interpret the meaning to her sitters, for a small remuneration of course.

It is a wonderful thing what imagination will do in one of these seances. People whom you would swear would never allow their imagination to run away with them, will swear that they recognized departed friends, where in reality all they have seen is a little luminous rag. But there are many spiritualists today who cannot swallow this kind of a manifestation. It is seemingly too material to be spiritual.

CLAIRVOYANCE AND CLAIRAUDIENCE

These phases of spiritualism or mediumship, are usually practiced by a class of mental cripples who are unable to perform the more complicated phases of so-called mediumship. The word clairvoyance means seeing, or an insight into the spirit world. The mediums practicing this claim that through their wonderful power of second sight they are able to see and describe disembodied spirits, and also to receive messages by signs and symbols; also to see transpiring events, and that it is possible for them to look behind the curtain that hides your past, and break the veil that obscures your future. This differs from what is called clairaudience, as clairaudience means to hear and converse with spirits. These two phases of mediumship work hand in hand. A medium practicing both is supposed to be able to see and describe these spirits, and also to talk with them.

This is not much of an improvement over the old Gypsy fortune-teller, who crones over a dirty pack of cards, or who looks into the palm of your hand. Their entire secret lies in being a fair reader of human nature and a close observer, having unlimited nerve, and being a fair guesser. Should one of their predictions come true, they will herald their powers in big printed advertisements, and add many converts to their list of dupes. But never a word is said about the hundreds of their predictions that don't come true.

They will give you a reading by telling you that you are very fond of the better things of life, music, art, etc.; that your real inner-self demands the refined part of nature; that you are blessed with a good disposition, perhaps a little too supersensitive at times; that you have not as yet attained your real ambitions, and very few people realize the wonderful ideals that you really possess; that you are too sympathetic; have a strong will power, but lack the confidence of carrying it out on account of the early part of your life being fate—not a case of what you yourself desired to do, but a case of what circumstances forced and compelled you to do.

A great many of these mediums have a smattering of astrology, and will ask you your date of birth, and tell you the natural astrological conditions that exist around your sign, which of course, is very convincing; and too, they will perhaps consult

the medium's dope book that is filled with information that they have gained from other mediums.

This class of fakirs is very detrimental to a community. The mere fact that they, as a rule, are failures themselves, proves that they have poor judgment, and that advice based upon this judgment naturally causes many of the clients to be failures and absconders. It is surprising how many bright and intelligent people, even smart business men, follow the advice of these fortune-tellers. I personally have known of eight bankers who have absconded with the funds of the poor, through following the advice of these people. And I know of over thirty once honest people who followed advice of this kind, and are today serving time in prison cells.

THE MASTER SECRET OF MADAM LA ROSE, THE GIFTED (?) SPIRIT MEDIUM

The gifted (?) Madam fooled the wisest of the wise for a long time, and is perhaps still doing so. The Madam used to charge her callers from two to ten dollars each, for what she termed sacred musical sittings. You would visit her apartment, and as for proof that your loved ones, who had passed away, were happy on the other side, she would ask you to take an old guitar and examine it thoroughly, place it on her lap, and without her touching the strings music would issue from the guitar. If you were skeptical you could bring your own guitar, and it would play just the same. The music really issued from the guitar. She explained that the spirits did the playing. It was inexplicable, and you could examine the guitar at any time, and even place your ear against the instrument, and to all appearances the music really came from the instrument. She could get up and walk around the room, carrying the guitar with her, and the music would still issue from the instrument, even though her hands did not touch the strings. It was very uncanny, very mysterious, and for several years, to our personal knowledge, she cleaned up small fortunes in western towns, and no one was ever able, or seemingly able, to discover her secret, which was as follows:

She had concealed in her bodice a small Swiss music box, and had a string running from the starting and stopping device of same to her belt. Soldered to the metal sounding board of the music box, was a steel pin, about three-quarters of an inch

in length, that protruded through her belt buckle, and as the guitar was handed to her she would place same against the pin, pull the string at her belt, the music box would start to play, and on account of the pin touching the guitar would vibrate the instrument so that it was impossible to tell but what the music was really issuing from the guitar.

I personally know of one family, who had lost a daughter, that paid her over \$600.00 for these musical seances. Her method was for the first few seances to have the so-called spirits play sad pieces, and she would tell the sitters that those on the other side were not very happy, because if they were, they would play joyful pieces. So that they could be made happy, and better conditions brought about for them in spirit life, she would sell the dupes incense candles, to be taken home and burned, at prices ranging from one to fifty dollars. And later on there would be further sittings, at which the spirit of the departed would play joyful melodies upon the guitar, thus proving to the dupe that the sacred candles and incense furnished by her had brought about the desired effect.

In the hands of any honest magician, presented purely as magic, this would have a wonderful effect upon an audience, purely as a matter of amusement.

MYSTERIOUS TABLE RAPS, WITH AN UNPREPARED TABLE

AS PERFORMED AND COMMUNICATED BY DR. "Q"

The medium carried no apparatus whatever, nevertheless, at any time, he was able to produce those mysterious table raps that are so loved by those interested in spiritual phenomena. And the manner in which Dr. "Q" presented it had a wonderful effect upon his audience.

At any of his seances the conversation concerning spiritualistic table raps would usually come up. The Doctor's conversation would generally be as follows:

"For years I have found that there are many spirits that desire to communicate with us, and that if we are not sensitive enough to allow ourselves to go under control, or be able to take on the direct conditions of them, they many times manifest themselves by raps on different objects in the room. You all have perhaps sometimes, probably when you were just about to fall asleep, heard raps upon the wall, on the dresser, or upon the foot-board of the bed. This should be a proof to you that there was someone in ethereal life that was trying to communicate with you, and if you had developed your psychic forces to the degree that you perhaps could have, you would have been able to have heard them speak to you. Or, if only partially developed, you would have been able to have placed a trumpet upon the table, and they would have spoken to you, but seeing this was not the case with you, their only method of communication lay in raps.

"For some reason that I cannot explain to you, it seems that they have always, or at least for many years, been able to communicate their wishes by rapping upon different objects. One rap as a rule, in answer to any mental or audible query, would mean 'Yes.' Two raps would mean 'No.' And three raps, in answer to your query, would mean that they were doubtful or that your question was not worded in such a manner that they could answer same. Let us try the experiment. We have here a plain center table; there are no electrical connections or devices of any kind connected with it, as you can readily see. Let us sit in a circle around the table, and place our hands upon it, and see if it is not possible to make conditions such that we can

get in rapport with those on the other side, and have them answer any query that we have in our minds. Let us assist them as much as we possibly can. When any one of us has a question, let us ask it out loud, so that all in the circle can hear it, and let us all concentrate upon the question, and in that way be able to get it over to the other side. (Here they all sit at the table, place their hands flat upon same, thumbs touching and little fingers of each hand touching the little fingers of the parties next to them in the circle.) Let us be sure that the chain of hands is not broken, and let us listen very intently, throw our minds at ease as much as possible. I will call up a friend of mine. All concentrate upon him. He was a very tall, dark-complected man, had a dark mustache and clean-shaven square chin. He was a friend of mine for many years, and passed away in an accident. His name was John Dryfus, and he has come to me many times, both with raps, through the trumpet, and in spirit form. 'John, kindly answer if you hear us.' 'John, kindly answer if you will communicate with us.' (One rap is faintly heard in the center of the table.) Friends, John is here. 'John, will you kindly rap upon the table how many of us are sitting at the table.' (Seven raps are faintly heard.) That is right friends, there are seven of us here. 'John, will you kindly answer if it is possible for you to get in touch on the other side with spirit friends of those who are sitting at the table.' (One rap is heard.) Friends, that means yes. Now, is there any one present who has some friend on the other side with whom they would like to communicate. (A lady speaks up, and says, 'Yes, I would like to communicate with my brother.') 'John, get this lady's brother for her.' (One rap occurs on the table.) 'Is the lady's brother here?' (One tap.) Lady, will you kindly speak out loud your question to your brother, so that we all may be able to concentrate upon it, and thus have it clearly transmitted to your brother. (The lady speaks and says, 'Brother, is this you?' One tap very loud upon the table.) Yes, lady, there is your brother; ask him anything you desire. (The lady says, 'Brother, are you happy over there?' One loud tap on the table. Medium interprets same by saying 'Yes lady, your brother is very happy.') The lady continues asking questions that are answered by yes, no, and doubtful, and the others around the circle call up different friends of theirs, and they are answered also by yes, no, and doubtful, and whatever answers the medium sees fit to give them, because he has absolute control over the s at all times, and the secret is this:

Take a flat-topped table, place your hands firmly upon it, with your thumb nails close together, and by rubbing one thumb nail against the other, with considerable pressure, which movement is always imperceptible, a tapping sound will be communicated to the table. A little practice, and it becomes absolutely impossible of detection, and by a little suggestion to your auditors, they can be led to believe that the taps come from different parts of the table. With the lights turned low, and a red globe substituted for white, and the medium speaking in a slow, monotonous voice, the effect is very weird and uncanny, especially if now and then the medium says: "I can see a vague form behind you, an elderly man with gray hair," etc. Suggestions of this kind have their effect upon the minds of the auditors, and all thought of trickery is quickly banished from their minds. With the information that the medium, as a rule, has obtained from his dope book on his sitters, some marvelous tests can be presented. It is simplicity itself; nevertheless, I have known of hundreds of people whom it was impossible for me to convince that they had been tricked, and they would still continue to go to sittings of this kind, paying from 50c to \$10.00 per sitting, all of the time believing that they were developing their marvelous latent spiritual forces. The main reason that it was impossible to convince them of trickery, was that the medium always gave them cheerful messages that made them feel happier to know that those on the other side were happy and that they were not forgotten.

This is only one of the many ingenious methods used by fraudulent mediums to trick their dupes into the belief that it is possible for them to call up the spirits of the departed.

Dr. "Q" related to me a very humorous incident that occurred one evening when he was presenting this table-rapping method of communication at the home of a very wealthy gentleman in Pittsburg, who had a dozen or more friends present to enjoy same. Everything was going along lovely until one elderly gentleman spoke up and said: "Why is it that you cannot get these raps at home, alone, without the assistance of any medium. Why is it that everyone present can not go into the silence of their own room and immediately get into communication with those in spirit life whom they desire, without having to pay a fee to some medium for the privilege?" Dr. "Q" spoke up and said: "Friend, you have a wonderful argument—for man who does not think. Let me give you a thorough explanation, one

that will end this argument for once and all in your mind. Name some friend of yours who is living in the city." The elderly gentleman named his son, who was living in a distant part of the city. Dr. "Q" said: "Kindly go to the telephone and call your son up, and ask concerning his health and the health of his family, and bid him good-night." The elderly gentleman did this in the presence of the entire circle. Dr. "Q" now said: "If it were not possible for you to have used the medium of the telephone and the girl in the central office, how would you have called your son up? How would you have asked concerning his health and the health of his family? Is it not a fact that you have to pay for the use of the telephone? Is it not a fact that the girl that gave you the connection to your son's house is entitled to a remuneration for her services?" The circle was thoroughly convinced, the old man was nonplussed, and rejoined the circle, and proved to be one of the best financial donators to the cause of the celebrated Doctor, and continued for many months to pay the medium's toll for connecting him to those in the spirit world by the way of table rapping. He joined the development class, for which he paid a substantial fee, until at last his mind became so upset and obsessed that he imagined he could hear raps all around him, both night and day, and it would have been impossible for anyone to have convinced him that he was not legitimately in touch with the other side.

Nevertheless, in all due fairness to honest spiritualists and their belief that the spirits can communicate by raps, the mere fact of Dr. "Q" and other fake mediums presenting experiments of this kind by trickery does in no way prove that the legitimate cannot exist. But in relating incidents of this kind, it is simply my hope and belief that this explanation may save someone from becoming a dupe and a mental wreck from so simple a trick as this.

THE MYSTERIOUS DARK TRUMPET SEANCE OF DR. "Q"

AS COMMUNICATED BY DR. "Q"



This is perhaps the most mysterious of all trumpet seances. Apparatus, which is now manufactured and sold by magical dealers, consists of a tin trumpet twenty-four inches in length, with a turned wooden mouthpiece in the smaller end. This is given for examination, but the medium has concealed under his vest a block of wood that just fits the larger end of the trumpet. On this block of wood, on the inside, are eight nails protruding about one-sixteenth of an inch, that hold a card two and one-quarter by three and one-half inches, and also a little shielded electric light globe that is operated by the pressure of a button on the bottom side, as the entire wooden block conceals a small flash-light battery.

The Doctor used to advertise his trumpet seance, and hold same at his apartments, with perhaps ten to thirty people attending. The room was entirely bare except for chairs, the trumpet, a small center table, and a number of cards. His lecture was as follows:

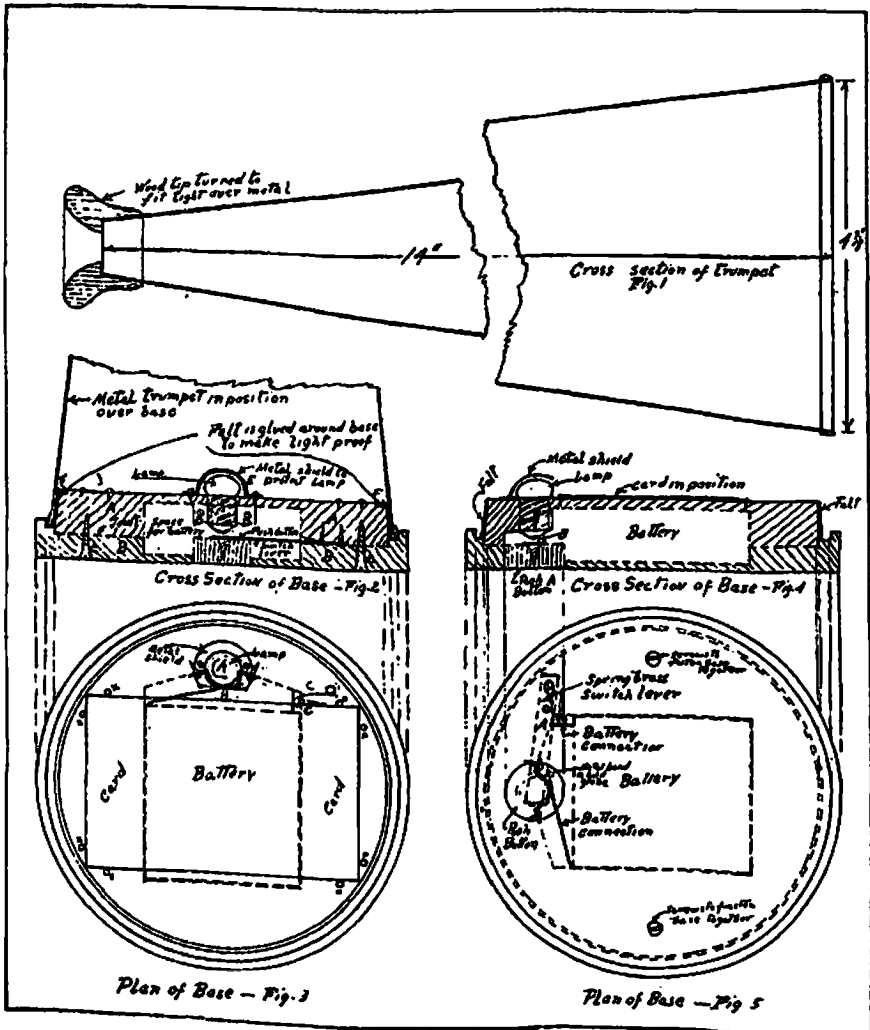
"My dear friends, we are here this evening for the purpose of concentrating all of our forces with the object in view of being able to bridge the great chasm that separates us from our loved ones who have gone on before. It will more than likely be possible, if our minds are placed in the right condition, that we may be able to produce that greatest of all phenomena, spirit voices, and so that the voices may be distinct, I call your attention to this small trumpet, which we will place in the center of the room. It may be, even though we are all banded together for a good purpose, that some of you might be suspicious regarding my connection with the work, and for that reason I will be seated in this chair, and I would like to have a committee of you secure my hands through the back rounds of the chair, making it an impossibility for me to move or to change my position in the room without your being able to detect same. (The operation of escaping, or being able to remove your hands at random, when tied with mohair braid or rope through the back of the chair, is clearly explained elsewhere in this book.) I would also like all of you to take cards from the table, and at the top of the card write the name of someone who has passed into spirit life, someone who was perhaps near and dear to you, someone whom you would be able to trust if you were to receive an answer from them. After you have written their name, write your own clearly, and then any two or three questions that are troubling you at the present time. After you have finished writing, I will request all of you to place the writing side downward upon the center table in the middle of the room. (They all write, as he directs, and place upon the center table four or five feet from the Doctor. The Doctor is secure, so it would be an utter impossibility, of course, to reach or touch them.) Friends, I will request you all to sit in a circle around the edge of the room, and hold hands so that your forces may all act together. We will then have the lights turned out, so that your mind may not be detracted by things that your vision would probably bring before you, and if you are all honest in your purpose, and not holding doubtful thoughts in your mind, to conflict with those who are holding the right mental condition, there is no doubt but what we will have wonderful success. Do not try to get the voices to give you too much. Do not argue with them, and do not complain in case all of your questions are not answered." The lights are turned out, and immediately the Doctor loosens his hands, reaches for the trumpet, and removes the concealed end of the trumpet that he has under his

vest, reaches for one of the cards, turns it writing side up upon this block of wood between the nails, places the trumpet over the same, and his eye close up against the supposed mouthpiece; he then presses the little button on the bottom of the wooden fake, which turns on the light, and he is able to clearly see the card, although all the rest of the room is in darkness. We will say that the card has upon it, "Mary Jones, passed away," and underneath that the name of John Jones, her son, who will perhaps write, "Is it better that I should remain here in business, or would I be more successful if I went away?" and the Doctor, in a low tone of voice, or whisper, as a rule, to start with will say: "This is Mary Jones; I want to speak—I want to speak—I want to speak to my son John." The Doctor then takes the trumpet away from his mouth, and says: "John, answer your mother when she speaks to you." John says: "Yes mother, this is me." The Doctor then speaks through the trumpet, interpreting the voice of Mary Jones, and says: "John, we are all very happy over here, and we are all more than pleased to see that you have taken the interest that you have in us by trying to communicate with us, and that you have not forgotten, as many have done. As to your business, I see a complete change. This change has come to you several times. We have tried to place it in your mind, and if you make this change, success will be your reward. This may be a little slow, but it eventually will come,"—and so the Doctor goes on, one question after another, reading them through the little fake that he places on the bottom of the trumpet, and each times he places the cards on the table, being, of course, sure to turn the writing side down. He gives everyone a message, and more than likely informs them that if they develop, it should only be a matter of time until they are able to communicate without having to attend the seances, and in a short time will perhaps sell everyone that attends the seance, a trumpet, which he tells them has been magnetized, and that perhaps costs him fifty cents to be made at a tin shop, for which he charges them from \$5.00 to \$10.00, and even as high at \$100.00.

This test convinced hundreds to the belief of "Spiritualism," and this mystery, or secret was never discovered until he imparted it to me just before his death.

SPECIFICATIONS

The outfit consists of a metal trumpet with a wooden tip (figure 1), and a wooden base (figures 2, 3, 4 and 5). The metal trumpet should fit over the base tight enough to pick the base up. This is accomplished by glueing felt around the base as shown at F, figure 2. The wooden base (figures 2, 3, 4 and 5) is made in two pieces—top section "A", figure 2, and bottom section "B", figure 2. The bottom section is screwed to the top section by two screws ("CC", figure 2). The inside of the base is cut out to form space for battery; a hole is bored at "A", figure 3,



for lamp stem to fit in. This lamp is held solid by metal band ("D", figure 2), which is screwed to the wood. The small metal shield "E", figure 2, is screwed to the top of the base and acts as a protector for the lamp, and also keeps the light from showing into the eyes of the operator when using. The battery used is a small flat flashlight battery. One side of the battery makes connection directly to the lamp as shown at "B", figure 3, the other side makes connection against screw "C", figure 3, which in turn is connected to a spring brass lever ("A", figure 5) by a small wire. This brass lever has a push button ("A", figure 4) fastened to it, and when button is pushed up it makes connection at "B", figure 4, causing the lamp to light. Small round-headed pins, shown at "X", figure 3, are driven into the top of the base to hold the card in position when using.

The details of the blue print are exact size and easy to manufacture. The tin trumpet can be made by a tinsmith for approximately fifty cents, and any wood-jointer or wood-turner can turn the wooden tip for the top of the trumpet and the base as well. The operation of the apparatus is simplicity itself. The complete base fits nicely under the vest or in coat pocket and is never seen by the spectators.

