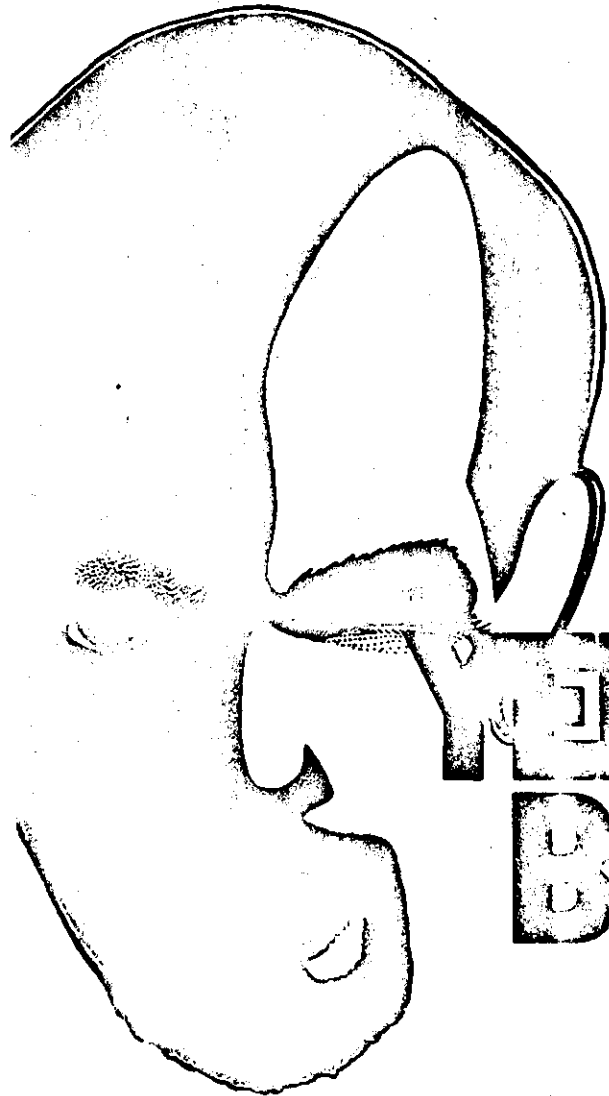


PHIL GOLDSTEIN

gelb



**THE
YELLOW
BOOK
OF
MENTALISM**

CONTENTS

INTRODUCTION	2
WINDOWSHOPPER	3
SHUFFLED IMPULSE	5
DESIGNATION	6
THE ARMCHAIR BOWLER	8
PHONA	13
ASTRO-KEY	15
QUINDEX	17
MODERN DART	18
RESOLUTION	20
DOUBLEVIEW	22

"Astro-Key" and "Resolution" first appeared in Magick. "The Armchair Bowler" first appeared in Apocalypse.

Entire contents - text & illustrations - copyright © 1979
by Philip T. Goldstein

Introduction

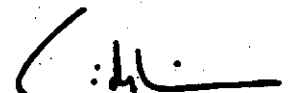
Work, travel, and a cross-country move have delayed this fourth installment in the Color Series. During the fifteen months that have gone by since the Green Book was released, I have observed an ever-increasing number of magicians who have decided to perform mentalism. There seem to be two basic reasons for this.

The first is that the public has a great interest in the paranormal, and thus there is a potential for very enthusiastic audience response to the performance of this type of material.

The second reason is that many magicians make the mistaken assumption that mentalism is "easy"... This false conclusion tends to be drawn from the fact that most mentalism is based on techniques other than sleight-of-hand.

While it is true that the methodology of most mentalism is kept simple, the presentation of mentalism is extremely difficult to do well. If you doubt this, observe the percentage of mentalists who are tedious to watch.

The material in this and my previous books is based on uncomplicated methodology, but don't underestimate the work required to present it properly. I think it's worth the effort to do it well.