The minute the lights are turned out, the operator takes the base in his hand, reaches and gets a card and places it between the pins marked "X", figure 3. He then places the trumpet over the base, holds it to his eye, presses the push button on the bottom which naturally throws light over the card so same can be correctly and easily read. The trumpet is held in the right hand, finger moved from push button, and card placed back on the corner of the table. While doing this trumpet is held to the mouth, and operator, disguising his voice, answers the questions he has just read, and as the answers are being given he reaches for another card with the left hand, places same upon the base all ready to read, and so on until all have been answered. A little practice and you will readily see how easy it is, with the aid of the trumpet, to change your voice in such a manner that it is an utter impossibility for anyone to recognize it.

There is only one chance of detection, and that would be for someone to turn on the lights. You should either have the lights operated by a friend in whom you can place confidence, or as Dr. "Q" did, have a main switch under the floor operated

by a string running along the edge of the carpet, so that any time the lights are turned off, to make it doubly sure, with the string pull the main switch, so that in case someone should be skeptical and try to turn on the light during the seance, the light would refuse to operate. It is careful attention to little details of this kind that makes mysteries wonderful and impossible of detection, because if this experiment is properly handled by a magician, he can give a full evening's entertainment.

TRUMPET SEANCE

Trumpet mediums make use of a trumpet from two and one-half to three feet long. It is generally made of tin, brass, or aluminum. Some even use them made of papier mache, or fibre. These trumpets are about four to five inches in diameter at the larger end, and taper down to about three-quarters of an inch at the smaller end. There is no regulation size, as every medium seems to have their own ideas. They explain as the object of the trumpet that it helps the spirit to vocalize, and that there are millions of spirits whose voices you would not be able to hear unless they were magnified in the trumpet—the same as if we desire to speak a long distance, we would perhaps use a megaphone.

It is advisable for mediums to—in fact all mediums do—wet their trumpets on the inside, claiming that the dampness helps the spirits to vocalize. But of course, the real object is to keep the dupes from becoming suspicious, because after the medium has talked through the trumpet for some time, it would be easy to detect the moisture caused by the medium's voice on the inside of the trumpet. This is perhaps the reason why many mediums use papier mache trumpets. Another object is perhaps so that the sitter cannot smell the medium's breath, whether onions or whiskey. This also gives a sort of graveyard rattle to the spirit voices. Therefore, you can readily see what an essential thing it is for the medium to wet the trumpet.

There are several methods of trumpet seances. Perhaps the simplest, and most practiced way, is always given in the dark. Another is only practiced by a few mediums, and is given with semi-light—that is, just enough light to distinguish everything in the room. And as a rule, they give etherealization in this seance. It is sometimes called Trumpet and Etherealization Seance. But as a general thing, these semi-dark seances end

up with a dark seance. That is, after the medium has convinced his sitters that he took no part in the performance of the semi-dark seance. The medium uses no cabinet, but after forming a circle around the room, and after all have been seated and joined hands, and the lights have been extinguished, the Lord's prayer has been said, and a few songs have been sung, the medium will have the trumpet in his or her possession, and in order to gain the confidence of the sitters on both sides, the medium will place a mouthpiece on the trumpet, and by placing the trumpet between his or her knees, will ask everyone to take hold of hands until the spirits begin to manifest. After the head control has made a few opening remarks everyone will release hands, the medium then having both hands to manipulate the trumpet. In the semi-light seances, the cabinet used is exactly like that used in materialization, with the exception that the back cloth on the floor extends out into the center of the room, and the trumpet is placed on the inside of the cabinet. The medium sits on one side of the cabinet. The light used in these seances is a small kerosene lamp, and is placed in the farthest corner of the room, and is so arranged as to throw the light upon the center of the cabinet. This is done by placing a piece of paper around the lamp, leaving a small space for the light to shine through. Some mediums have a small box to set this light in. This is much better, as this leaves the medium in the dark. After having the seance room prepared in this manner, the medium is ready to demonstrate his powers.

In the semi-dark seances, the medium cannot talk directly into the trumpet, so he or she must have in their possession a rubber hose about three feet in length. This hose is so pliable that it can be flattened and rolled into a very small compact form, and held together with a wide rubber band. One end of this hose must have a small mouthpiece, painted black like the hose. The other end slips over the small end of the trumpet, and with the aid of black gloves, and a black handkerchief to cover the medium's shirt bosom, the medium is able to entertain the sitters; and to further strengthen the belief of his followers the trumpet will lay in the center of the room, in view of all present. The hose being black, the same as the cloth on the floor, it is impossible to detect it. The medium talking into the end of the hose forces the voice through the hose to the trumpet; and the spectators, seeing the outline of the medium many feet away, are perfectly satisfied with the results.

With the aid of a few controls, which are as a rule composed of some great doctor, and a few Indian spirits, such as White Feather, etc., and last, but not least by any means, a little child control, as a rule called Bright Eyes, who has the wisdom of a grown-up of sixty years of age, to come and give an abundant supply of good advice, and with a few yards of painted gauze, such as is used in materializations, the medium is able to produce etherealization, and to have these ethereal forms talk in independent voices, without the aid of the trumpet, which as a rule, are merely whispers.

After the end of these wonderful demonstrations, the lights are extinguished, in order that the sitters may be able to get much more marvelous results. The medium can then, by standing up and with the aid of the rubber hose, slide the end of the trumpet along the ceiling, and by talking into the mouthpiece of the hose, give the impression that the trumpet is sliding around upon the ceiling and that the spirits are communicating through it. After this experiment, lights can be seen to float around the room, and in order to get more conditions, etc., etc., an Indian chief will amuse the sitters by giving them some poor imitations of a steamboat, railroad train, saw-mill, or some of the wild animals of the forest. After this, the medium's head control will give you a few closing remarks, and then, in order for the medium to put away his hose, etc., the little child control will come and talk independent of the trumpet, giving you a world of advice and good cheer, and with a "Good wishes to you," the seance ends.

In this class of seance, the medium must be able to change his voice from a deep bass to the voice of a woman. The hardest voice is that of a child, as it must have that childish prattle. Mediums with tender voices find this the easiest. It is one of the most essential things in the seance, as no seance is complete without one of these little child controls to call every one mamma or papa. It is always a drawing card, and proves a big asset to the medium.

MENTAL PROJECTION EXTRAORDINARY

AS COMMUNICATED BY DR. "Q"

EFFECT

The medium states that he will write on a slip of paper or small card three or four items, as for instance the name of some well-known person; the name of a certain day of the week; the name of a certain color and a certain number between 1 and 1,000,000. This he apparently does, but without letting anyone see what he really writes. After finishing his writing the performer folds in half and seals in the ordinary manner.

Taking a second slip of paper the medium now states that he will demonstrate the theory of PROJECTION IN THOUGHT. He then goes on to remark about the development of so-called "mental influence" and the possibility to cause the same thought waves to be transferred throughout the entire assembly, if the experiments are conducted along scientific lines.

The medium may proceed as follows: "Now, friends, I have written several things on a slip of paper and sealed same in this envelope. No one knows what the writings are, and yet I propose to cause you yourselves to assert a correct mental impression of what I have already written. When I say the word 'commence' I desire you to call aloud the name of the very first person that enters your mind. COMMENCE!"

Now, whatever name is called, the performer writes on the slip of paper which he holds, apparently as a matter of memorandum. In the same way the spectators are requested to call the day of the week, the color, and the number, which the performer also makes a note of on his paper as they are called.

The medium should make a great point of the fact that in no way does he influence their choice, and that whatever they do is of their own free will in each and every case. At the finish of this part of the experiment the medium reads aloud the items which the spectators have themselves called out, which we will suppose to be Lincoln, Wednesday, Blue and 192.

The medium now opens envelope and removes paper upon which he had previously written his own deductions, and which prove to be identical with those called by the spectators.

FIRST METHOD

This effect is brought about by very simple means. Prepare an envelope with a sheet of very sensitive black pencil carbon paper, with impression side facing the back. This envelope is the topmost one of several which the medium holds in his hand. When he writes the supposed items on the slip of paper at the beginning of the experiment he really writes nothing, but merely pretends to do so. After this he folds the paper in half and inserts same in envelope, but in doing so he takes care that the carbon paper passes between the folded slip. Taking another slip of paper, which he holds in place on top of the same envelope, the spectators are now requested to call their choice, and upon this being done, the medium jots it down on the paper, in order, as he says, to guard against any misunderstanding.

What really happens is that he receives the duplicate carbon impression on the inside of the folded paper within the envelope. After the medium calls aloud the items as given him by the spectators, all that remains to do is to rip open this envelope and produce the paper, which now of course contains the identical of the chosen writings. As paper is removed the envelope is carelessly crushed in the hand and tossed aside.

SECOND METHOD

In this method no prepared envelope is used, but instead the medium must secretly write on a thin card with a short lead pencil. This can either be done with one hand in the trouser pocket or while hands are held behind the back, the card being transferred from one hand to the other several times during his gestures while addressing the spectators, and which with a little practice can be done without any suspicion whatsoever.

At the beginning the medium first writes, or pretends to do so, on a similar card, which he conceals in an envelope and gives to a party to hold. At the conclusion of the effect the medium holds palmed the written card, and after taking his hand from the envelope, and in apparently removing card already inside the envelope, the palmed one is brought into view instead.

It is also well to fold cards in four, when using this method, as the small folded billet is much easier to handle than the full-sized card would be.

If it is desired to work this effect up with the aid of an assistant a wonderful result can be obtained in the following manner: The medium's lady assistant, for instance, has in her secret

possession a small blank card and a short stub pencil. The medium introduces her as being possessed or rare mental attainments, in being able to correctly foretell what certain people will think of, and he hands her a visiting card, upon which she writes several items. This card is then sealed in an envelope and left in plain sight. The spectators are then requested to call out several items, as previously explained, and in order to verify same the medium writes them on a slate with chalk.

While this is being done the medium's lady assistant writes the same on the second blank card unobserved. A pellet of soft wax has previously been attached to back of envelope first shown and containing the first sealed card. After writing the chosen words on a slate, performer again takes this envelope and has several persons write their initials on the face of same.

The thought finally strikes him to have his lady assistant write her initials also, and as she takes card in her hand, which contains the second card palmed, it is pressed on back of the envelope where it adheres by means of the wax.

Taking a pair of scissors the end of the envelope is clipped off, but instead of removing the card from the envelope, the one on the back is brought forth, the effect being that it was really the one previously sealed therein.

SEALED LETTER READING

AS COMMUNICATED BY DR. "Q"

In this particular test no waxed pads are used, but with a little preparation and a neat and simple sleight, which is never noticed, the same result can be obtained.

The secret lies in the envelope, which is first given to one of your audience, with a slip of paper within which is prepared to receive a carbon impression. Prepare envelope as follows:

Take a lightweight business envelope; also use what is known as pencil carbon paper, so that the merest touch will give an impression. Cut this carbon paper into pieces that will just fit inside of the envelope. Place these pieces in envelopes, with the carbon side towards the back of the envelope, and just a touch of glue to hold the carbon in place. Now place in the envelope back of the carbon, a sheet of rather stiff white paper. This should be of a soft surface, so that it will readily take a carbon impression. Now seal just the merest tip of the envelopes.

Arrange the envelopes as follows:

Take a thin sheet of paper, the same size as the envelopes, and place it on top of the prepared envelope. Then place under the prepared envelope an envelope that is not prepared. This makes a set. Arrange two or three of these sets, one on top of the other, and place them in the right-hand inside coat pocket. Also have in the coat pocket a hard, sharp-pointed pencil. You are now ready to shoot.

Ask the subject to be kind enough to think very intently of two or three questions that he is dubious about and would like to have answered. Grasp his hand a moment, and say: "You do not concentrate correctly. Here, I will use another method." You then reach in the pocket, and take out the prepared packet, saying, "Here is a slip of paper and envelope; kindly write your name at the top, and then your question underneath." You hand him the slip of paper and prepared envelope. As this is done with your right hand, you say, "Take this in your left hand, hold it as I show you, so that no one can see what you write." As this is said you illustrate how same is to be held, by placing them in position against the palm of the left hand, but holding them with the right hand while so doing. The performer then says, "Hold your hand this way, so that no one can see what you are writing." Then see that the subject takes them in the proper position before writing. You then say, "Write plainly, and when you are finished, please double the paper in half." The performer appears not to watch the subject while writing, but in reality he watches closely enough to see that all conditions are complied with.

Now here is where the skill of the performer comes in, as he must have confidence enough in himself to act with perfect composure and self-assurance, and a subject of the proper temperament will be in earnest, and try to follow out the instructions, if the medium acts serious enough.

The subject, of course, has no idea of what the medium intends to do. As soon as the writing is completed, subject doubles the paper in half, and performer reaches for the envelope with his right hand. This taking of the envelope is done as a matter of course, because the subject does not yet know what is to follow, and he is busy folding the paper and listening to instructions as to how the paper is to be folded. Subject unconsciously thinks the performer is aiding in the matter, so that in a few

moments it is doubtful if the subject could tell that the envelope had been taken away. This continual running talk takes the attention of the subject as well as other spectators who may be closely watching. However, the other spectators hardly ever watch the subject closely, for the reason announced that no one must see what is written. Neither the subject nor the spectators see what is really done.

What actually takes place is this: While directing the manner of folding, and as the envelope is taken from the subject's hand, the right hand is brought back to the left, and without pause of any kind, the prepared envelope with the impression on same, is put underneath the pack, carrying with the right hand with the same motion the unprepared envelope from the top of the pack. An artists use of misdirection is here brought into play. Performer does not look at hands at all while making this motion, but is watching the subject entirely as he is folding the paper. The spectators invariably look where the performer is looking, if the look at all.

Performer says, "I now desire you to place the question in this envelope, and seal it up, and under no condition allow any human being to see what you have written." The envelope is in the fingers of the performer's right hand, and he hands it to the subject. As this is the unprepared envelope, everything has worked fine up to the present time. Then the subject is instructed to place it in his pocket, and retain it.

If it is desired to have more questions answered, simply pass to others in a similar manner. But as a rule this weakens the effect, as so much time is taken up with the preparation.

The subject is now requested to close his eyes, and picture in his mind's eye a number from one to ten. The performer says, "I will see if it is not possible to write this number," and boldly turns the packet over in the left hand, leaving the prepared envelope upon which the subject has written, uppermost. Performer reaches two fingers of his right hand, which should also contain pencil, into the envelope, removes the paper from behind the carbon paper, reverses it, and places it upon the packet still held in his left hand. He holds it in front of him, and with his right hand pretends to write, very slowly. But in reality he is reading the name of the subject, and the questions written. He then says, "I get the number seven." If this is the number the subject was thinking of, the performer says it will be a very

simple matter for him to answer his questions, and grasps the subject's hand, and proceeds to do so, which is very wonderful, considering the fact that the subject of course believes he has never seen the questions. In case the subject would say that this was not the number thought of, the performer or medium, says: "Too bad, I will have to get in closer rapport with you. Allow me to take your hands." He then answers the questions, giving names, etc., and it seems that a miracle has been performed.

TELEPATHY AND PROOF BY TELEPHONE

AS COMMUNICATED BY DR. "Q"

"I was visiting a friend's house, at a house party, one week-end, and one evening the discussion came up regarding telepathy, and the projection of thought. I stated that I had had some very peculiar experiences, and that I had found a number of friends whom I could immediately place my mind in harmony with, and that I was perfectly willing to give proof of same. I asked them all to kindly go into another room, and among themselves mentally choose a card, or decide upon a card. They did, and returned to the room. I then asked them to write same down, and show it to me. They wrote down the card they had chosen, which was the seven of spades. I then told them that I had a friend by the name of Jones, one by the name of Smith, and another by the name of Johnson, and that they could choose any one of these friends and call him up by telephone, and without my going near the phone, or speaking one word, that I would transmit the name of the card they had chosen. They decided upon Mr. Smith, so I gave them Mr. Smith's phone number, and told them to call up Mr. D. G. Smith and ask him the name of the card I was projecting to him. He immediately answered that he could visibly see me projecting the seven spot of spades. We tried the experiment several times with other friends, and they immediately answered back over the phone the name of the card that was chosen by my friends. At a later party, we even went so far as to choose a friend of mine who lived in a distant city, calling him up by long distance phone, and he immediately answered the correct card that had been chosen. It was all very mysterious to them, and they all agreed that I had given a positive proof of projection of thought, or telepathy.

"Still, it was all a trick, and a very simple one; I carried in my note book a list the same as below:

A-1 Hearts	F-6	K-Jack
B-2 Clubs	G-7	L-Queen
C-3 Diamonds	H-8	M-King
D-4 Spades	I-9	N-Joker
E-5	J-10	

and a dozen different friends of mine carried the same list in their pocket. The secret of transmitting the name of the card was all in the initials of the party whom I told them to call up. My friend Mr. Smith's real name was Harry H. Smith, but when I told them to call him up, I told them to call up Mr. D. G. Smith, and he immediately knew that the D. G. was code, so in looking in his note book he would see that D, the first initial, always meant the suit, and consequently D meant spades, and G meant the seven. So he answered the seven of spades. When they called up my friend Mr. Jones, his real initials were O. Z., but the party had chosen the two of clubs, consequently I told them to call up my friend Mr. B. B. Jones. The first B indicated clubs, and the second B two, therefore, he answered back that he got the vision of the two of clubs. This is perhaps one of the most mysterious little tests, and the most convincing possible to present, and in the hands of any magician should prove very effective."

SI STEBBINS' DECK AND ARRANGEMENT

Place the king of hearts on the table face upward, then the three of clubs, six of diamonds, nine of spades, and so on, according to the table given below:

K H	K C	K D	K S
3 C	3 D	3 S	3 H
6 D	6 S	6 H	6 C
9 S	9 H	9 C	9 D
Q H	Q C	S	2 H
2 C	2 D	Q D	Q S
5 D	5 S	8 C	8 D
8 S	8 H	5 H	5 C
J H	J C	J D	J S
A C	A D	A S	A H
7 S	7 H	7 C	7 D
10 H	10 C	10 D	10 S

TRICK IN MIND READING OR FOR TELLING CARDS TAKEN

Add three to bottom card after cutting pack in same place where cards were taken from.

Example: Ten of hearts is drawn, pack is cut and seven of spades is on the bottom; add three to the seven and you have ten. If heart is on the bottom, club is drawn; if club is on the bottom, diamond is drawn; if diamond is on the bottom, spade is drawn; if spade is on the bottom, heart is drawn, etc. The jack counts as eleven, the queen as twelve and the king as thirteen.

CUTTING ANY CARD IN THE PACK

Use the same rule as in locating any card. This gives you the location from top or bottom. You then separate the pack enough with the thumb, as near the card as you can, and peep at the card; if this is not the card it tells you where it is, and then simply drop or pick up the number of cards that will bring you to the card called for.

RAPID COUNTING OR FORETELLING NUMBER OF CARDS HELD IN EACH HAND

Notice the card on the bottom of each pack; if of the same suit, subtract the smaller from the greater, multiply by four, which gives you the number held in one hand; subtract that number from fifty-two, and you have the number in the other hand.

Example: Ten of hearts is on one pack, four of hearts on the other; ten minus four, six; multiplied by four, twenty-four; fifty-two minus twenty-four, twenty-eight.

Twenty-eight in one hand, twenty-four in the other. In case they are not of the same suit you must find one that is, which is easily done. **Example:** Take the same ten of hearts, as above, but suppose on the other pack would be the seven of clubs. You know that by the order in which the cards run there is one of the same suit every fourth card, consequently you know the four of hearts is next to the seven of clubs; now simply add the extra card, or cards, to the pack which it, or they, are on.

HOW TO LOCATE OR FIND ANY CARD NAMED

Use the same method as above in adding, subtracting, and multiplying. **Example:** Four of hearts is named; you notice the bottom card, which is the ten of hearts; ten minus four, six; six multiplied by four, twenty-four; twenty-four cards from the top. If the card called for is larger than the one on the bottom, count from the bottom; if smaller than the bottom card, count from the top.

HOW TO TELL CARDS IN CENTER OF PACK OR TWENTY-SIXTH CARD FROM TOP

It is always the same number as the card on bottom, only opposite suit of same color. **Example:** Three of diamonds on bottom, three of hearts in center; three of spades on bottom, three of clubs in center, etc.

A MIRACLE IN MODERN SEERSHIP

Of the many countless methods which have been devised by which it is possible to gain secret knowledge of what a person writes, the one which has stood the test of years and which still remains foremost with many of the most noted public demonstrators of so-called clairvoyance and mind reading, is the carbon impression pad.

It is not our purpose to go into details regarding this system or the manner of its applied uses, but merely mention the fact in order to more clearly bring out one important feature, which is as follows: to eliminate the suspicion toward any apparatus used it must be in strict keeping with modern business methods and naturally "commonplace."

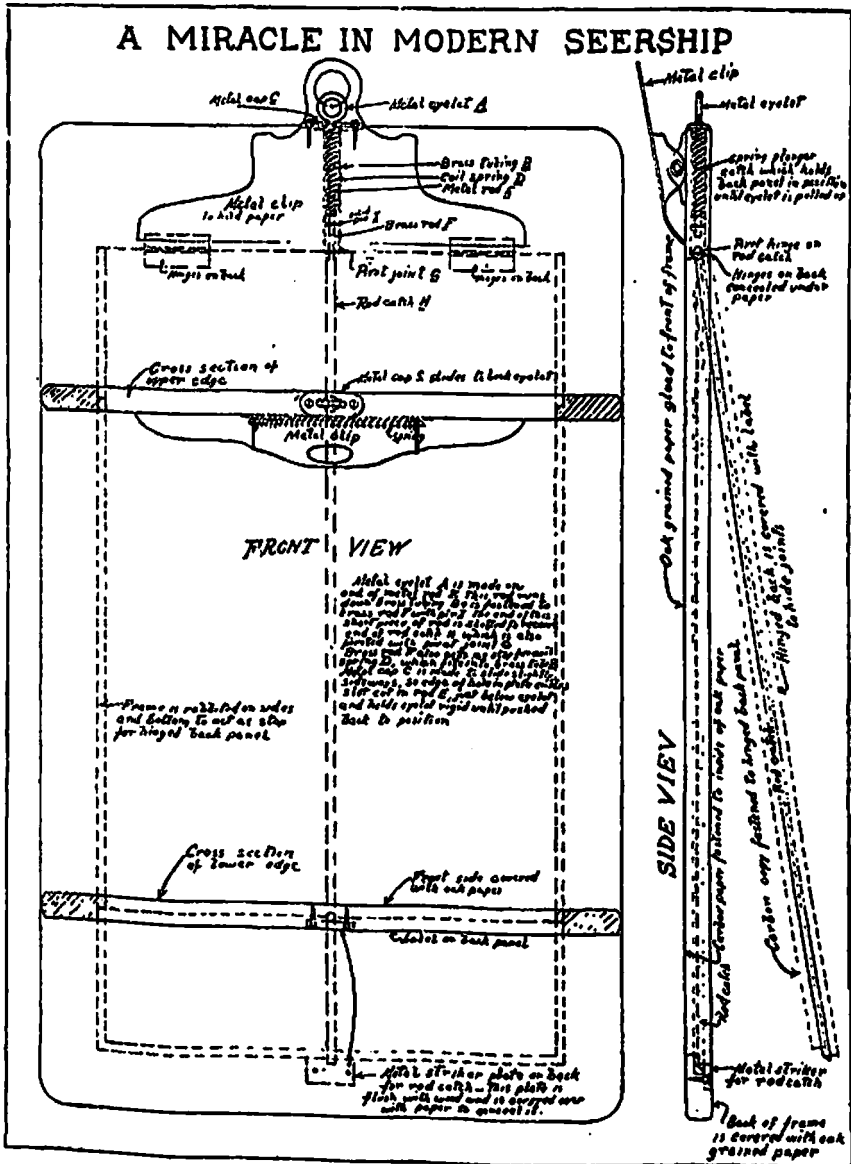
The item which we shall describe, and which we have perfected and tested under the most exacting circumstances, has proven beyond question its vast superiority and unlimited possibilities as a modern master appliance in this particular field of mystery.

The illustration on the next page will explain itself from a mechanical standpoint, and but a few words are needed relating to its construction. The ordinary "office" or "billing file" is an article in common daily use, and we take pleasure in offering to the magical fraternity this new and practical accessory as applied to mystery accomplishments.

These file clip boards may be purchased at any stationery store, but the metal clip alone can also be obtained, and this is all that is required, as the board has to be made up in a very special manner. It is not known to the average person that it is possible to buy a certain grade of paper at almost any wall-paper store that is made to perfectly resemble several different grained and finished woods, such as walnut, oak, mahogany, etc. We suggest oak as being the most desirable for this purpose.

Make a strong frame of wood of the required size for your file board, the margins of frame being about five-sixteenths by one inch in size, excepting at the top where the clip is attached, and which should be about a two-inch margin. The inside of this frame must have a slight rabbet all the way around, and the center opening is fitted with a rabbeted panel which is attached with invisible hinges at uppermost end. This should fit easily, but still very closely, the rabbeted edges keeping it flush with side surfaces of frame.

The upper edge of board has a screw-eye inserted, apparently for the purpose of hanging the board up by, but this screw-eye really forms the secret lock which holds panel securely in place until same is firmly fixed, and which for safety is double locked, by means of the sliding plate attached to edge of board through which the screw-eye emerges. (See drawing.)



A piece of oak-grained paper is then glued tight over the entire top surface of frame, and if it is slightly dampened when gluing on it will dry out tight like a drumhead. The back side of frame must also be covered with oak paper, but the hinged panel is covered instead with a colored paper label, and the outside edges of this label should overlap about one-sixteenth of an inch all the way around, which will entirely conceal the presence of the joint where panel opens.

This label should be printed to resemble an advertising label with word something as follows: "The Acme File Clip Board, Manufactured by The James Smith Co., Cincinnati, Ohio. For Sale by All Dealers."

A sheet of sensitive carbon paper should be attached to inside of oak paper held in place by a touch of paste at each corner. A sheet of white paper is also attached likewise to inside of hinged panel, and with the metal file clip attached to upper end of board you have the complete apparatus at your disposal. The hinged panel, by the way, should work freely so that when opened it will drop down of its own weight. It is also a good plan to give the entire surface a coat of thin shellac and lightly rub smooth with very fine steel wool.

OPERATION

It often happens that a performer has occasion to give a private demonstration to a single person, and by means of the special file board a wonderful opportunity is available. The party is invited to write any question desired, and performer hands out a sheet of paper and pencil for this purpose. Suddenly, however, performer realizes the unhandy circumstances for writing, and as a sort of careless after-thought he picks up file board, which happens to be handy, and gives same to spectator to write upon. A few current bills or gas receipts can be in place under clip at extreme top of board, and this will add a certain atmosphere of unpreparedness.

While party is writing, the performer goes to mantel or book-case and gets a crystal ball, which he appears to consult for information. Upon observing that party has written what he desires, he tells him to fold paper and place same in his pocket, and taking file board from him he carelessly place same on a small table which is somewhat to the side and slightly to the rear of where party is sitting. In doing this performer first releases catch, which leaves secret panel ready to drop when

the proper time arrives, and in no way should any notice be given the file board. The performer should move about to different parts of the room while he continues to center his entire attention upon the ball still held in his hand. Finally the performer takes a position directly in front of his subject, and handing him the ball he requests him to gaze and concentrate his thoughts upon the matter then in mind. It will be remembered that the party is sitting with his back to the table upon which rests the impression board, and the performer now changes his position to the left side of party and places fingers of one hand lightly on his head or shoulder. While assuming this position, the performer with his free hand reaches across to table, and gently lifts bottom edge of board, which action leaves carbon impression fully exposed and which he quickly reads.

If careful attention has been duly given to the exact position and distance of table, and also the impression board, when placing on table, the performer can readily gain this desired information without the least suspicion being given by any awkward move, and the spectator will not have the slightest idea that anything has happened out of the ordinary. Of course, it would not be wise for the performer to begin reading immediately, but he should again take the crystal from party and take a different position before finally telling spectator what he apparently discovers through the means of the crystal.

We shall not attempt to describe the innumerable effects possible with this clever piece of apparatus, but we are convinced that the above description is one of the greatest ideas for a single-handed effect ever conceived.

FOR AUDIENCE PRESENTATION

Performers doing crystal gazing or reading for public exhibition purposes find this impression board a most valuable accessory. When used for this purpose we suggest that you have a supply of blank sheets of paper of the required size, with perforations extending the full width of sheet and about one and a half or two inches apart, for the full length of the sheet. With one of these sheets underneath the clip of the file board, it will be seen that same may be passed to different spectators in succession, and as each one writes their message they tear it off at the perforated line and retain it themselves. The writings, of course, are started at the bottom of the board, and as

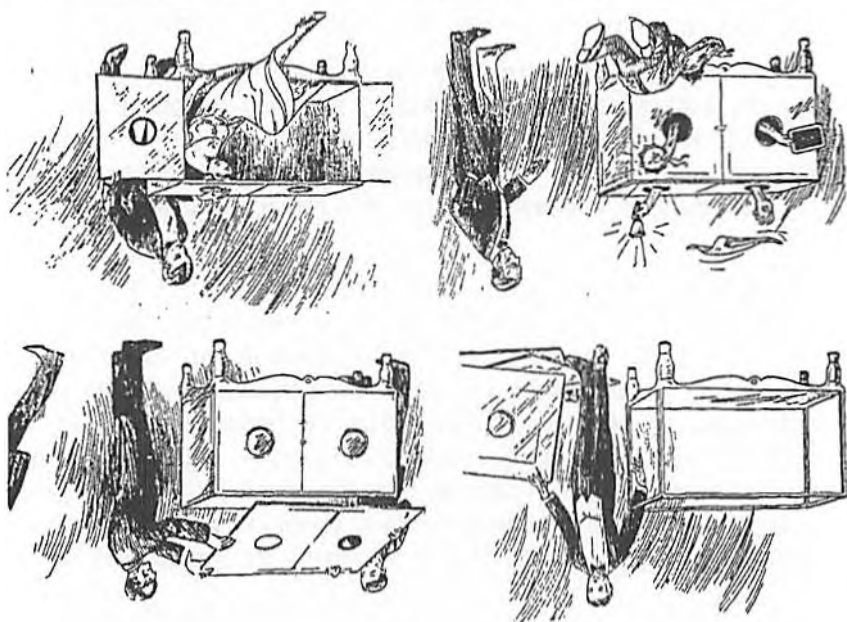
each slip is torn off, there is no danger of more than one message being made in the same place causing a jumble in the impressions. With several prepared in this manner, and having the perforated sheets attached, a performer can produce a mental act which will baffle any audience.

In presenting an elaborate act of this sort, the impression board should not be made the sole feature, but used as one of several means in obtaining the desired written questions. In gathering up the written messages, which should be done by one or two assistants, the impression boards can be exchanged for ordinary ones which are brought to the stage, while the ones bearing the impressions are carried back to the dressing room from where the readings are transmitted to performer on the stage by means of any of the various systems in general use.

It is also possible for one of the assistants to steal the impression carbons from the inside of the file board while collecting same and while passing in some remote part of theatre, in which case the original boards are carried back to the stage, where they remain in plain sight at all times.

In operating the single board, the performer will soon find that he can obtain full knowledge of the writings himself by holding the board in one hand at the clip end, the board resting lengthwise along his arm, the hinged panel being allowed to fall slightly downward along the arm, when a downward glance will command a full view of the written impressions.

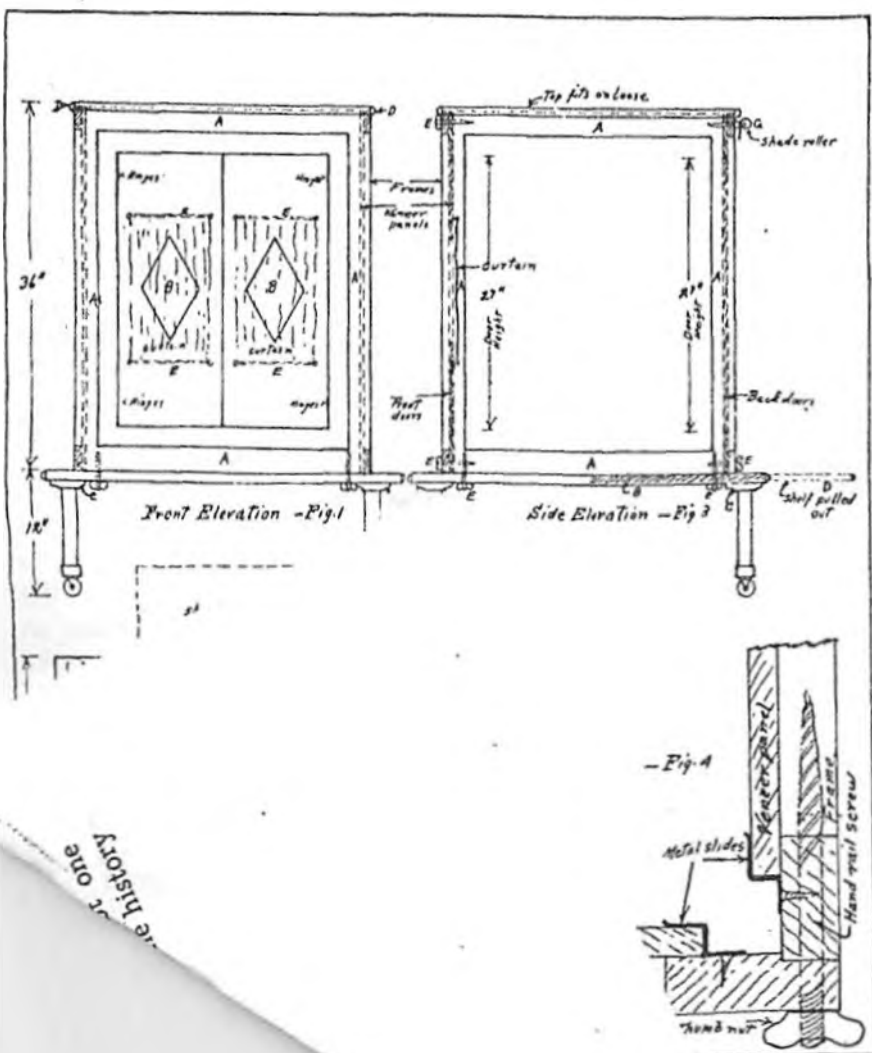
MYSTERIOUS DR. "Q." MATERIALIZATION OF A LIVING HUMAN BEING



The secret of this marvelous, awe-inspiring illusion, lies altogether in the construction of the innocent platform and framework.

The cabinet is made up of front, back and two end frames, "AA", figures 1 and 3, have rails three-quarters of an inch thick by two and one-quarter inches wide all around, and are doweled or mortised together. The bottom, or platform, is built up solid except slot "BB", figures 2 and 3. This slot should be well reinforced to prevent sagging and making panel stick. Panel is also reinforced around the edges with one-eighth inch iron to stiffen it. On the under side of bottom flanges "CC", figures 1 and 3, are screwed four legs made of pipe. Casters are now riveted to the pipe. Top of cabinet is a three-ply panel reinforced around the edges with small strip "DD", figure 1, which also holds top in position on the cabinet. Panels in ends, front and back are three-ply veneer, "C", figure 2. These panels are pushed down from the top and are held in position by metal slides "DD", figure 2. The front panel has double doors cut in it, "E", figure 2, which are hinged at the sides with show-case

hinges. In the center of each door a diamond-shaped opening is cut as shown, "BB", figure 1; small curtain rods are placed at top and bottom, "EE", figure 1. These rods hold a small curtain over the opening, but one that can easily be pushed aside for



The back
as shown,
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using a

black background, or the interior of the cabinet can be covered with striped cloth. Or at the back of the cabinet a shade roller, "GG", figures 2 and 3, should be fastened to the top rail of the back frame. This roller contains a shade of the same material as the back drop on the stage, so that when pulled down and hooked at the bottom, it hides the assistant sitting on the sliding panel, "D", figure 3. The cabinet is fastened together at the corners and bottom with hand-rail screws, using a thumb nut on the outside, "E", figure 3.

To set up illusion: Legs are first screwed to the bottom, then side and front and back frames are next fastened together at the corners and at the bottom. The curtain is now pulled down and hooked at the bottom, and shelf is pulled out. Assistant now takes place on the shelf and the cabinet is pushed onto the stage. Top, sides, front and back panels are now placed in file near the cabinet, and you are now ready for the curtain.

The curtain rises and attention is called to the skeleton frame no part of which is over two and one-half inches in thickness. They see under, over and through it. Attention is also called to the fact that it would be an utter impossibility for the use of traps or mirrors. The rear panel is picked up by assistants and shown to the audience and then placed in position; next the sides, and then the front. The top is placed on, the assistant on the shelf unhooks the back curtain, allows it to roll up, unhooks the doors in the back panel and steps into the cabinet and pushes in the shelf. The cabinet is now whirled around and viewed from all sides. Hands appear at the doors "BB", bells and tambourines are placed in the cabinet and are hung and played and then tossed out upon the stage. A pistol is shot, the front doors spring open and out steps a living, breathing human being.

This trick when properly handled is without a doubt one of the most marvelous and unfathomable illusions in the history of magic.

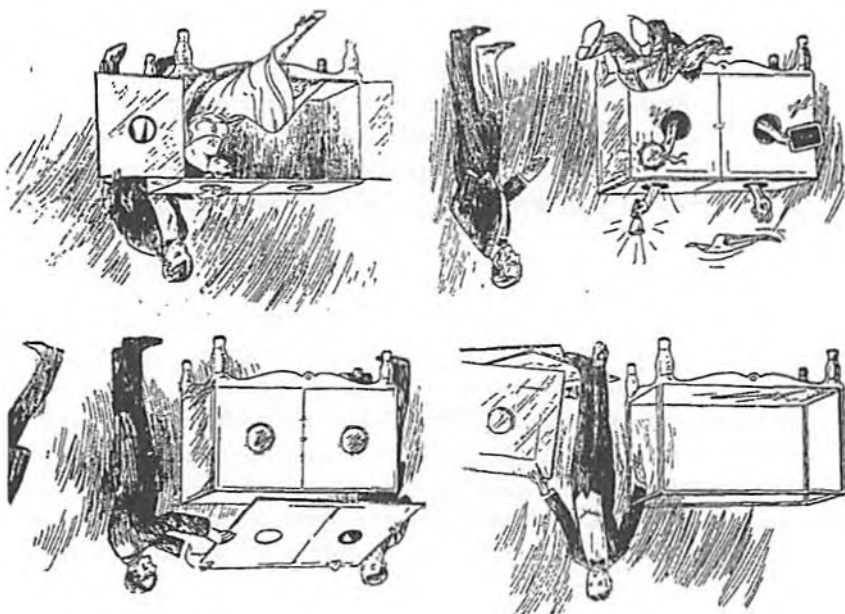
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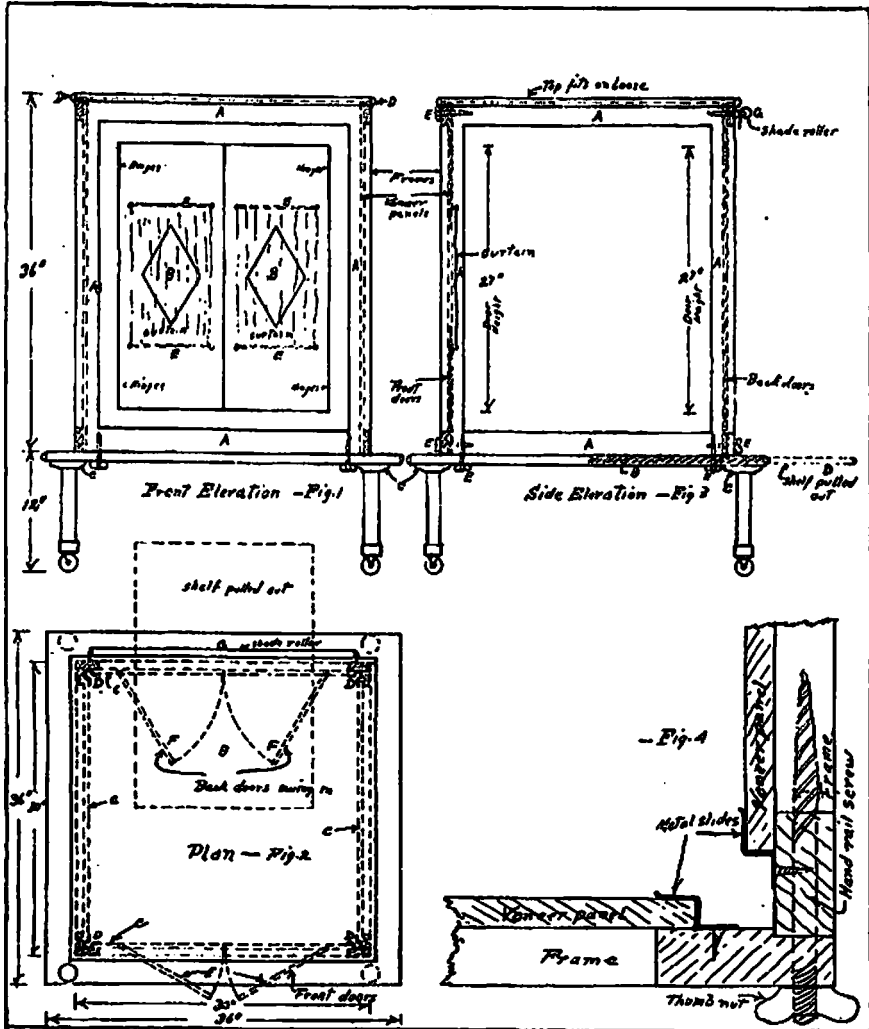
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hinges. In the center of each door a diamond-shaped opening is cut as shown, "BB", figure 1; small curtain rods are placed at top and bottom, "EE", figure 1. These rods hold a small curtain over the opening, but one that can easily be pushed aside for



inserting and throwing out of bells and tambourines. The back doors are the same size as the front doors, but open in as shown, "FF", figure 2. No holes are cut in these doors at the back, as the panel must be made to appear solid. This is best accomplished by gold strips around the edge of the doors, using a

black background, or the interior of the cabinet can be covered with striped cloth. Or at the back of the cabinet a shade roller, "GG", figures 2 and 3, should be fastened to the top rail of the back frame. This roller contains a shade of the same material as the back drop on the stage, so that when pulled down and hooked at the bottom, it hides the assistant sitting on the sliding panel, "D", figure 3. The cabinet is fastened together at the corners and bottom with hand-rail screws, using a thumb nut on the outside, "E", figure 3.