Philip Goldstein
January, 1979

WINDOW LETTER

"Every day of our lives, we use our minds to process hundreds of thousands of pieces of information. With all that activity, is it any wonder that some of our thoughts get lost in the shuffle? It is for that reason that we jot things down on scraps of paper, carry notebooks, make lists, write memos, and so forth.

"You'll notice that I am holding an envelope. Sealed inside of this envelope is a piece of information - the type of simple thought that one might forget, unless it were written down. This thought does not belong to me...but rather, to one of you.

"Madam, would you be so kind as to assist me in this endeavor. I know you are somewhat new to the field of mindreading... Therefore, I am going to construct this experiment around an activity with which I believe you are familiar. Kindly tell me, who does the shopping in your family? You do? Ah, that's fine. I want you to imagine that you've had a busy day. Among your activities was a trip to the local supermarket. You purchased many items...but somewhere along the line, a single thought slipped your mind - for when you returned home, you found that you had forgotten to buy one item. Now, this was not an unusual item, but rather an everyday item which you customarily purchase when you shop at the supermarket. Nevertheless, you forgot... Please tell me, what do you suppose that item might have been?

"Milk? It would indeed be difficult to forget to buy milk...and yet you did. Perhaps you should have written yourself a reminder. Sealed in the envelope, as I mentioned before, there is just such a reminder...

"Please take the contents of the envelope. Would you kindly tell the rest of the audience just what item of food I have indicated should not be forgotten. Milk? Thank you."

The method depends on the use of a nailwriter. However, no particular skill with that instrument is required, as no words are written with the gimmick. What is inside the envelope is a piece of paper, or index stock, on which is printed a shopping list, as shown in figure one. You'll note that it covers virtually any item the spectator might mention. The spectator's choice is a free one, but it is restricted to "everyday items" - thus when the spectator names an item, it is almost guaranteed to be on the list. If not, there is sure to be an item on the list which comes extremely close.

SHOPPING REMINDER LIST

<input type="checkbox"/> Beef	<input type="checkbox"/> Potatoes	<input type="checkbox"/> Coffee
<input type="checkbox"/> Chicken	<input type="checkbox"/> Rice	<input type="checkbox"/> Tea
<input type="checkbox"/> Turkey	<input type="checkbox"/> Corn	<input type="checkbox"/> Cocoa
<input type="checkbox"/> Pork	<input type="checkbox"/> Tomatoes	<input type="checkbox"/> Milk
<input type="checkbox"/> Ham	<input type="checkbox"/> Carrots	<input type="checkbox"/> Butter
<input type="checkbox"/> Lamb	<input type="checkbox"/> Lettuce	<input type="checkbox"/> Eggs
<input type="checkbox"/> Veal	<input type="checkbox"/> Celery	<input type="checkbox"/> Cheese
<input type="checkbox"/> Fish	<input type="checkbox"/> Apples	<input type="checkbox"/> Juice
<input type="checkbox"/> Bacon	<input type="checkbox"/> Oranges	<input type="checkbox"/> Soda
<input type="checkbox"/> Salami	<input type="checkbox"/> Melon	<input type="checkbox"/> Beer
<input type="checkbox"/> Bologna	<input type="checkbox"/> Frozen Veg.	<input type="checkbox"/> Wine
<input type="checkbox"/> Spaghetti	<input type="checkbox"/> Gravy	<input type="checkbox"/> Bread
<input type="checkbox"/> Salt	<input type="checkbox"/> Catsup	<input type="checkbox"/> Cake
<input type="checkbox"/> Pepper	<input type="checkbox"/> Mustard	<input type="checkbox"/> Pie
<input type="checkbox"/> Sugar	<input type="checkbox"/> Relish	<input type="checkbox"/> Ice Cream
<input type="checkbox"/> Spices	<input type="checkbox"/> Olives	<input type="checkbox"/> Cookies
<input type="checkbox"/> Oil	<input type="checkbox"/> Pickles	<input type="checkbox"/> Candy
<input type="checkbox"/> Vinegar	<input type="checkbox"/> Soup	<input type="checkbox"/> Cereal

The list is placed into a sealed envelope, which has had a window cut out of the back. Thus, you have access to the shopping list, and can check the appropriate box with your nailwriter. It is advisable to use a Listo-style writer, so that the checkmark is easy to spot. When the list is taken out of the envelope and handed to the spectator, he/she will read off the checked item. The rest of the audience will assume that you have written an explicit note concerning that item. The spectator on stage will know, of course, that it is one item on a list of many - but will still be fooled. And that's the whole idea...

SHUFFLED IMPULSE

The spectator shuffles a deck of playing cards (which may be borrowed). The pack is spread face down on the table, and a card withdrawn and noted. This card is mixed in among five other cards. Now the performer instructs the spectator to deal the packet of six cards face up in any order. The spectator is warned not to give any clue as to which of the six cards is the target card. Under these exceedingly fair conditions, the performer is able to feel the impulse from the one card that the spectator chose...



The method is simplicity in itself. Five known cards are secretly removed from the deck prior to the performance of this effect. Their identities and the order in which they lie is known to you. For ease in working, use the first five cards of a standard stacking system - for instance, AC, 4H, 7S, 10D, KC. Depending on your working conditions, these cards are either on your lap or in your pocket.

After the pack has been shuffled, you palm the held-out cards, and load them onto the top of the pack. This action is covered by the action of ribbonspreading the deck face down on the table. The spectator is asked to draw one card from the deck. When he has done this, he is asked to look at the card and remember it. While this is happening, you scoop up the pack.

Now, casually thumb off the top five cards onto the table, face down, and instruct the spectator to mix his selection in with these five. This action must be a casual one, so as to suggest to the spectator that the five cards were arbitrarily chosen, and that you don't know what they are. Your lack of concern here will indicate a randomness to the procedure in the minds of the audience, and all seems fair.

Obviously, since you know what five of the cards are, when the six cards are tabled face up, it is virtually effortless to determine which is the selection. The rest is theater.

One note: should the spectator withdraw one of the top five cards from the ribbonspread pack, you will of course immediately know its identity. The procedure from here would be obvious.

DESIGNATION

There have been many variations on Tony Corinda's exceedingly clever "Third Choice". The original routine was done with playing cards and envelopes. This version plays as being more impromptu. The principle remains the same, but the actions have been changed in order to eliminate the envelopes, among other modifications.

You will need the following materials: a handful of your business cards (these must be blank on one side); some duplicate cards that are blank on both sides; a pen; a sealed prediction in which you forecast "circle".

Prepare your materials as follows: take four of the blank cards, and draw a circle on one side of each. These are now placed on the bottom of the stack of genuine business cards, with the circles facing in the same direction as the printed sides. That is to say, if the stack were fanned out, printed surfaces would show on all of the cards except the bottom four, which would display circles. If the packet were fanned out on the other side, all blank surfaces would show.

Begin by handing out the prediction envelope. Now bring out the stack of cards, and the pen. Explain that your prediction concerns a simple geometric shape. As this is said, casually fan out the top stock of the cards, displaying the printed business messages. Don't make a big deal out of this - you are not "proving" that all of the cards are printed normally; rather, you are simply displaying a handful of your business cards.

Ask a spectator to call out any simple geometric shape. If "circle" is named, remove the top card of the stack of business cards (a normal one). Draw a circle on the blank side of this card. Put the remaining cards in your pocket. You're done. Have the envelope opened, and your prediction verified.

If, however, the circle is not named by the initial spectator, fear not. Turn the packet of business cards over. Remove the face card (which has a circle already drawn on its reverse side), and draw the named design on the blank surface. Repeat this process with four other spectators. One of them is guaranteed to name "circle". (This can be depended on, as there are really only three simple geometric shapes - circle, triangle, and square. Secondary designs would be diamond, trapezoid, and pentagon. Rectangle, oval, and parallelogram can be logically rejected, if named, as they are too "similar" to the square, circle, and diamond, respectively. Any other shapes can be logically rejected as being too complex. It is thus a virtual certainty that you will arrive at "circle" before filling out five cards.)