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SPIRIT PAINTINGS

Of this supposedly supernatural experiment, there are several different methods of presentation.

One is to take a common school slate, and rub a piece of chalk completely over one side. Then sharpen the rubber on the end of a lead pencil, and trace or draw whatever picture is desired upon same. This gives a very ghostly effect. Now, to produce, you cover this picture with a silicate flap that fits the frame of the slate. You call attention to the fact that the slate is entirely blank. Have two newspapers on the table, lift one newspaper up, and lay one slate upon the other, calling attention to the fact that the newspaper you have in your hand is unprepared. Hold newspaper to you, place slate in same, and roll up, being very careful not to show the audience the side the picture is on, because the flap is now reposing on the second newspaper. So that same will not be seen, you have one side of the silicate flap covered with newspaper. You then allow the audience to hold the slate for a few moments, and then remove the paper, and there is the picture that you have before traced. Same can be used with a double set of slates, only newspaper is not pasted on the flap, as the flap reposes in the frame of the perfectly blank slate.

Another very marvelous method is to have a wooden frame about twenty-four inches by eighteen inches, carrying a plain blank canvas. Same is shown front and back, and placed upon an easel. A light is then placed behind the frame, immediately in front of a spirit cabinet, to show the spectators that no one approaches from the rear. Lights are then lowered, and a spirit picture is seen to materialize on the canvas. The method of presenting this supposedly supernatural phenomena is to have a picture already painted on the canvas, which is really unbleached muslin, using sulphate of iron for blue, nitrate of bismuth for yellow, sulphate of copper for brown. Have these mixed in a strong solution, with warm water, and with a brush for each color paint a portrait or landscape. This, when perfectly dry, will be quite invisible. But just before presenting the trick, slightly dampen the muslin. To produce the picture, your assistant in the cabinet plays upon the canvas with an atomizer a solution of prussiate of potash. The action of the prussiate of potash on the other chemicals brings out the colors, and produces the picture.

The most marvelous method of all was perhaps first used by the Bangs Sisters, two celebrated mediums in Chicago, who made thousands of dollars with this experiment. Same has been used by numerous mediums since that time, and stage performers as well, and has been improved from time to time, until today it is one of the most marvelous pieces of apparatus along these lines ever conceived of. The medium can supposedly produce the picture of any human being that has ever lived on earth, any queen, king, potentate, or famous personage, mother, brother, father, sister, or sweetheart, whether living or dead. A great deal, of course, depends upon the ingenuity of the medium presenting the act in being able to get pictures beforehand of those whom he desires to produce pictures of. The following explanation and working drawings will explain this great phenomena, even to its most minute detail:

This outfit comprises a large main display frame on floor stand, which also contains an inner sliding frame, as will be noticed upon examination. This sliding frame is the main detail of the effect and upon it depends the full success of the experiment. With the outfit are also several pictures mounted on frames and also several blank canvases, and two metal shelves covered on both sides with white paper the same as the frames.

To prepare for the experiment, first make sure that your sliding apparatus works perfectly free and smooth, and also that your thread or cord is properly arranged for working by assistant off stage. During the materialization of the picture it is necessary that the house lights be turned off, the only light being one used in the rear of apparatus. Two pictures will be found sufficient for use in one performance. Have your picture apparatus in about the center of the stage, with one small table to the right and one to the left. Have your pictures and blank canvases stacked up in the following manner:

Have them all on the table, frame side up, the two top ones being the blank canvases, and the next two the pictures which you are to produce. Each one is covered with its respective shell which appears as ordinary blank canvas like the others. The rest of the stack may also consist of any number of blanks.

You must be prepared to force the names of whatever two pictures you intend to produce. There are several ways in which you can proceed in doing so. Possibly the most simple method is to make use of the well-known changing bag, a piece of ap-

paratus well known for its effective usefulness. Another way would be to make use of a number of blank cards upon which are written the various names of the subjects to select from, and you merely force the desired one as you would do in performing an ordinary card trick. The most effective method, however, is to have a number of small envelopes and tiny cards which are passed to various parties in the audience with the request that they write the name of any person they desire, living or dead, friend or distinguished individual.

You are also provided with two extra envelopes already prepared with card concealed inside, on which is written the desired name which you intend to produce. These are on bottom of pile of envelopes in your hand, and on passing out the plain ones to the audience you retain in your hand the last three or four, after which you immediately begin to gather up the ones which have been duly written. Now all you have to do is to force the two envelopes on top of the pile in your hand in the same manner as forcing an ordinary playing card. You are now ready for the mechanical part of the experiment.

Return to the stage and call attention to the apparatus, stating that you use a frame similar to what would be found in any first-class picture store or artist's studio, but that you have made one or two improvements. First the light at rear, which you turn and show, also a small board on top of frame to keep the light from losing its power upon the apparatus. You must be sure that the sliding device is close to the front of frame so that when the two pictures are placed inside they will both go down together. The tongues of one frame enter the groove of the apparatus itself, and the other the groove of the sliding compartment.

Your assistant may be standing near in readiness to operate the light. Take up one of the blank canvases from the stack on the table to your left and call attention to the fact that you have a number of blank canvases, an article well known to every artist, and being perfectly transparent. As you say this, hold same in front of frame and your assistant turns on the light for a moment, so that the spectators may see that same is blank and transparent. This frame you hand to assistant, who places same, canvas side down, on table to the right, for a reason which will appear later. Proceed in the same manner with the second blank frame taken from stack on table. Show light through and place canvas side down in front of stack on table to your left.

Now say to audience that possibly they would like to satisfy themselves that you are using merely blank canvases and that you desire them to initial them if they choose to do so. Take up the next frame from stack, which is really one of the pictures with shell covering same. Hand this to assistant. Then you take up the next one in the same manner from pile and advance toward audience, your assistant following close behind. These two frames you do not really give into the hands of the spectators at all, but merely handle them in a careless manner as if they were merely plain blanks. Even hold them up to the light and suggest that they are perfectly transparent, etc.

Advance with your frame to one party and offer him pencil at same time with which to mark his initials on wood side of frame, which you hold out to him for this purpose. After he has done so, exchange frames with your assistant and proceed again with the second spectator. Meanwhile your assistant returns to stage and places his frame face side down on top of the one plain frame which should have been previously placed on the table to the right.

Performer now returns to stage and places his frame on top of frame in front of stack on left table. Now take up the next frame from top of stack, which you also show as an ordinary blank canvas. Then reach with right hand to rear edge of frame, which contains picture, and lift same with face of picture to the rear and bring into contact with blank canvas which you hold in left hand. Call attention to these two blank canvases being close together, it being an absolute impossibility for anything to enter between them. Turn to right and in this condition place them inside of sliding frame, taking care that the real picture is to the rear and right side up. After frames are entirely in, you will find it an easy matter with right hand to push back the sliding compartment from the top by reaching with fingers on the inside of frame next your body, and same can be pulled back very readily.

The lights are immediately turned on, after which you place your hand down between the two canvases, calling attention to the fact that they can see the shadow of your hand behind the blank canvases. Place loose board on top of frame to stop light from ceiling and then retire down off stage. After this your assistant on the stage very slowly and gradually operates the cord which brings the picture close up against front canvas, the

effect being as if the picture visibly materialized right before their very eyes.

Now advance to party in the audience who has card or envelope corresponding to order in which you produce the pictures, and tear open the envelope, removing the card and reading name of party, which proves to be identical with the picture produced.

Some performers find it desirable to present this feature of the experiment previous to producing the real picture, which in many cases might be deemed desirable. Of course, it may be that no one in the audience has written the name on the card, but you deliberately read the one, and looking over the audience you ask the question, "Who wrote this?" Use your own ability in being able to catch a reply to your question, and apparently nodding to some party in one direction or another, with the words, "Thank you sir," or "Thank you very kindly," etc., etc.

Proceed with second picture in the same manner as the first excepting that by way of variation you can command the picture to stop when it is about half finished, thus proving that no mechanical action is employed. At any desired time anyone in the audience may call when the picture shall proceed to work, whereupon it starts and finishes materializing. You always call "LIGHTS" just before you turn on your rear light of apparatus, and also "LIGHTS" again when the picture is fully developed, and after which the two frames are removed from the display frame and exhibited.

A fine effect can be produced by asking an usher to come forward and take the picture to the box office in order to be wrapped up for its owner at the close of the performance.

After a little careful study you will find you will be able to grasp the entire idea of this experiment, as there is nothing difficult in its accomplishment, the main feature being the performer's ability to work up features to give it the necessary amount of sensational incidents in its presentation.

Articles need: Picture frame and shadow box described later; lamp bracket with lamp reflector and lamp cord; an easel as shown to support frame; a number of frames for blank canvases and pictures. One or two metal shells to fit over frames.

LARGE PICTURE FRAME AND SHADOW BOX

To make frame shown at A, figures 1, 2 and 3, seven feet of moulding, similar to that shown at A, figure 9, is required. Miter together making a frame eleven and one-half by fourteen and one-quarter inches inside, and nineteen and one-half by twenty-two and one-quarter inches outside size. Saw to pattern an ornamental top piece, BB, figures 1 and 2. Dowel and glue this to top of frame flush with back and cut a slot or groove at back five sixteenths of an inch deep by one and one-quarter inches wide, CCC, figures 1, 2 and 3, from top of ornamental piece to inside line of picture frame, stopping one-eighth inch from edge so it will not show from front. This groove is for finger when loading frame with canvases. Now proceed with the shadow box.

Front frame, DD, figures 1 and 3, is of three-quarter inch stock, having a bottom and side pieces, but open at top. Cut a groove one-quarter inch wide and one-quarter inch deep on inside edges and three-sixteenths of an inch from back as shown. (This groove is to receive frames with canvas, figure 7.) Bottom EEE, figures 1, 2 and 3, and sides FFF, figures 1, 2 and 3, are of three-quarter inch stock; groove is cut in sides to receive bottom, GG, figure 1. Rabbet sides at top for top piece, HH, figures 1 and 2, and a mortise at back for cross brace, II, figures 1 and 2. Screw bottom and sides together and fasten to frame, DD, figures 1, 2 and 3. This is in turn screwed to picture frame A as shown at BB, figure 3. Top board, HH, figures 1 and 2, is made of half-inch stock and fits loose on top of shadow box and acts merely to keep light in box when working effect. Cross brace II, figures 1 and 2, is cut and screwed to back of shadow box to hold it rigid. Lamp bracket GG, figures 2 and 3, is made of hardwood sawed to pattern and fits into groove in block JJJ, figures 1, 2 and 3, which is fastened to bottom of shadow box by screws. Drill hole in end of bracket to take lamp socket fitted with nipple or small pipe, which is screwed in. Fasten on shade and screw lamp in socket, first wiring socket with extension cord having plug on end to fit standard socket. Screw blocks KKK, figures 1, 2 and 3, on slides of shadow box to hold frame and shadow box on easel.

Sliding frame LLL, figures 1, 2, 3 and 6, is made of five-eighths stock. Sides and bottom are grooved to receive frames with canvases. Top piece is not grooved and is made narrow so

in sliding frame, figure 6, at CC, for cord, as will be described later, and slide this frame into shadow box where it should slide freely from front to back. At points opposite holes CC, figure 6, in sliding frame, set two bushings or screw eyes in frame D, figures 1, 2 and 3—shown NNN, figures 1, 2 and 3—and directly below these set two bushings in bottom at OO, figures 1 and 2. These bushings should be made very smooth so cord used to pull sliding frame will slide easily. Make two small stops of wood three-eighths by three-eighths by sixteen inches and screw into back of shadow box at PP, figures 2 and 3, to keep sliding frame from falling out of shadow box.

EASEL

The easel consists of two uprights, crossbar and two cross feet. Uprights can be turned or not as desired and are notched out at top to go over sides of shadow box and are held in place by stops on sides of shadow box KKK, figures 1, 2 and 3. They are also notched out at bottom to fit down over feet, which can be bandsawed to pattern. Crossbar is cut to length and three-eighths inch bolts are fastened in end and project through feet and uprights and the whole easel screwed together tight by thumb nuts as shown.

FRAME FOR CANVAS

Frames for canvases are shown at figure 7. Full size detail at figure 9. These frames are made of wood five-eighths of an inch thick, grooved and tenoned at corners to make strong frames. Glue these up and cut so as to form a tongue on all edges, as shown, figures 7 and 9. This tongue is made slightly smaller than grooves in sliding frame, figure 6. Frame D, figures 2 and 3, so these frames can be slipped in easily without sticking. Bevel surfaces of frames slightly as shown at B, figure 9, so canvases will make good contact when pressed together, and paint edges a dead black.

PICTURES

Mount pictures desired on these frames, using prints that when held to a light will show through paper clearly from back, and also are not stained on back but show perfectly white. Colored pictures can also be used. Blank frames should be mounted with water color paper. All paper stretched very tight on one side of frame and glued down smooth. Several blanks are needed and several pictures, depending on number to be purchased.

OPERATION

To prepare for the experiment, first make sure that your sliding apparatus, or carriage, works perfectly free and smooth. Use a small quantity of talcum or powdered soapstone when necessary.

During the materialization of pictures, the house and stage lights should be turned off, the only light being the one at rear of apparatus, preferably a 250 W. stereopticon light bulb. Two pictures will be found ample for one performance and these covered with the metal fokes, together with several blank canvases, are lying stacked on the table, and are exhibited as plain blank canvases. If desired, performer can take the entire stack on his arm and go among the audience passing around for inspection all excepting the two which are covered with the metal fokes, but with a little clever showmanship, it will appear that all pass thorough inspection.

It is a good idea to request the spectators to mark their initials on the backs of the frames, the real pictures also being marked while the performer himself holds them, after which he gathers up the stack on his arm and returning to stage places them face down on a table close to picture easel.

The picture or pictures to be produced must of course be forced, and there are various means of doing this, the most simple perhaps being in the use of the changing bag, but each performer will use a method that best suits his fancy.

It is necessary that the performer know the exact position in the stack of the two pictures that are covered with the fokes. If producing one picture only, this should be the second from the top, and if two pictures are to be used, the canvases should be placed in two piles on the table, the picture being the second one from the top of each pile.

Now, lifting up the top one with left hand by the front edge of frame—this move clearly shows to the audience that this is a blank canvas—with the right hand reach over and lift the second one, taking hold of the frame at rear edge, and bring the two face to face in the hands. This move is very simple and leaves the shell which previously covered picture lying on top of the remaining blanks, and its presence there is impossible to notice on account of the black edges.

The two are then slid down into the carriage from the top (picture at rear) and the carriage is immediately slid back and then the light turned on.

The hand may be passed down between the two frames, if desired, showing shadow.

When ready, the assistant operates the cord very slowly, causing the picture to gradually appear.

THE DEVIL'S BREATH

AS COMMUNICATED BY DR. "Q"

EFFECT

Take a common piece of newspaper, hand it to one of the committee and tell him to roll it up into the shape of a cone. Then tell him to blow into same as you do, then crush it up into a ball and place it on a tin tray. Hold it up in front of you, and as you blow your breath upon it the paper breaks out into flame.

EXPLANATION

Go to any drug-store and get a piece of phosphorus. Same will be delivered to you in a bottle of water. Take same home, dump into a punch bowl full of water and with a knife cut off a piece about the size of a pea. Place in a small one-half ounce vial full of water. Just before you are ready to present this effect place the vial in your left-hand pocket with a handkerchief, and secretly remove the cork. Remove the vial from your pocket under cover of the handkerchief, and in the act of wiping your nose or mouth dump the contents of the vial into your mouth. You need have no fear as the saliva in your mouth will keep the phosphorus from igniting. Now as they roll the paper into a cone, reach over and blow into same, and as you do blow the phosphorus from between your wet lips into the cone and tell them to also blow into same; then quickly crush up the paper and place it upon a tray. All this must be done in about thirty seconds as it takes about this length of time for the phosphorus to dry and paper to ignite, so you can time your breathing of the "Devil's Breath" upon the paper ball accordingly.

This experiment I personally know of having been performed by several bogus mediums to demonstrate their wonderful power before superstitious and susceptible dupes, but in the hands of a magician with the proper line of conversation it becomes a very effective trick.

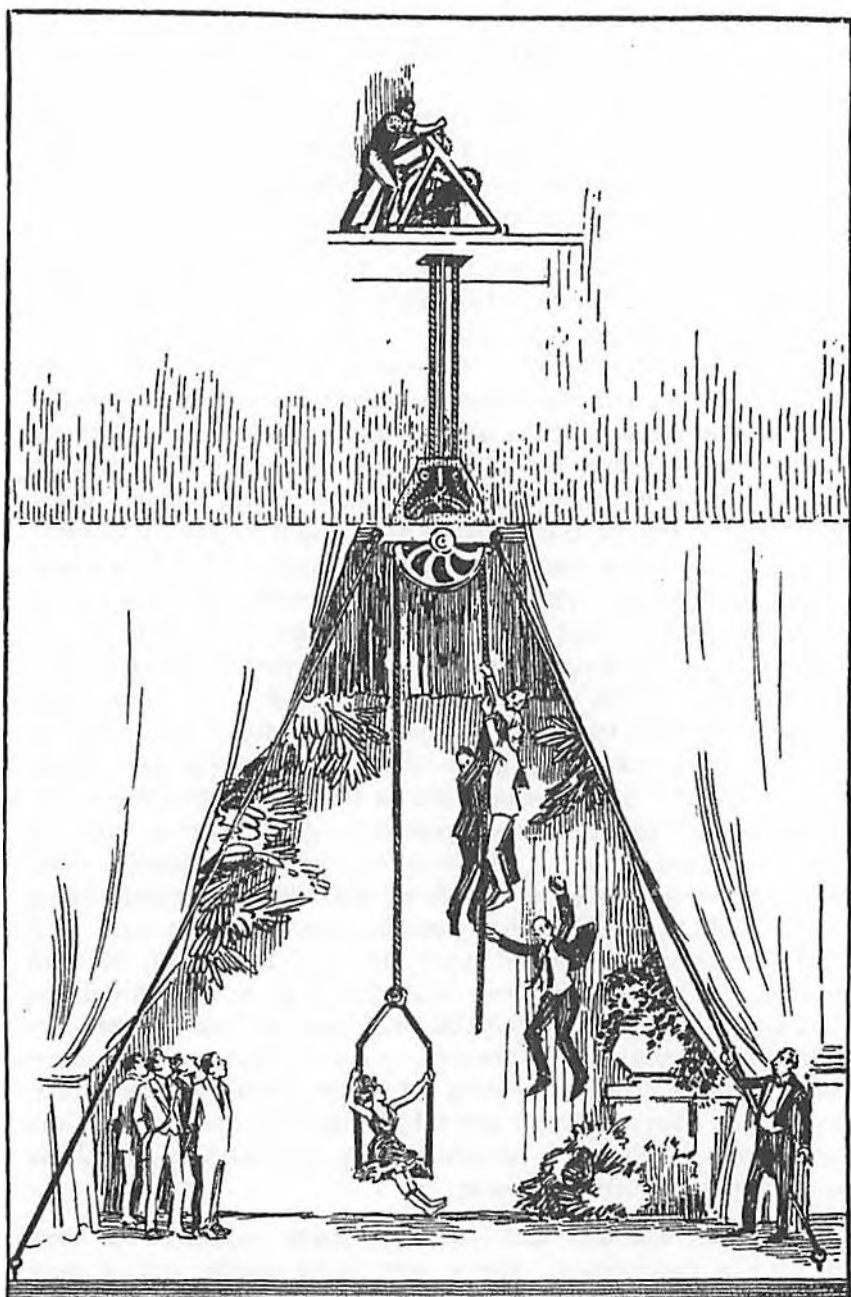
Great care should be taken not to swallow the phosphorus.

THE HINDOO NEEDLE TRICK

This act, so I understand from Dr. "Q", was first presented in this country by Ah Ling, that wonderful necromancer, and has since been presented by many magicians with a greater or less degree of success, as their original trick.

Twenty-four needles are placed upon a piece of silk twist, about three inches apart. A half hitch is taken upon each needle as it is threaded upon the twist. A knot is also placed in both ends of the twist. You now take the first needle and wind the twist around it until you reach the second needle; then wind the twist around the two of the needles until you come to the third, and so on, until they are formed into a compact little bundle. Place these in the mouth under the side of the tongue. Now call the attention of the audience to a duplicate set of twenty-four needles. Place the same upon the tongue. The saliva will hold them together. Then take a piece of twist the same as on the other needles, knot the ends of same, and place one end in the mouth, and gradually draw all of the twist into the mouth. But in reality, with your tongue, you will find it a very easy matter to roll the twist around the loose needles. After the last of the twist has been drawn into the mouth, conceal the needles on the side of the tongue opposite to the side that conceals the first needles. You can now pretend to gulp them down, and drink a glass of water. It will in no way affect the needles. You may then make a sort of wry face, and with the tongue bring up the packet of needles that were threaded onto the twist, and with the tip of the tongue shove the knot that is on the end through lips, grasp this knot with the fingers, and gradually, holding the lips tight, unroll the twist, and the needles will appear through the mouth threaded, one at a time, until all have been removed. Then, in wiping the mouth with a handkerchief, it is a very easy matter to get rid of the loose needles with the twist around them. One performer tells me that he does this as he is taking the drink of water.

A little practice and you will have mastered a very mysterious experiment. Use a very short needle with a very large eye, and the larger the silk twist the better.



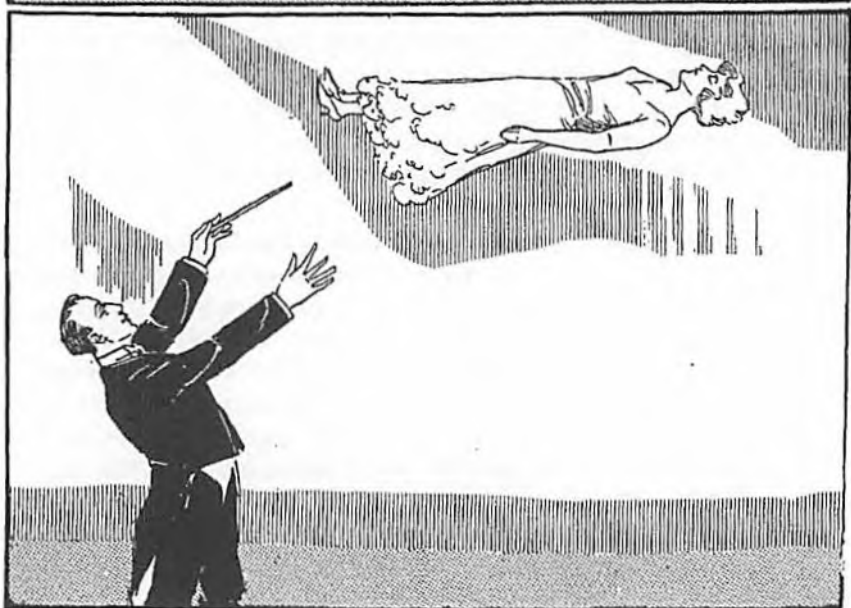
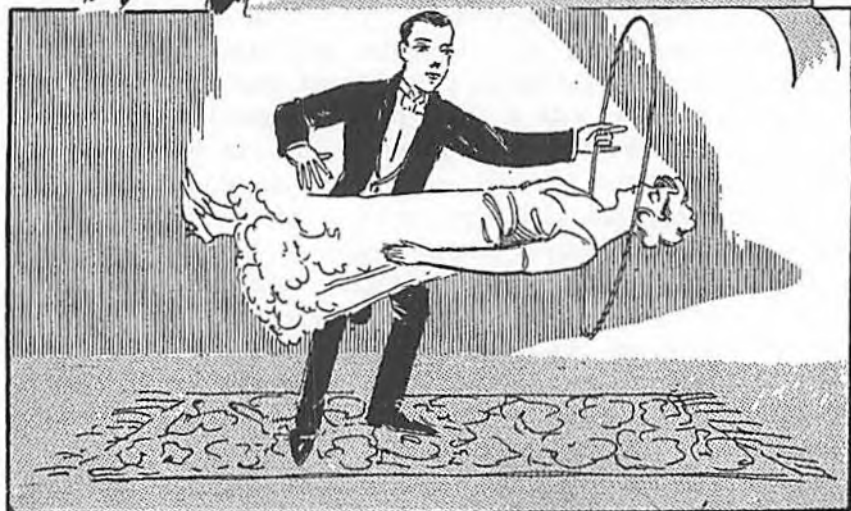
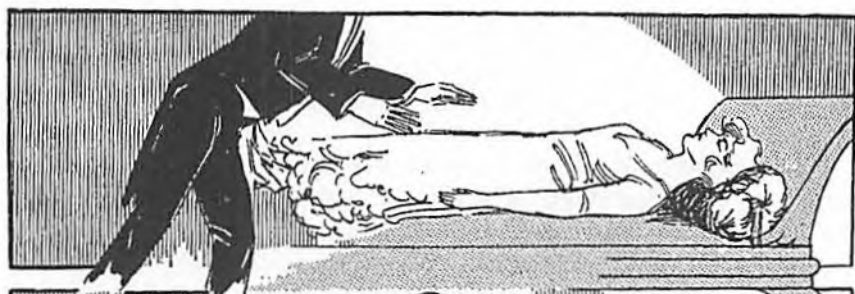
THE HUMAN MAGNET

This is perhaps one of the most awe-inspiring mysteries ever presented upon the stage. A young lady of less than one hundred and ten pounds in weight, announces that it is impossible for anyone to lift her from the the floor when she desires not to be lifted. She requests the gentleman trying to do so to place his hands upon her arms. She places her left hand, with thumb on outer side of the gentleman's right wrist, and her right hand inside of his collar, with a slight pressure against the jugular vein, throwing her right foot forward, and her left shoulder back, and stiffens her body. It now becomes an impossibility for her to be lifted. She allows six or seven of the committee to take a billiard cue, hold it in a perpendicular manner, and she simply places one hand near the bottom and one hand near the top, and it is impossible for them to lower it to the floor. Her left hand shoves the cue forward from her as she steps into the circle holding the same, and her right hand pulls forward near the bottom of the cue, thus making it impossible to be shoved directly to the floor by the committee.

A little iron swing, which is hung by a one-inch rope from the large nickel-plated pulley attached to the stage ceiling, is called attention to. The committee from the audience are invited to pull on the other end of the rope, and any one of them can easily lift her. But when she announces that she will put into play her magnetic power, no one is able to lift her, and the swing descends to the floor, dragging the committee off their feet.

The explanation is simple, and is purely mechanical. A fourteen-inch ceiling pulley, its upper half concealed by stage border, is hung below a pair of small pulleys, through which the loop or rope passes up to a powerful windlass on the gridiron above the stage. Here the hidden assistant of the performer is stationed, and it is a simple matter for him, when the signal is given, to reverse the revolution of the windlass with a geared crank, and pull the end of the rope held by the committee into the air, which will allow the girl to descend by gravity.

The pulley block should be strongly guyed to the stage floor by a small wire cable, which will prevent the strain on the windlass from carrying it upward, or swaying about.



LEVITATION

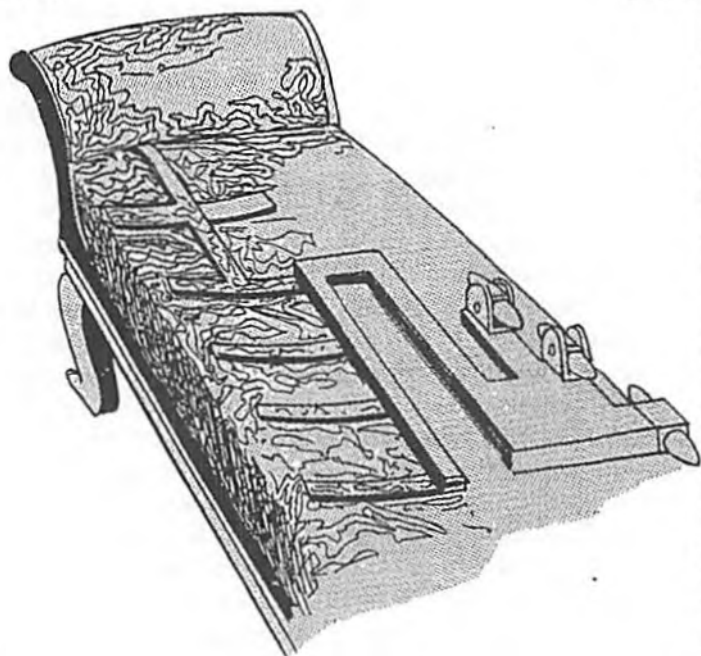
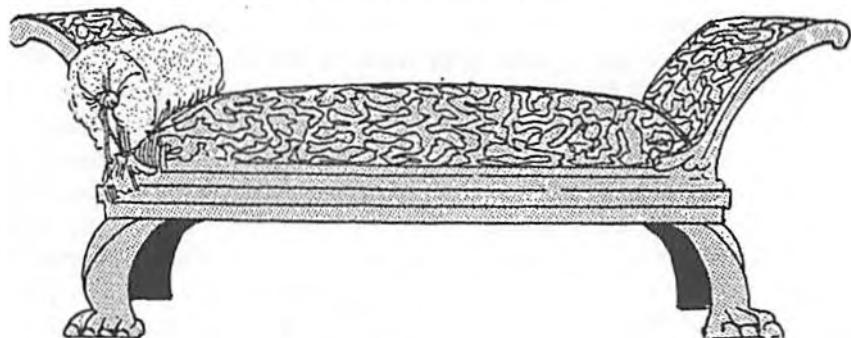
AS COMMUNICATED BY DR. "Q"

During one of my trips to England, I purchased in a round-about way from John Nevill Maskelyne, of Egyptian Hall, a very remarkable illusion depicting the power of mind over matter. I showed this with great success, both in South America and in Africa.

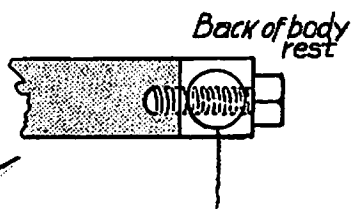
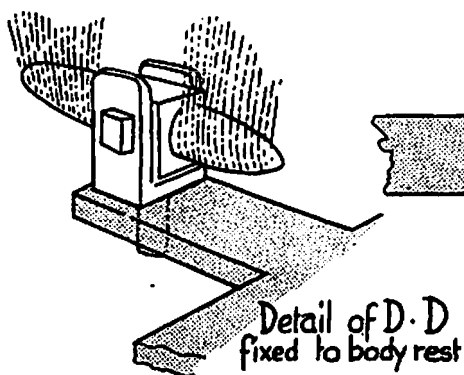
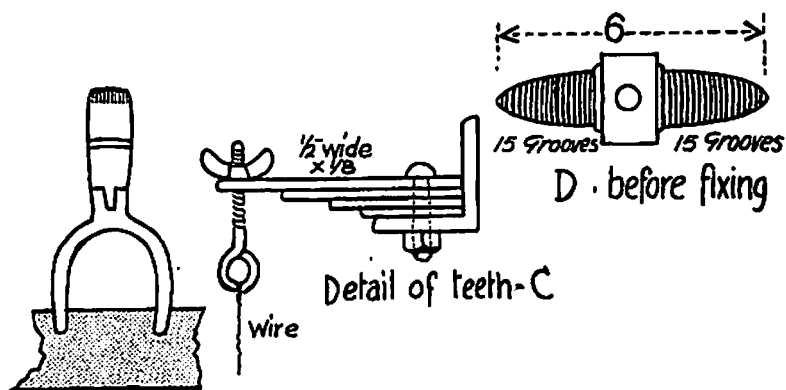
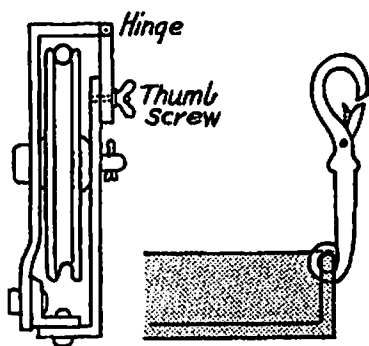
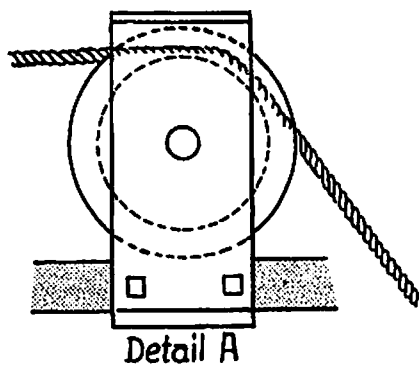
The same thing, I believe, was also purchased by Mr. Keller from the same party, and later used by Kellar's successor, Mr. Thurston; but I feel safe in saying that from the standpoint of effect, I got a great deal more out of it than any other performer, on account of the class of entertainment that I was presenting to the public, as I impressed it upon them that I was possessed with a supernatural power which enabled me to perform this wonderful feat the same as it had been done by the sorcerers of India, when in reality it is my belief that were I to have presented it in India, it would have been far more mysterious to the greatest Indian fakir than to the most enlightened Londoner or New Yorker.

The effect was to place a lady in a supposedly hypnotic trance and levitate her body into the air, proving that she actually floated in mid-air by passing a solid hoop over her. In reality it was a mechanical trick—nothing more—and the accompanying illustrations and diagrams will show how simple the apparatus really was. All is completely illustrated except for the back drop, which was of tapestry of a flowered design, which made the wires, as in illustration "D", absolutely invisible to the audience even though the stage was fully lighted. Detail "A" is the apparatus that was in the gridiron above the stage. Detail "C" illustrates the metal rack that hung below the gridiron, but which was held up by detail "B", which was two cables running through pulleys (detail "A"), down between the worm-gear winch off the stage in the wings. Coupler "F" was used to join the two cables "B" and "B" to the main cable that worked on the winch. Illustrations of the enlarged details should make all very plain and clear. The lady was placed upon the couch fitted to the framework, as illustrated on the couch. This framework was covered with tapestry the same design as the couch, thus making it invisible from the gallery. The assistant in the wings turns the crank on the worm-gear winch and raises the body in the air, and if you will take close notice of the

gooseneck back of the framework upon which the lady's body is resting, you can readily see how easy it is to pass a hoop entirely over the body. In case this is not clear to you, would suggest that you cut out a piece of cardboard the framework, the same as in the illustration, make a hoop out of a hair-pin and with your left hand hold the cardboard up and with your right hand pass the hoop over same, as in the illustration.



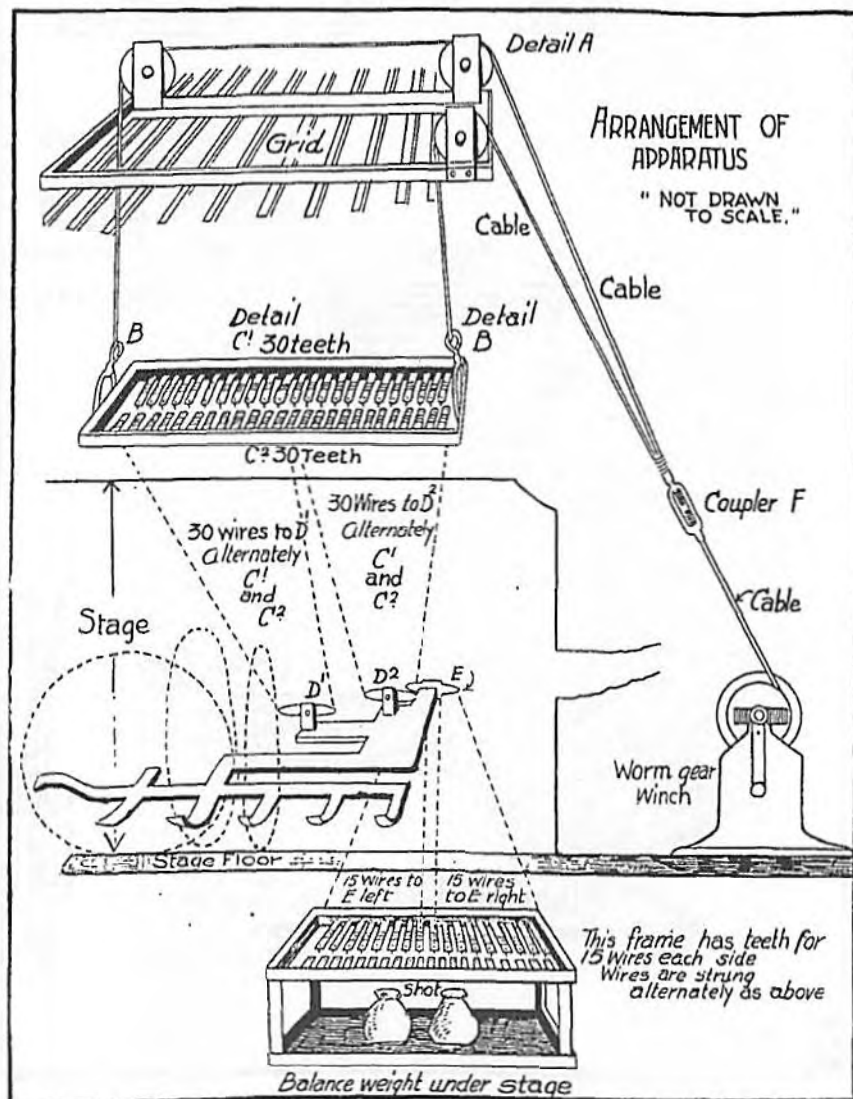
It is my belief that the secret of my success in presenting this experiment was due to the fact that I carried several lady assistants, unknown to the audience, and who remained seated in the audience, and when I called for any lady to help with the experiment, explaining that I would place her in a hypnotic



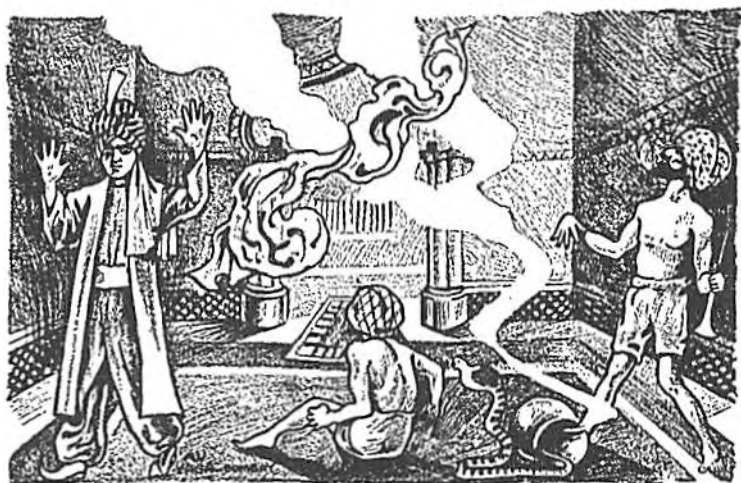
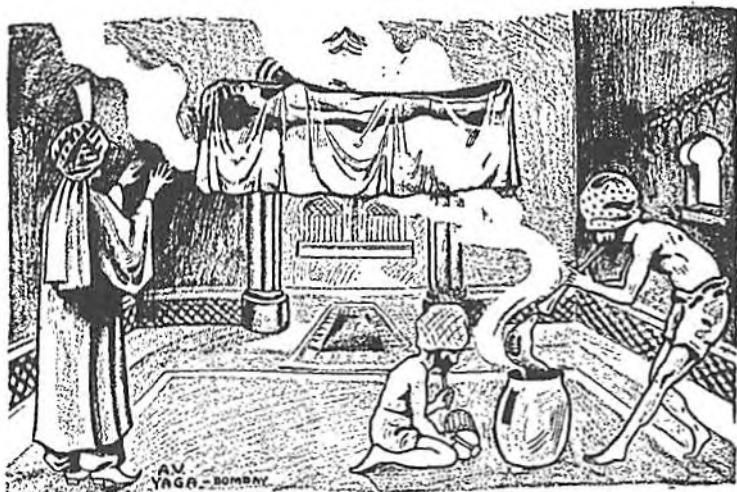
D. fixed to back of body rest at E



trance and cause her body to become as rigid as steel and then defy the world's greatest law, the law of gravitation, and cause her body to float in mid-air at my command, one or the other of these assistants would step upon the stage. However, several times during my South American tour I was able to get several strange ladies from the audience to present this experiment. and I firmly believe in my own mind, that through my suggestions they themselves knew nothing of the *modus operandi* in lifting them before the audience,



THE ASRAH ILLUSION



This effect comprises two very important items, a table and a wire form. The more care used in the mechanical construction of these, the more success the illusion will manifest. The table top is made in box form and the material should be of three-ply veneer. Screws should be used and all inside corners reinforced with angle blocks. The legs are removable and each leg has a stair-rail bolt imbedded at the proper place and a wing nut serves to hold it firmly in position at the corner angle.