When the circle is named, remove one of the legitimate business cards from the stack, drawing a circle on its blank side. When you've filled out five cards, four of them will bear circles on their "backs", indifferent designs on their "faces". The fifth card will have a circle on its "face", and your business card imprint on its "back".

Mix the five face up cards. Explain that you wish to leave the selection of one particular shape totally up to chance, and thus you will have a spectator further mix the cards behind his or her back. Position this spectator so that he/she is standing in front of the table, and so that no one has a view of what goes on behind the spectator's back. The five business cards are handed to the spectator behind his/her back - and as this happens, you simply turn the packet over.

The spectator is now directed to mix the five cards "When I say 'now', "you instruct. "I want you to

bring any one of the cards out from behind your back, placing it on the table." The signal is given, and a card placed onto the table. One of two situations will now exist: either the tabled card will display a circle on its uppermost surface, or else your business imprint. In this latter case, of course, the tabled card is the legitimate one, and must be turned over. Do not worry that the audience will suspect anything when this card comes out drawing-side-down. They will simply assume that the spectator turned the cards over behind his/her back while shuffling. (A point worth mentioning here is that, in fact, a lay person will not turn the cards over in this circumstance, so you need not worry that the cards will come out incorrectly...)

When the card has been dealt, reach behind the spectator's back, and retrieve the four other cards. This must be done quickly enough to prevent their being brought out in front by the spectator him/herself, thus exposing the existence of more circles...but not so fast as to indicate panic on your part. Proceed swiftly, not frantically.

If the tabled card is the legitimate one, you can of course give it away as a souvenir. If it is one of the double-facers, you will have ample opportunity to switch it for the legitimate circle card during the time that the prediction is being read.

THE ARMCHAIR BOWLER

"The twentieth century has produced a variety of curious social phenomena. One that intrigues me is the 'armchair athlete'. With the mass medium of television, it is possible for a person to participate vicariously in various sports activities ...without leaving the house...without even getting up out of one's chair. I'd like to find an armchair athlete in this audience, to experiment with some of the possibilities of armchair athletics.

You, sir - would you come up and join me here? You will be my armchair athlete - and here is your armchair. Have a seat...make yourself comfortable. Our sport for today will be bowling. Do you play that game, sir - no matter - it takes very little prowess to be a successful armchair participant in sports! I am sure you are aware of the basics of bowling, sir. I'd like you to play a set.

"You must understand that this is about as close to physical sports as I ever get...actually, my most athletic sport is playing cards...but if you've ever seen any of those television bowling shows, you'll know that there are often prizes for the bowler - let's see how your luck turns out.

"Would you close your eyes. I want you to visualize a bowling alley in front of you. Can you see it? Can you see the pins set up at the end of the lane? Count the pins - how many are there? Ten? That's correct. Now, in your mind's eye, you are picking up a bowling ball. You're going to take that ball, and bowl it down the lane, knocking over some of those pins. Would you do that...now.

"Done? How many pins did you knock down, sir? Three? You may open your eyes now. Let us re-cap what has transpired. I asked you to be my armchair bowler, by sitting in this armchair and imagining a game of bowling. If you reach underneath that chair, you'll find an envelope which I taped there in advance. It is sealed. Would you now open the envelope, and take out the card which is inside. There is a number, drawn large onto the card. What is that number? Three - the precise score you made in your imaginary game. Thank you very much for your participation."



This is a one-man, no-stooge routine, that creates a strong impact with an unusual theme. The operation is simple and easy. A system of outs is used, to match the various possible outcomes of the spectator's bowling. One might think that ten outs are necessary, as there are ten pins - but in fact the particulars of the game of bowling are such that only four outs are needed.