A good set of ball-bearing rollers should also be used in table legs. The central portion of table top consists of a false top, composed of "gore" stock, and which can be procured from any dealer in shoemakers' supplies. This material, which is a sort of a rubber cloth, comes in a strip about five inches wide and these strips of the proper length are sewed together lengthwise, excepting at the center opening, and which should overlap to allow of easy entrance into the table top. All outside edges of this rubber panel are securely fastened to the wood of table top, and when nicely stretched and finished, at a very short distance the top appears solid.

A profile right angle pattern should be first cut out of heavy cardboard or thin wood, and this is used as a starting base to work from. All joints should be nicely soldered and finished smooth, so that cloth cover will not catch on protruding ends. From one side of this form must also extend a cradle, or in other words a counter-balance, and which is really a permanent part of the form itself.

By referring to the second plan drawing it will be seen that the lifting mechanism is very simple. The ends of the two cords are fastened to the frames at "C" and "E" and are then carried straight up and through screw-eyes "A" "A" in fly batten, and then off to side through another screw-eye and down to floor, from where they go back again to screw-eyes in floor in rear of table and up to cradle and fastened at points "D" and "F".

The action of this form is operated by assistant off stage just behind the wing. To get a correct idea of this arrangement the best way is to first arrange a small model with a few pieces of wood and string them up, using a box on floor under the edge of an ordinary table top.

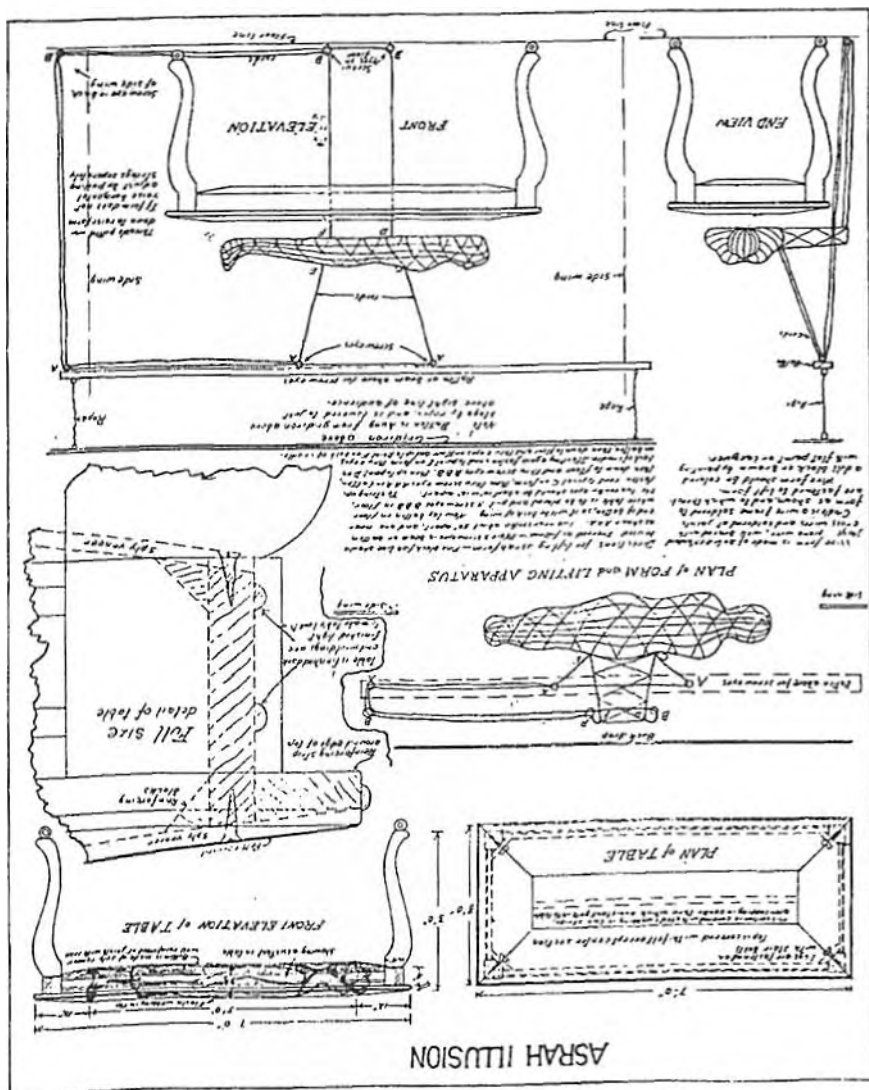
PRESENTATION

The form rests at the extreme rear edge of the Asrah table, leaving top clear. The lady assistant is placed under hypnotic control and placed on table. A cloth of light silk is then put over, and performer stands at one end and a second assistant at the other. Under cover of action in raising sheet to cover her, lady enters table top through opening in top panel and assistant at same time pulls down slightly on cords. This will cause the form to swing forward to same position as that of where cradle was first placed. Cloth is then spread over form and the balance carried through as usual, with cloth being finally

Upon referring to the plan drawing it will be seen that the lifting mechanism is very simple, and consists merely of a series of cords about No. 9 black braided fish line arranged in the following manner:

ON SETTING UP AND OPERATION

which is made same as in Aga Goose Illusion, jerked away from form while in mid-air, the girl having vanished entirely. If desired, a hoop may be passed over suspended form, the girl having vanished



The ends of the two cords are fastened to the form at "C" and "E" and are then carried straight upward and through screw-eyes "A" "A" and fly batten; and then off to side through another screw-eye, then straight down to floor just back of side wing, then through screw-eye again, and back along floor corners of extreme cradle to form, and then straight up to where they are fastened at points "D" and "E".

Thus it will be seen that each cord forms a complete circuit from top of form up and across, down and again back and upward to lower part of form—a sort of counter balance proposition, so to speak. To get the correct idea of this arrangement, a good way is to first arrange a small model with a few pieces of wood and string them up, using a box on floor under edge of an ordinary table.

The action of the form is operated by assistant off stage just behind the wing.

It is well to have the two cords which fasten to top of form angle outwards somewhat as they ascend to fly batten overhead, as this helps to eliminate any swaying movement of form as it is slowly being levitated upward from the table. This should be done very slowly, and the assistant who attends to this detail should be well up in his part. When he is operating the cords at the side he will find that he is able to keep form in perfect horizontal position by pulling slightly on one cord and then the other. This feature is most important.

Previous to time of presentation the form rests at extreme rear edge of Asrah table, leaving top clear. The lady assistant is placed under hypnotic control, and placed on table near the front, but as close to opening as possible. A cloth of light material is then put over her by performer and other male assistant, one standing at each end of table. Under cover of action in raising cloth to cover her, she enters table top through slit opening in rubber panel, and assistant in wing at same time gently pulls down on cords which will cause form to swing forward in same position as that of where lady was first placed.

Cloth is then spread over form, and performer should use every possible effort to lend the impression that the lady herself is still under sheet.

Form is then slowly levitated in mid-air, and at the proper moment cloth is suddenly jerked away, the girl having vanished

entirely. Form is left hanging, but remains absolutely invisible against the tapestry-figured background. After form has risen two or three feet above table, the latter should be carelessly given a push off stage, as though to get it out of the way, after which the girl is free to make her final appearance from the front of the house, if performer desires to finish the illusion in this manner.

PRODUCING A SPOOK

ANOTHER TIGHT SQUEEZE FOR DR. "Q"

I was presenting my seances in the small city of "S", and one day the chief of police informed me that he would be over on the following evening and that if I was unable to produce a manifestation for him and his committee he would give me but a few hours to leave town and be branded as a "fakir." These were harsh words and it was up to me to out-think the minion of the law.

On the following evening when he appeared at my apartment with a committee of six with him, I invited them in and asked them to thoroughly inspect the walls, see that the windows were locked, also requested them to lock the doors and seal same, and to inspect the ceiling and the floor. I purposely had the carpet removed and all of the furniture excepting eight chairs. These I had placed in a circle in the center of the room. I seated myself in one of the chairs and requested the chief to sit next to me and to put his left foot on my right foot and take my right hand in his left hand, and to also grasp the hand of the party next to him. I then requested the deputy on the left of me to hold my left hand in his right and to place his right foot over my left foot, and with his left hand to grasp the hand of the party next to him, and so on around, thus completing a circle around the room, holding me in such a way that it would be an impossibility for me to move a hand or a foot without knowing it. I then requested the lights to be turned out by one in the circle who was not holding me, and then to immediately regain his place in the circle. I then suggested that we sing a few hymns to get conditions right, and if there was a "spook" within a million miles their voices would certainly have frightened him away. We then sat in absolute silence for about twenty minutes, and gradually a light spot appeared near the center of the circle. It gradually

grew larger and larger until a complete fact was visible. To those sitting on my left it was the face of a skull, and to those sitting on my right it was the face of a beautiful woman. The face and the skull remained visible for two or three minutes, then gradually disintegrated and faded away. All of this time I was supposedly in a trance, but not a word was spoken. Immediately after it had faded away, I grunted and shivered a little and said, "Where am I?" Both the men who were holding me were trembling and their hands were perspiring as if under a terrible strain. The chief spoke up and said, "Turn on the light, and turn it on quick. We are a lot of damn fools; this man is genuinely possessed of the supernatural, and I fear we will all be cursed for trying to intimidate him." They turned on the lights and swore they had never let loose of my hands or feet (which they had not), and those on my left swore they had seen a skull, while those on my right swore they had seen the face of a beautiful woman, and the argument was among themselves and not with me, and I was pronounced genuine by the high minion of the law, and business in the office flourished for the next few months. I several times requested the chief to sit at different seances that I was giving, or to allow me to give him a reading, but every time I suggested it I could note a pallor come over his face and he declined, as one experience had been a great plenty for him.

Now as to the secret: When the chief informed me that he was going to demand a test of me, I knew that it was up to me to figure out something that was a little higher class than I had been giving the common horde that had been visiting my seances, so in walking down the street the afternoon of the chief's engagement I saw a street "fakir" with a bunch of toy balloons and purchased a dark blue one about twelve inches in diameter. I then got a little black hollow wooden tube about a half inch in diameter, glued the open end of the balloon to the inside of the tube, let it dry and then blew the balloon up to its full size, and on one side of it I painted with luminous paint the face of the beautiful girl, and on the other side I painted a grinning skull. (Luminous paint can be obtained from any first-class magical dealer and is visible in the dark and will dry very quickly if a little dryer is added to it. The skull now being painted on one side and the face on the other, I whittled the tube a little on the end farthest from the balloon so I would be able to tell by touch which was the bottom, so that the faces would be upright in the circle and not cross-wise

or upside-down. I then placed the tube in my mouth and drew the balloon back into it, and placed same in my upper vest pocket, and it now closely resembled a fountain pen. I naturally figured I would not be searched on account of allowing them to imprison both my feet and hands, and in this surmise I was correct. The minute the lights were turned out I bent my head over until with my lips I was able to reach the tube and draw same out of my pocket. I then bent my head forward toward the center of the circle and gradually blew into the tube until the balloon was inflated, so those on my right could see the face and those on my left could see the skull. After allowing them to get the chills for a few moments I gradually allowed the air to escape from the balloon, which gave the effect of the faces disintegrating, and then by gradually sucking on the tube I drew the balloon back into the tube, and with a little maneuvering of the head it was an easy matter to get same back into my vest pocket again; then a few grunts and groans, and a wonder had been performed.

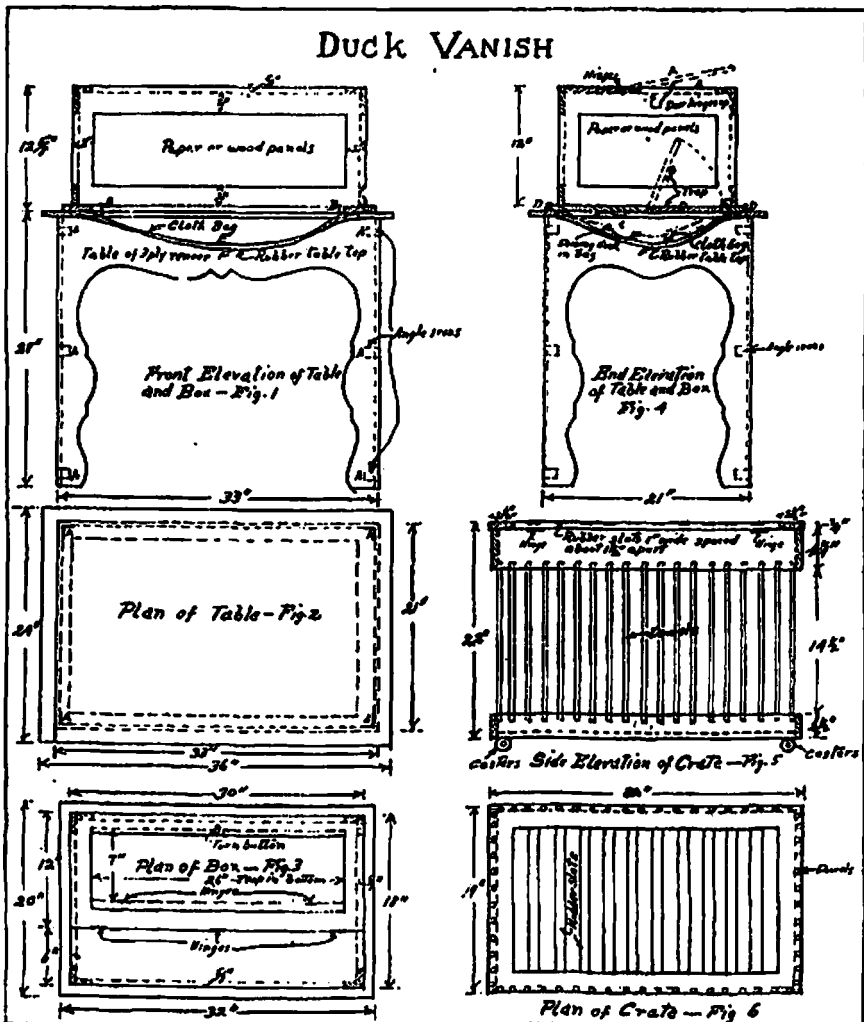


THE ORIGINAL DUCK VANISH

SPECIFICATION FOR DUCK VANISH

Outfit consists of one table, one box and one crate for the ducks. The table is constructed of three-ply veneer, except the top, which is a frame five-eighths of an inch thick and three inches wide all around. This frame can be doweled together for strength. Sheet rubber, which can be obtained from any vulcanizing establishment, is stretched on both sides of the frame and tacked at edges with big-headed tacks. The top now has the appearance of a solid board. The top of the table is loose, but is held in place by small dowel pins. Sides and ends of table can be sawed any design desired, but rather a wide rim is best for reasons seen later (as per blue print). The corners of the table are to be glued and nailed together, also reinforced with angle irons shown at "A", figures 1 and 2. The box is fastened together solid except the bottom which is left loose. This box has a door on the top which hinges up as shown at "AA", figure 4. Ends, sides and door are frames doweled together with either wood or paper panels. The bottom of the box is a solid board with a hinged trap which swings up as shown at "B", figure 4. Trap should have turn buttons, "CC", figures 3 and 4, to lock down when handling. Bottom of box is held to top of table by two small clips in front and back at "BB", figure 1, and "D", figure 4. Front clips can be solid, but back clips should turn so bottom can be lifted off. A black cloth bag is tacked to the underside of bottom of box, "EE", figures 1 and 4, just large enough to hold four ducks. When the ducks are placed in the cloth bag they cause the sheet rubber on the table to sag, as shown at "FF", figures 1 and 4. The crate is made with solid bottom, with sides and ends made of three-eighths inch doweled rods. These rods are fastened in the top and bottom rail and are placed one and three-quarters to two inches apart. The top is a wooden frame which is hinged at the side and has imitation wooden slats which are made of rubber stretched across it tight enough to hold them straight. Table, box and crate can be made to take apart by using loose pin hinges at corners, but if the measurements are followed exactly as per blue print, it will be found that the box will go into the crate and the table will set over the crate, making a compact outfit for shipment without the trouble of setting it up for every performance.

The table with the box is brought by the assistant to the center of the stage. The crate containing four ducks is also brought close to the table. The assistant or performer now opens the crate and hands the ducks one at a time to the performer, who opens the box and places them down in the cloth sack. The box is then closed and the assistant removes the bottom containing the cloth bag, and places same on top of the crate, which on account of the rubber slats falls down perfectly level, having the appearance of a perfect thin board. The board made of rubber is then lifted up and both sides shown; the table is then lifted up and shown to contain nothing.

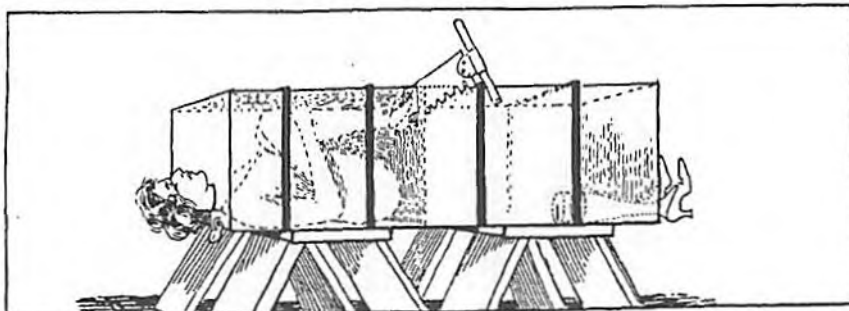
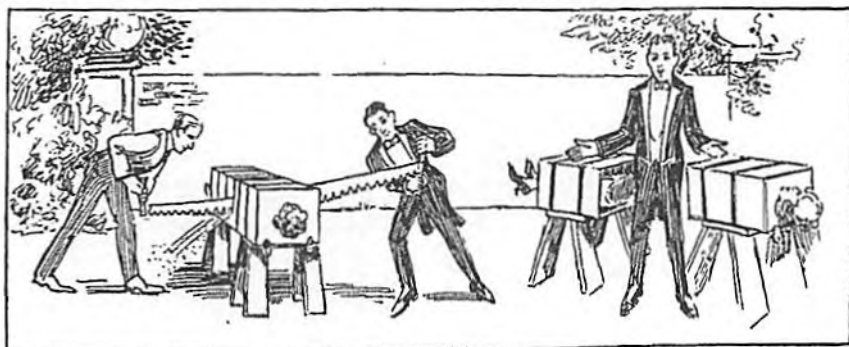
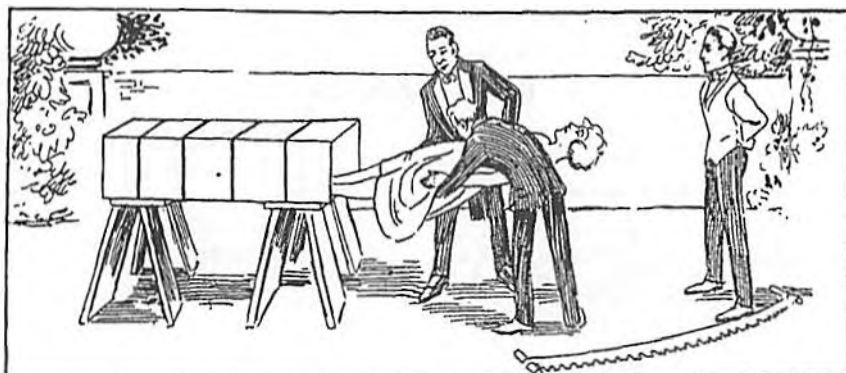


SAWING A LADY IN TWO

SPECIFICATIONS AND DETAILS

This illustration consists of a pine box, bound with strap iron, two trestles to support the box, a pair of artificial legs and a four or five-foot crosscut saw, such as is used to cut heavy timber.

The box, shown at figures 1, 2 and 3 on page 148 is made in two sections fastened with screws to center boards, to look



like one long box, joints being covered with strap iron. The following stock is needed for the box, soft pine being the best material: 4 pieces $\frac{3}{4} \times 21\frac{1}{2}$ inches wide by $21\frac{1}{4}$ inches long—side 4 pieces $\frac{3}{4} \times 18$ inches wide by $21\frac{1}{4}$ inches long—top and bottom; 2 pieces $\frac{3}{4} \times 21\frac{1}{2}$ inches wide by 10 inches long, 2 pieces $\frac{3}{4} \times 18$ inches wide by 10 inches long—center boards—these pieces form one set and new set is required for each performance; 2 pieces $\frac{3}{4} \times 21\frac{1}{2}$ inches wide by $19\frac{1}{2}$ inches long—end stocks; 4 pieces $\frac{1}{2} \times 3$ inches wide by 20 inches long—cleats on stock; 2 pieces $\frac{3}{4} \times 18$ inches wide by 20 inches long—center partitions; 1 piece $\frac{3}{4} \times 11$ inches wide by 18 inches long—sliding block for artificial legs.

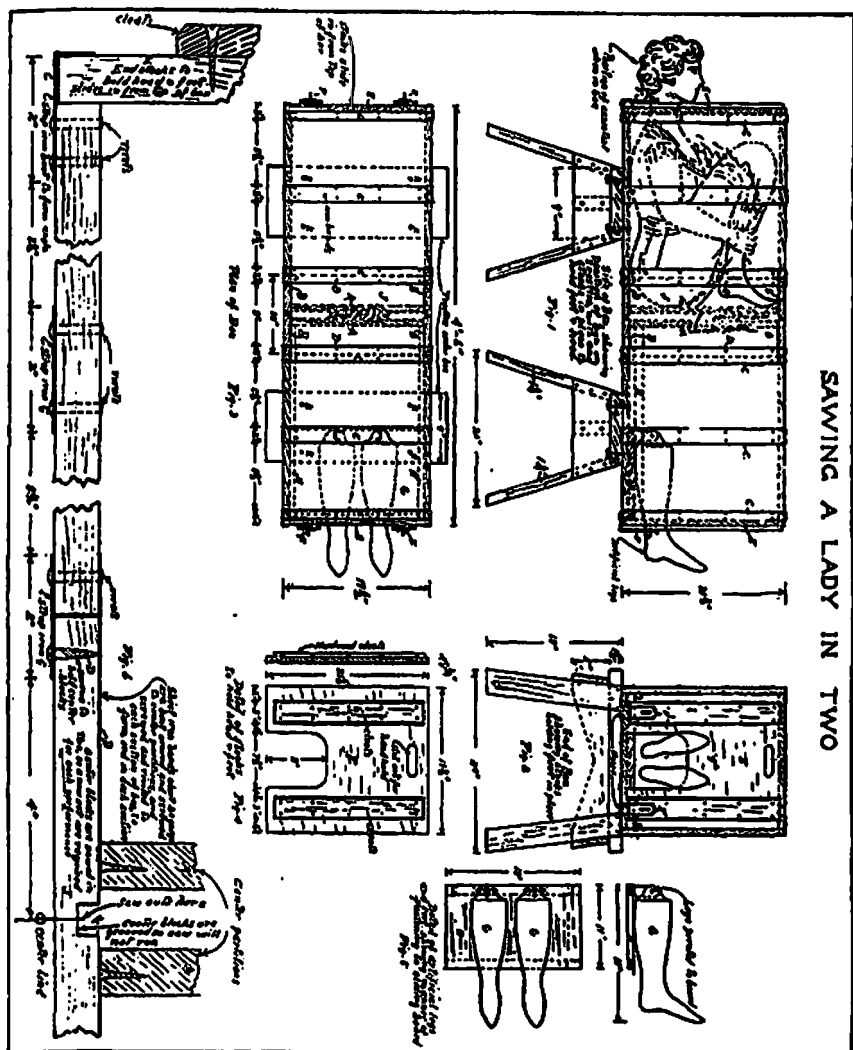
The sides, tops and bottom are nailed together to form two boxes having no ends. Cut and bend a band of sheet iron (BBB, figures 1, 3 and 6) of about 20-gauge and five and one-half inches wide, around each center partition (AAA, figures 1, 3 and 6), keeping it flush with partition on one side and extending into boxes about one inch. Screw this iron to center partitions and boxes so as to form solid ends in box. Bend 14 or 16-gauge strap iron two inches wide around box as shown at CCC, figures 1, 3 and 6, and rivet to box except at center blocks (JJJ, figures 1, 3 and 6), which are fastened in place by screws (DDD, figures 1, 3 and 6). The straps at end of box are bent to form an angle on sides and bottom of box, but not on top, which is left open, so end stocks (EE, figures 4 and 6) will slide into place. These stocks are reinforced with cleats and have openings cut for neck and legs. A hand-hold is cut at top so performer can handle easily. Stocks are locked in place by hasps and padlocks (FFF, figures 1, 2 and 3). A pair of artificial legs (GG, figure 5), made of wood or papier mache are fastened to a board (H) by means of a pivot, so legs can be moved slightly. This board slides in bottom of box and is held in place by cleats (HH, figures 1 and 3). A stop is placed at end so board cannot be pulled out too far. Shoes and stockings to match those worn by assistant are placed on the artificial legs.

Center blocks (JJJ, figures 1, 3 and 6) are cut to match grain used in rest of box, so box will look as if made in one continuous piece. A groove (K, figure 6) is cut half through each center block, so saw will follow and not cut into center partitions.

The two sections of box can now be placed together, center blocks being pressed into grooves formed by iron bands (B,

figure 6) on the inside of the box, and strap iron bands (C, figure 6) on the outside. Screw center blocks (J, figure 6) to iron bands with screws (D, figure 6). These blocks are replaced each performance by new ones, by taking out screws and inserting new blocks.

The box can be finished as desired, but is best stained very dark, as the difference in grain cannot be so easily seen, and it also makes the box look smaller.



Trestles, which are twenty-four inches long, eighteen inches high and twenty inches wide at bottom, are made of wood, glued and screwed together and well braced as shown (figures 1 and 2). These are bolted to box, as shown (KK, figures 1 and 3), with bolts and thumb nuts. All bolts, rivets, etc., which project into ends of box where assistant is placed, should be made as nearly flush as possible.

SECRET CORRESPONDENCE

The best method for the use of the following invisible ink, is to write between the lines of a regular letter written with ordinary ink, using a clean quill pen, as this does not scratch the paper, and thus make it detectible. Never use blotting paper, but always allow same to dry by being exposed to the air.

RED: Write with a solution of potassium iodide and sponge over with a solution of mercury perchloride (the deadly poison "corrosive sublimate").

BLACK: Write with a solution of iron sulphate and sponge over with a solution of pyrogallic, tannic, or gallic acid; or write with very dilute sulphuric acid, and apply heat.

YELLOW: Write with solution of mercury perchloride and sponge over with a weak solution of caustic soda (sodium hydrate);

or write with plumbic acetate and develop with potassium iodide, or better, with a weak solution of potassium chromate;

or dissolve equal parts of sulphate of copper and chloride of ammonia in water. Heat will develop a yellow color which will disappear on cooling.

BROWN: Write with a solution of copper sulphate and sponge over with a solution of potassium ferrocyanide.

BLUE: Write with a solution of potassium ferrocyanide, and sponge over with a dilute solution of iron sulphate;

or write with a solution of copper sulphate and sponge over with a solution of ammonium hydrate;

or write with a weak solution of cobalt nitrate and apply heat; on breathing on this writing it will disappear to reappear when heated.

PALE ROSE: Dissolve oxide of cobalt in acetic acid and add a little potassium nitrate. Writing done with this ink will develop a pale rose color when heated, which will disappear on cooling.

GREEN: Write with a solution of cobalt chloride. Heat will develop a green color and by simply breathing on the paper the writing will disappear to reappear when heated.

ADDITIONAL FORMULA BY THE PUBLISHER:

Table of Substances Used in Making Sympathetic Inks.

I. For writing and for bringing out the writing:

Cobalt chloride, heat.
Cobalt acetate and a little saltpeater, heat.
Cobalt chloride and nickel chloride mixed, heat.
Nitric acid, heat.
Sulphuric acid, heat.
Sodium chloride, heat.
Saltpeter, heat.
Copper sulphate and ammonium chloride, heat.
Silver Nitrate, sunlight.
Gold trichloride, sunlight.
Ferric sulphat, infusion of gallnuts or ferrocyanide of potassium.
Copper sulphate, ferrocyanide of potassium.
Lead vinegar, hydrogen sulphide.
Mercuric nitrate, hydrogen sulphide.
Starch water, tincture of iodine or iodine vapors.
Cobalt nitrate, oxalic acid.
Fowler's solution, copper nitrate.
Soda lye or sodium carbonate, phenolphthaleine.

A sympathetic ink is one that is invisible when written, but which can be made visible by some treatment. Common milk can be used for writing, and exposure to strong heat will scorch and render the dried milk characters visible. The following inks are developed by exposure to the action of reagents:

II. Characters written with a weak solution of the soluble chloride of platinum or iridium become black when the paper is submitted to mercurial vapor. This ink may be used for marking linen, as it is indelible.

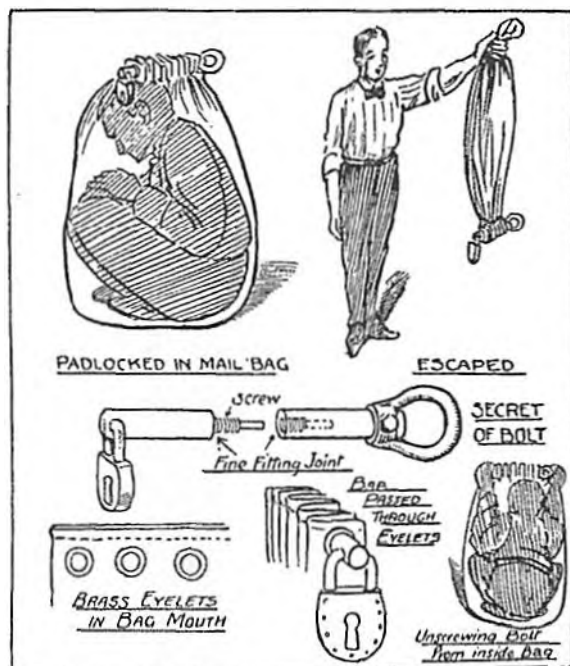
III. Soluble compounds of antimony will become red by hydrogen sulphide vapor.

IV. Soluble compounds of arsenic and of peroxide of tin will become yellow by the same vapor.

V. An acid solution of iron chloride is diluted until the writing is invisible when dry. This writing has the property of becoming red by sulphocyanide vapors (arising from the action of sulphuric acid on potassium culphocyanide in a long-necked flask), and it disappears, by ammonia, and may alternately be made to appear and disappear by these two vapors.

VI. Write with a solution of paraffine in benzol. When the solvent has evaporated the paraffine is invisible, but becomes visible on being dusted with lampblack or powdered graphite or smoking over a candle flame.

THE GREAT MAIL BAG ESCAPE



The above illustrates very clearly a very awe-inspiring experiment presented by many handcuff kings, jail breakers, etc. The illustration clearly explains the experiment, except for the fact that the experiment is always made in a cabinet or behind a screen. This stunt has been used many times by fake mediums in presenting physical manifestations and materializations, the medium being securely fastened in the sack in the inside of the cabinet, the usual materialization or manifestation then taking place.

When a sack of this kind is used the medium is very seldom searched for materialization robes or any of the paraphernalia that he might use in presenting a seance. I know of a woman who used to conceal from 100 to 200 carnations under her skirt, have the cabinet thoroughly examined, sack and bolt as well, and insist upon the sitters bringing their own padlocks. She would then allow herself to be placed in the sack, locked, etc., and the moment the cabinet was closed she would unscrew the would once more be found securely sealed within same. This bolt, open the top of the sack and throw the carnations out over the top of the cabinet, and when the cabinet was opened she is all very mysterious to those who are not in the "know."

PACKING BOX ESCAPE MYSTERY

SPECIFICATIONS AND DETAILS

Upon inspection of the blue print drawing it will at once be seen that the box is of the most simple construction and will offer no trouble to even an inexperienced workman. Its size can be varied to suit special requirements, but we find that the sizes as given will be found best for average use.

The wood used should be a good grade of white pine or spruce and well seasoned. It really makes no difference in which end of box the secret panel is placed, and if same is properly made it will be found absolutely impossible to detect its presence. This panel should fit fairly close, and at the same time must work free and easy when the screws are removed.

As shown in the drawing, the secret panel is held secure by means of two long screws on the inside, one at each end. These will hold the panel in a firm and substantial manner.

If the box is to be displayed in the lobby or other place previous to the performance, it may be well to have long screws on the outside as well, and just before the box is carried on the stage, the outside long screws must be exchanged for the short ones.

Use No. 10 long screws and No. 11 short screws, as otherwise the short screws will turn loose in the same holes and cannot be removed readily.

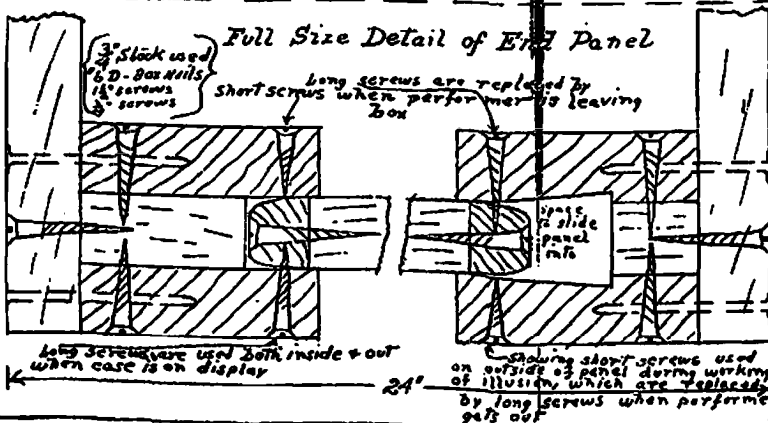
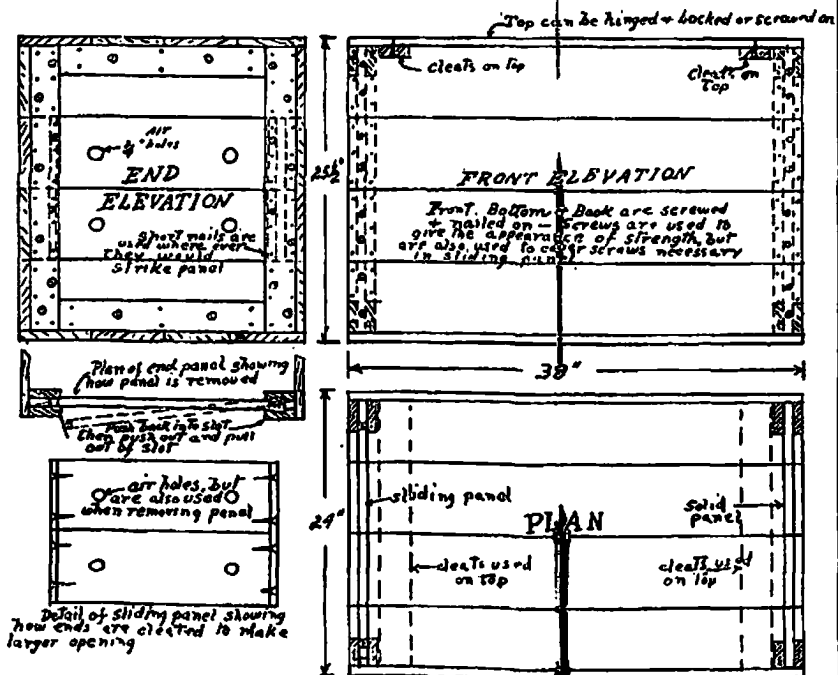
When performer gets into the box he has in his pocket a small electric flashlight, two short screws and a screw driver. All he has to do is to remove two long screws and insert the two short ones in the same holes. He then slides back and removes the panel, makes his exit and replaces panel. He then removes the two short screws on the outside and puts back the two long screws just removed from the inside. That is all.

A cabinet or screen is of course used to conceal box from view while the escape is being made.

Many times the handcuff king gives the specifications of the manner in which he desires the box made to some large department store's packing force, who make up the box which is then placed upon exhibition in the lobby at the theatre for several days prior to the pulling off of the stunt. At night the packing case is, of course, taken to the theatre, where the handcuff king has the opportunity of tricking the box, as per illustration, so it is an easy matter to make a quick escape from same when the real stunt is pulled.

A box made according to these specifications can be made knocked down and quickly nailed together in front of an audience, which is seemingly miraculous. The end sections, of course, must be manufactured first.

PACKING BOX ESCAPE



THE CHALLENGE HANDCUFF ACT

This act has in its day, in the hands of many notable performers, proved to be one of the greatest drawing cards in the show business before it became common property, and many handcuff kings throughout the world have been accredited by the public as possessing supernatural power, but it, like many other mysteries, held its mystery simply through its simplicity. Perhaps it would not be out of place for me, for the benefit of those who have not had the pleasure of witnessing one of these acts, to give an outline of its presentation.

A performer presenting an act of this kind is usually heralded into a city by some such spectacular billing as:

MR. BLANK, THE JAIL BREAKER

Who escaped from Sing Sing, will appear at the Opera House in a limited engagement and challenges all of the police of the city and the sheriff's office to bring any regulation police handcuffs, straight-jackets, insane muffs, shackles, leg irons, etc., and he will defy them to hold him. He will not break the irons or damage them in any way and will guarantee to escape from same within a few seconds time.

This in itself seems to the uninitiated as an impossibility and a very broad statement taking in a lot of territory, but there is one simple little thing that the public does not know, and that is that the entire civilized world there are less than sixty different styles of handcuffs, leg irons and Oregon boots. Consequently it is only necessary for the performer or handcuffed king to have secreted in his possession this number of keys. As all handcuff kings free themselves within a cabinet upon an openly lighted stage or under a cape, they can readily, with a little practice, in a few seconds' time sort out the key that belongs to each individual pair of handcuffs. I know that immediately some who are not in the know will say: "Yes, but I saw him get out of jail; I saw them build a packing case upon the stage that he escaped from, and I also saw them put handcuffs on him so it was impossible for him to reach the key hole,"—and a thousand other supposedly supernatural feats, but all of

these experiments are just as simple as allowing a pair of handcuffs to be placed upon a person and then stepping into a cabinet and in a few seconds' time removing same.

Twenty-five to fifty dollars placed in the right deputy's or jailer's hands will, as a rule, negotiate the loan of the jail keys for the sake of publicity for the handcuff king, as jailers and officials are only human beings and are prone to a little free publicity where it in no way affects their reputation in a detrimental way.

Where it is impossible to reach the keyhole, it is possible to have an assistant who holds the drapery of your cabinet put one hand in, under the guise of holding the cabinet together, place the key in the lock of the handcuff and open same. This same stunt comes in very handy when it comes to opening the back lock on the strap of an insane muff or straight-jacket.

An escape from a straight-jacket in full view of the audience seems very difficult and in reality looks to be almost an impossibility, but with ten minutes' practice can be accomplished by practically anybody, because the average performer carries his own straight-jacket with him; or in case he uses one that belongs to the officials, it is very seldom placed upon him in the regulation manner with his arms interlocking across his chest, but is placed upon him with his arms folded straight across his chest. It is a very simple matter to throw the right arm up over the left arm and then over the head and with the teeth unbuckle the straps that hold the ends of the sleeves together and then pull the jacket itself up over the head. However, in case (which is never the case with an expert handcuff king, because he will not allow it) the police should insist on interlocking his arms across his chest, and then placing it upon him tight with the chest deflated, there would be a much different story to tell.

As a rule a handcuff king always has from two to three or a half dozen stooges to bring handcuffs upon the stage. These as a rule are regulation handcuffs that have been tricked so that the handcuff king does not have a key to, but these are lock part, so that they are quickly opened without resorting to the keyhole.

Many times locksmiths make up a special set of handcuffs that the handcuff king does not have a key to, but these are quickly detected by a man who knows his business, and in

place of refusing to accept the irons the performer will then have his stooges, or perhaps real officials, place four or five pair of handcuffs upon his wrists and two or three pair of leg irons upon his ankles. He will then request the locksmith to place one of his handcuffs upon the chain between his wrists and to secure the other handcuff to the chain connecting the shackles. This now looks very spectacular, but in reality the performer has only to remove the regulation shackles from his ankles and from his wrist and he is free from the pugnacious trick irons made by the village locksmith, and in place of being stuck, good showmanship and lots of conversation cover up any complaints that the locksmith might make and brings lots of applause in place of humiliation and consternation to the king.

Packing cases are as a rule manufactured by the performer himself, and furnished to supers or confederates to bring upon the stage, and are as simple to escape from as is the paper bag, a stunt that was widely advertised by many handcuff kings for several years. The paper bag is usually made of heavy fibre express paper, glued together at the edges with a heavy glue such as Le Page's, excepting for about thirty inches on one side where the paper was first coated with shellac before the glue was applied, so that when the performer is placed in the sack and the top tied carefully with many knots and seals, and then placed in a cabinet out of view of the audience, he can, with a little pressure, open up the sack at the place where the shellac was applied, then quickly rub a little emery paper up and down the seams and apply a quick-drying glue and reseal the bag, and step out before the audience in the pose of having presented the supernatural.