First of all, the necessary outs are halved by the fact that a bowling score can be interpreted in two different ways. For example, if a person were to knock down three pins, that would of course register as a score of three. However, if the spectator were to state that he had knocked down seven pins, your response would be this: "Aha - would you now look down at the end of the imaginary alley, and tell me HOW MANY PINS YOU SEE STANDING BEFORE YOU." The person will reply, of course, that he sees three pins. Thus, you have shifted the emphasis in interpreting the outcome of the spectator's bowl.

In this fashion, both a score of one and a score of nine can be covered by the same out; a score of two and a score of eight; a score of three and a score of seven; a score of four and a score of six. Other possible scores would be five (which would be five no matter which way it was interpreted), ten, and zero. That makes seven necessary outs.

However, we can eliminate both the ten score (a perfect strike) and the zero. You will recall that in the instructions to the spectator, he is told to take an imaginary ball and bowl it down the lane, "knocking over some of those pins..." With this wording, you are able to psychologically guide the spectator away from claiming either a strike or a "gutter-ball" (no pins). Of course, it is possible a spectator could claim one of those situations...in which case, you simply tell the spectator to "pick up another ball, and bowl again - this time knocking down only some of the pins."

All right, we have now pared the necessary outs down to five. We can, however, eliminate another out by the simple fact that six and nine are the same digit, for all intents and purposes. That is to say, if you have the number six drawn on an index card, that number can be displayed to the audience as either a six or a nine, depending on how the card is held. Thus, the possibilities are covered with only four outs.

Here are the outs I have worked out. Write the number 3 on an index card, seal it in an envelope, and tape the envelope to the bottom of the armchair you will use. Write the number 9 on an index card. Seal it in an envelope, and tape it to the back of the armchair. Take a deck of playing cards, remove the four deuces, and place them together in the center of the face down pack, face up. Write the following on a piece of paper: "I predict that my armchair athlete will knock down exactly five pins." Fold this paper, and put it in your wallet.

The outs are utilized as follows: if the spectator bowls a three (or a seven), he is then asked to reach under the seat and remove the envelope that is there. The fact that he will find only one envelope there "proves" that only one envelope is used, psychologically. The location of the prediction envelope is logical - you have stressed the idea that this is a test in "armchair athletics" - so it makes sense for the envelope to be found there.

Should the spectator bowl a one (or a four, six, or nine), he is asked to swing the chair around. He (and the audience) will see the envelope taped there. Again, because only one envelope is seen, the audience is led to believe that only one is used. Psychologically, the introduction of one envelope negates the existence of the other. In this case, you would ask the spectator to remove the envelope from the chair and hand it to you. You would open it yourself, and remove the card - turning it properly to show it to the audience as a six or a nine, as needed.

If you will go back to the performer's monologue, you will see that there is a small joke made, "my most athletic sport is playing cards..." It is at this moment that you take out your deck (which has the deuces reversed at the center), holding it up to display the subject of your jest. This done, simply toss the pack onto a table - or if the circumstances dictate, pocket it again. Either way, the deck is easily forgotten if it's not needed. However, if the spectator scores a two (or an eight), you remind the audience of your earlier comment: "You have just played a game of bowling

if you remember, I told you that my game was playing cards...you have just scored a two...if you will remove that deck of cards - that has been lying in full view since before the game started - from its case, you will discover how my game correlates to yours..."

In the monologue, reference was also made to the television bowling shows, where "there are often prizes for the bowler..." It is at this moment that you briefly show your wallet to the audience. Again, as with the deck, if it's not needed, the wallet is easily forgotten - its existence was only by way of illustrating a point. However, if the spectator should score a five, you would say, "You will recall that earlier I showed you my wallet, and told you that there could be a prize for your score. Your score was five...so you win the contents of my wallet" - which prove to be your prediction.