There have been many seemingly supernatural experiments presented along this line, but all of them are simple and are in reality no more difficult than the handcuff act, which with full lecture and patter and the sixty keys can be purchased from any magical dealer for from \$25.00 to \$75.00. Also several books on this particular wondrous feat, containing many illustrations and pointers, can be purchased from practically any first-class magical dealer for fifty cents each.

SOME EXPERIENCES OF DR. "Q" WHILE PRESENT- ING HIS HANDCUFF ACT IN CONNECTION WITH HIS SPIRITUALISTIC SHOW

AS COMMUNICATED TO THE WRITER BY DR. "Q"

I was playing the city of L——, in Kentucky, and had advertised in advance to escape from their county jail. My advance man approached both night and day jailers, the sheriff and his deputies, and was unable to negotiate for any price the loan of the duplicate set of keys to the "Housegov". I was certainly up against it. I personally went to see the sheriff in his private office, and while talking with him he was called out of the office for a short time. I noticed the two large keys of the jail, which opened both the outer and inner doors, lying upon his desk, so I quickly took a piece of chewing gum, spread same out thinly upon a playing card I had in my pocket, and made an impression of both keys, and then placed the card carefully back into my pocket. Upon the sheriff's return we held a short conversation and he once again refused to be made a party to my publicity stunt, and I informed him that I had only been trying him out, and made my exit after making an appointment with him to lock me up in the jail on the following day in front of a lot of reporters from the different dailies. I immediately went to my room, shellaced the gum, spread plaster of paris over same and got a model outline of the keys. I then made same up from a stock of material that I always carried with me, and on the following day, in the company of a number of reporters, appeared at the county jail. The sheriff, perhaps figuring some "scullduggery" on my part, insisted that I be stripped and searched by the county physician before being placed in the jail. This was a poser, but my mind worked faster than his, and I informed him that I was perfectly willing but that I would like a bath towel to cover my nakedness while entering the jail. A trustee was sent out and returned with the towel. I had the two keys palmed in my right hand and as the towel was passed to me I placed the keys in the center of same, folded the towel lengthwise over a chair with the keys in the fold, then disrobed and was searched. I then carefully picked up the towel, bound same around my waist

with the keys concealed in same. I was then placed in the jail, after having been stripped and thoroughly searched by the sheriff, his deputies, the county physician and the reporters. Immediately upon entering the jail I found that it was impossible for me to reach the lock on the inner door as there was a big plate over same and it only opened from the outside, but there was a trusty in the corridor cleaning up and I told him that if he would take the key and open the door that I would see that he had \$10.00 worth of good smoking tobacco sent to him the following day. He naturally was very pleased and opened the door for me. I then opened the outer door, which opened from both sides, and stepped into the outer office where the awaiting committee was awe-struck and pronounced me a supernatural, superhuman individual. In dressing, I palmed the keys back into my pocket and the newspaper reporters gave me many columns of free publicity, which certainly helped to swell the box-office receipts.

Another tight squeeze for me was when I was playing the town of D——, Texas. I had already stolen a copy of the keys for a \$10.00 note, from the night jailer, and when I appeared at the jail the following day to present my wonderful escape, the sheriff insisted upon having me stand in a cell with my hands up through the grating and then handcuffed over the grating. This was certainly a poser for me, but once again the mind responded to the task. He had the handcuffs in his hand and we started into the cell. I saw that he had an ordinary pair of Tower irons, but how was I to get the key upon the top of the grating when my hands were sticking up through same with no opportunity to get to my pocket. As he opened the door and stepped into the cell I slipped the key that would open this particular set of irons into my mouth, and then slammed the door on my finger, not breaking the bone but crushing the flesh until it bled. The sheriff kindly tore his handkerchief in two and insisted on giving first aid to my injured finger. I placed the Tower key on the under side of the finger while he wrapped it up, leaving the key naturally on the end of my finger so that when my hands were placed up through the grating and my hands locked on the upper side, I had but to reach with my right hand, remove the bandage on my finger, secure the key and unlock the irons, get down from the table, and with the false keys that I had made, open the cell door, the corridor door, and the outer door. Once again I was proclaimed a world wonder.

Again while playing in the town of R—, New York, I had a man by the name of C— state that there was nothing supernatural to my work. He also stated that he was the champion lock expert and picker of Europe and the United States and that there was no handcuff or padlock that he could not pick in open view of the audience as quickly as I could. Once again my mind worked rapidly, and it cost him a \$1000.00 side bet, and I incidentally collected some \$3000.00 of loose money from the folks who believed in their home champion. I challenged him for a \$1000.00 bet to allow the mayor, the chief of police and three councilmen to go to the different hardware stores and pick out a dozen different kind of padlocks, lock them and immediately destroy the keys. I also stipulated that the locks should be placed upon exhibition for three days in a glass case under seal of the committee, in one of the store windows as an advertisement for Saturday night, which was to be the night that our lock-picking contest should come off. On the night of the contest the locks were brought in the sealed case to the theater. We tossed a coin as to who should have the first choice of the locks. He won and naturally picked an easy one. We then each drew one until we each had six. I allowed him a bench upon the stage, a vice and one assistant. I took three locks on the forefinger of each hand, stepped into the cabinet, and in sixty seconds threw out the six locks, opened, and he had not even made a good start picking the first one of his six. The audience went wild. I had accomplished the supernatural, the unbelievable, the impossible. I had simply out-thought them and this was my secret: In my challenge I stipulated that they destroy all of the keys the minute the locks were purchased—this was the covering up of the crime that was about to be committed. While the locks were on display in the glass case in the store window, I had an assistant of mine, dressed in rough clothes, go and purchase from the different hardware stores twelve padlocks of the same pattern, and I had these twelve locks open in my coat-tail pocket when I entered the cabinet, so when I had drawn the six that were allotted to me, I merely stepped into the cabinet, placed the closed locks that I had selected in my inner coat pocket and brought out the six like them that were already opened, and stepped out before the audience. I certainly felt happy in being able to cure a village locksmith from under-rating or trying to belittle a showman upon his own stage, and from the amount of side bets that my assistant collected it is my belief

that we certainly cured many a person in the city of R—from butting in on another man's game.

In the city of D—, Michigan, I had issued a challenge to any of the police to place a pair of handcuffs upon my wrists and shackles on my ankles, and I would dive from the bridge handcuffed and shackled and that I would come up a free man. It was impossible for me or my manager to fix the officials who were to handcuff me so that they would use my irons, which were tricked, in place of their own, and this would necessitate my having to use a key under water, which was very difficult. We were on the bridge, myself in a bathing suit, with 8,000 to 10,000 people jamming the banks and in boats, and my reputation was certainly at stake. I was afraid, from the length of the dive, that it would be impossible for me to stay under water long enough to remove their irons with a key, as the water was icy cold, and I had not been feeling in the best of health; but I had an assistant present with a dozen or more different handcuffs in his pocket, and several pairs of shackles that were of the same pattern as those held by the officers, but our irons were tricked so that a sharp jerk would pull them apart. Just as they were about to place them upon my wrists I said, "Gentlemen, you realize that what I am about to undertake is a very dangerous experiment, and if you have jobbed or tricked these irons in any way, my life's blood may be upon your hands." They assured me they had not been tricked, and my assistant who was standing in the crowd around me said, "Let me see the irons a moment." This privilege was allowed him and as he turned around in the crowd he exchanged their irons for mine and the shackles as well, under pretense of examining same. I then had them place the irons upon me and without any further hesitation made the dive. In a few seconds I arose to the surface, free of the handcuffs and the shackles, allowing the irons to sink to the bottom of the river, and once again I was acclaimed a supernatural man.

In the city of M—, Wisconsin, one evening, I unthinkingly allowed two officers to place irons upon my wrists that had been tampered with and which the regulation key would not open. I did not discover this until I had entered the cabinet, and I told my assistant who was holding the cabinet of my difficulty. He stepped to the wings, and had another assistant tell the orchestra to strike up a loud march, while he got under the stage and sawed a hole through the stage with a keyhole

saw, cut the irons from my wrists, tooks them down into the dressing room, and brought out two pair of the same pattern and placed them upon my wrists. I then stepped out of the cabinet to face the audience with the cuffs still locked. I demanded to know of the officers whether the locks had been tampered with and whether they were regulation irons. They admitted that the locks had been tampered with. I then offered to bet them \$100.00 against their irons, that if they would throw a coat over my hands that I would remove the irons in less than two minutes' time. They accepted the bet and as they threw the coat over my arms I reached my fingers into my vest pocket and secured the key that would unlock the irons. I opened both pair in less than two minutes' time, and once again, through quick, thinking, saved the day.

In the city of N——, Louisiana, I collected some \$2000.00 in side bets by having a locksmith make up four pair of special irons with combination locks on same. Two weeks prior to my engagement in the city my advertisements were out, and the public and the officers naturally knew that I was coming. I had a letter-head printed of a non-existing New York handcuff firm, and sent two pair of these irons to the chief of police and two pair to the sheriff, and told them that since there were several people in the United States presenting a handcuff act and escaping from different irons, that we had manufactured a handcuff iron that was an absolute impossibility for anyone to escape from, and that I was making them a pretest of these irons to prove that such was the case, with the expectation of a few orders for irons in the future, and signed the name of this non-existing handcuff firm to the letter. Naturally when I reached the city the sheriff and the chief of police were ready to bet any sum of money that I was to meet my "Waterloo." My assistants made as many side bets as possible, and when these irons were placed upon me I entered the cabinet and took as long as possible to escape from them, then came out of the cabinet with the irons off and told them that they were the most difficult irons to escape from that I had ever encountered and that I never wanted to see another pair of them. This slightly eased the sting caused by their loss of side bets, and the reporters were kind enough to give me many columns of free advertising, and I believe I also educated many of them in this town not to bet on another fellow's game.

I was playing in the city of M——, Minnesota, and during my engagement there the sheriff was away on a visit, and the chief of police would not allow me to attempt the jail break—sort of a crabbed old foggy who seemed to fear publicity of any kind; more than likely afraid that I would walk through his jail as though the bars were of putty. But I needed publicity, so I announced from the stage that I had escaped from Sing Sing after being securely locked in a death cell, and that I had also escaped from practically every penitentiary in the United States, and that now it had become tiresome to me and that I craved for something more difficult to accomplish. I stated that if there was any banker in the city who cared to lock me in the vault of his bank, I would be more than pleased to prove that it would be possible for me to escape from same. Mr. M——, of the Blank National Bank, was in the audience and accepted my challenge for the following day at 12 o'clock, so with many reporters and spectators I visited the bank. I was ushered into a wonderful Vendome steel vault with a large heavy combination door on the outside and double steel doors on the inside. There was also a time lock on the outer door which I requested them to lock and set for one hour later. They closed and locked the inner doors with a special key and then closed the main vault door through the lever and combination and set the time lock. In thirty-five minutes I shoved the vault door open and walked out, and was proclaimed a marvel, superhuman, and all the rest of that kind of bunk that is visited upon a personage who presents something that is not understood. I looked at the gaping throng of supposedly intelligent people, and could not help but wonder if any of them ever took a few minutes by themselves to do a little thinking. The secret was simplicity itself. When I entered the vault I had a candle, two small wrenches and a couple of screwdrivers in my pockets. The moment the doors were closed I lit the candle and with the screw driver removed the four screws that held the plate on the lock of the inner door, shoved up the lever, opened the doors and replaced the plate. I then removed the back of the vault door, which consisted of sixteen large nuts, removed the plates, placed the screw driver over the electric connection of the time lock, and with the other screw driver removed the plate on the box containing the combination discs, lined them up, threw back the bolts, replaced the plate, took the screw driver off of the time lock connection, put the heavy plate back on the back

of the door, replaced the nuts, put the tools back in my pocket, wiped the perspiration from my face, blew out the candle and shoved the door outward to fame and publicity, wondering all the while if the public ever stopped to think that vaults were manufactured to keep people from getting into them and not out of them.

ADVERTISING SCHEME EXTRAORDINARY

The advertisement on the next page was used by a band of high-class fakirs in separating the gullible public from hundreds and thousands of dollars. It was printed upon thousands of cards and in the newspapers so that the public might read.

However, the advertisement in itself is simply a trick, because in reading same carefully you will notice in the first part of the sworn statement that it only states that no charge will be made if he does not faithfully fulfill his word, and it is not mentioned in the sworn statement that he positively CAN fulfill his word. Also in that part of the sworn statement which reads as follows: "I also promise to give never-failing advice to those who are desirous of making speedy money in investments, and for this advice I am willing to wait six months for my small fee, until after your investments are paying a handsome profit," is the part that fools the dupe, because the medium who runs this kind of an advertisement always has a confederate in the same city selling worthless stock. When the dupe calls upon the medium he is told his name, age and occupation, etc., by any one of the numerous trick methods explained in this book. He is also told that there are great riches ahead of him and that opportunity always knocks once on every man's door. The medium, of course, is able to see that opportunity is about to knock at the door of the dupe, because he tells him that he can see where in a few days a man will call upon him, desirous of selling him certain stock, and that he should put every dollar that he possibly can into this stock, as it is the opportunity for him to accumulate great wealth. He describes in minute detail the type of man who will call upon him and tells him to beware of any others that might call, unless they fit this description. He also tells the dupe that he is positive this will bring him great wealth, and is so positive of it that he does not want the dupe to pay him any fee until after this investment has paid from 500 to 1000 per cent. This, of course, seems very honest to the

TALK of the TOWN!

Shelton the Seer

A CRYSTAL SEER'S BUSY DAY
1604 ADAMS STREET
Phone 65999

SPIRIT MEDIUM PSYCHIC PALMIST CLAIRVOYANT

Never before in the history of occult science has a man of Shelton's professional standing consented to place his services at the disposal of the public for such a nominal consideration, realizing that this city has been overrun with pretenders, much advertised and self-styled great and near-great palmists and clairvoyants, and their cheap clap-trap methods. Don't lose confidence in all, but read carefully Shelton's sworn affidavit.

SWORN STATEMENT

I, Prof. Shelton do hereby under oath solemnly swear to make you no charge if I do not faithfully fulfill every word embodied in this sworn statement.



I tell your name in full, friends, enemies or rivals; whether husband, lover, wife or sweetheart is true or false; how to gain the love of the one you most desire, or control or influence the actions of anyone, even though miles away. I also promise to give never-failing advice to those who are desirous of making speedy money in investments, and for this advice I am willing to wait six months for my small fee, until after your investments are paying you a handsome profit. No matter how small your capital, I am able to help you to wealth, and I accept no fee until you are benefited.

I further guarantee and promise to make you no charge unless you find me superior to any other clairvoyant you ever consulted. There is no hope so fond or wish so great that I cannot accomplish for you. I guarantee success where all other clairvoyants fail. I positively am 100 years in advance in power and knowledge over other clairvoyants and mediums who try to imitate my wonderful work. I give never failing advice upon all matters of life, such as LOVE, COURTSHIP, MARRIAGE, DIVORCE, BUSINESS, HEALTH, LAWSUITS, BURIED TREASURES, SPECULATIONS AND TRANSACTIONS OF ALL KINDS. I never fail to reunite the separated, cause speedy and happy marriages, overcome enemies, rivals, lovers' quarrels, evil habits, stumbling blocks, evil influences and bad luck of all kinds. I lift you out of your troubles and sorrow and start you on the path of happiness and prosperity. There is no heart so sad or home so dreary that I cannot bring sunshine into it. In fact, no matter what may be your hope, fear or ambition, I do guarantee to tell it all to you before you utter a word to me, and after I am finished, if you are not absolutely satisfied, delighted and amazed at my wonderful power, and if I do not faithfully fulfill every word and claim sworn to above, then you pay me not one penny; and I do herewith sign my name under legal oath.

(Seal)

Subscribed and sworn to before me this 10th day of August, 1910.
(SEAL) **GEORGE J. TALLAFERRO, Notary Public.**

What other clairvoyant ever dared make such a bona fide, ironclad agreement? It is true many so-called clairvoyants make "pretty promises" and give their own personal word, but what good is that? Not worth the paper it is printed on. Talk and promises are cheap.

If you doubt my ability, call and I will give you positive evidence in your case free of charge. Unlike the fortune teller and pretender, I ask no fee in advance and positively refuse to accept remuneration if perfect satisfaction is not given.

SPECIAL READINGS \$1.00 AND \$2.00

Parlors arranged so that you meet no one. Lady always in attendance.

1604 ADAMS STREET

Hours 10 to 8

Phone 65999

dupe, and when the confederate of the medium calls upon him, he immediately is willing to invest all of his hard-earned savings in the worthless stock offered him.

And there are times when medium will go so far as to give the dupe several thousand dollars of his own money to invest as well with the fake broker. They will then put the stock in the safety deposit box together, each one keeping a key so that one cannot take the stock from the box unless the other is present. This keeps the dupe from running around showing the stock certificates to those who might tell him that he had been swindled, thus causing the arrest of the medium before he could make his clean-up and get out of the country.

Dr. "Q" once told me of a very peculiar experience he had while operating along these lines. He and his fake broker confederate purchased two hundred thousand shares of stock for \$500.00, in an oil company that had drilled six dry holes and were supposedly defunct. This stock the Doctor and his confederate got rid of to dupes for about \$1.00 a share, and six months later the oil company raised a little more money, drilled another well on their property, and struck a gusher. The stock soared to \$7.00 a share, making the dupes of the Doctor wealthy; so the "lobster" was the wise guy after all.

PUBLISHER'S NOTE: It is hoped that none of the readers of this book will attempt to follow in the footsteps of "Professor Shelton", or other confidence men described in the text. Confidence men, operating under the guise of clairvoyants and mediums conducted many an unsavory scheme to separate the gullible public from their hard earned funds. Law enforcement in days past was lax and these shrewd operators got away with everything short of murder. Today, for such practices, the gates of our penal institutions stand wide open in welcome to such unjust and criminal procedures, and justly so.

"HELLSTROMISM"

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THE FIRST AND ONLY COMPREHENSIVE TRUE EXPLANATION OF THE SO-CALLED MIRACLE FEATS OF THE LATE AXEL HELLSTROM, MINDREADER SUPREME . . . THE MAN WHO BAFFLED MANY OF THE LEADING SCIENTIFIC AND MAGICAL MINDS OF THE WORLD. THE MOST UNIQUE, DIFFERENT AND SENSATIONAL ENTERTAINMENT. A TOPIC OF CONVERSATION WHEREVER PRESENTED. MAGICIANS—STUDENTS OF THE OCCULT—ENTERTAINERS—SCIENTISTS AND PROFOUND THINKERS HAVE LONG SOUGHT . . .

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THIS INFORMATION—THE TRUE REVELATION OF HOW TO READ THE THOUGHTS IN THE MINDS OF OTHERS, HONESTLY, FAIRLY AND WITHOUT RECOURSE TO TRICKERY OR FRAUD—IS NOW AVAILABLE TO YOU—HELLSTROMISM AS WRITTEN AND COMPILED BY ROBERT A. NELSON WILL DEFINITELY TEACH YOU THESE HERETOFORE GUARDED AND UNPUBLISHED SECRETS OF AXEL HELLSTROM. LEARN HOW TO DUPLICATE THE SENSATIONAL FEATS OF HELLSTROM.

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A master manuscript, actually teaching the secret of how the average man or woman can divine the thoughts of others thru mere physical contact, . . . and without contact! This peculiar phase of mindreading has baffled some of the greatest minds of today! Its greatness lies in the fact that it is perhaps the first and only comprehensive attempt to accomplish mindreading by means other than fraud and trickery.

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Without pre-arrangement, any time, any place and with any group of honest, sincere spectators, the operator allows the spectators to merely THINK of certain actions—mental commands . . . which he promptly performs. A few of the thousands of possible tests: To find hidden objects; to deliver sealed messages to an unknown addressee; to obey mental commands such as to take Mr. A's handkerchief and place it on Martha's head; to unscrew an electric bulb and place it under the carpet; to turn out the lights; turn on radio; remove John's shoe and take the shoe string from it and tie around another spectator's neck, etc., etc. Thousands of similar tests are performed, known only to the trusted subject. These commands are interpreted and executed with amazing rapidity, in accordance with the thoughts actually possessed in the subject's mind!



Exponents of Hellstromism are able to execute many of these difficult tests by maintaining contact with the subject only thru a limp watch chain or handkerchief, and in many cases, without any physical contact whatsoever. Hellstromism is not trickery, but a highly developed sense—a sixth sense—because it enables the operator to "know" the thoughts of others, without spoken word, visual signal, conscious indication or pre-arrangement. This comes within the scope of genuine mindreading, when one mind, and without recourse to any of the known five senses can perceive and execute the thoughts of others! For this phase, a highly developed intuition is essential. Each step, basic and advanced is most completely revealed and described in non-technical language.

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