Of course, the four outs described above are not the only ones available. For example, one could make use of a clever gambit of Dr. Jaks': before the show, you seal one of the needed predictions into an envelope. You approach a spectator, and say, "During my show I may do an experiment which relates to the contents of this envelope. I'm not sure if I will use this particular test tonight or not...but if I do, I will call on you, and ask you to open up the envelope and show everyone what is inside." Thus, the spectator holds the envelope, and if it is used, fine - if not, you simply take it back from the spectator after the show, explaining that you didn't get around to the particular test that night...

Himber Wallets, double envelopes, and other switching devices can also be applied for this test. What must be kept in mind is that when any specific prediction is utilized, its use must psychologically negate your other outs. With a little thought, you will find a set of four outs that you are comfortable with - and thus have a strong piece of mentalism for almost any performing conditions - an informal show in someone's living room, or a formal stage show. Make the

PHONA

The conversation at the party turns to the para-normal. The visiting mentalist says, "Earlier this week, I met a most unusual woman...a gypsy, famed for her ability to perceive surprisingly accurate information concerning total strangers. I was so impressed with her talents that I wrote her name and phone number down on a scrap of paper...ah - here it is. Perhaps she is at home this evening, in which case, we may be able to get a sample of her remarkable powers.

"Would someone please volunteer to receive a reading...you, madam? Fine. Tell us, what is your birth-sign? Virgo? Fine. Here is the phone number of this gifted medium, Madame Mona. Call her up, and ask for a reading - but do not tell her your sign."

The subject calls up the gypsy woman, and receives a most impressive reading, which ends with the astute medium announcing specifically the subject's astrological sign.



In 1905, John Northern Hilliard released the first published telephone test, "Twentieth Century Telepathy", in the Sphinx. In this test, the audience decided upon a playing card. The medium's name and telephone number were given out, and someone called up the mystic - and was told the name of the card. The method was based on a code list of fifty-two surnames - depending on which name was offered by the performer (and thus used by the calling spectator when asking for the medium on the phone), the card was identified. Many variations ensued. Unfortunately, the system is not unknown to the lay public at this time.

Basically, the same method is used in this effect, wherein one of the twelve astrological signs must be transmitted to the medium. However, there is a throw-off, for the medium's name is apparently in evidence prior to the start of the routine.

The gypsy medium is, of course, your partner - a female friend who has learned the system I am about to describe. On a blank business card, or a scrap of stiff paper, print the name "MADAME ONA", and your partner's telephone number. At the start of the routine, you take the card out of your wallet, and allow the audience to note that it bears writing - but not to actually read what is written. The card is held in your hand, writing side towards you. On your thumb you are wearing...a nailwriter. This is the key to the mystery.

Although a nailwriter is used, minimal writing is actually required. Depending on which sign is to be coded, the name "ONA" is altered to a different name. The alterations consist of adding but one or two letters, and thus the card can be modified and tossed onto the table almost immediately after you learn the subject's astrological sign. (The audience will later think that the card was given out before the sign was revealed. After all, the card is of very little importance to the audience, once they've accepted its reason for being introduced.)

Here, then, are the twelve code names, along with suggested mnemonic "hooks" with which to remember them:

- | | |
|---------|--------------------------------------------------------------------------------|
| Aries: | OONA (sounds like "una", or "one" - and Aries is the first sign of the zodiac) |
| Taurus: | SONA (think of a bull using "sonar" to find the matador) |
| Gemini: | DIONA (recall the famous multiple births in the Dionne family) |
| Cancer: | LONA (another name for Cancer is "Moonchild" - so think of Luna) |
| Leo: | TONA (think of a "tawny" lion) |
| Virgo: | MONA (remember the virginal smile of the Mona Lisa) |

Libra: DONA ("Dona" is Spanish for "lady", so think of Lady Justice, holding her scales)

Scorpio: RONA (consider the "stinging" remarks of gossip columnist Rona Barrett)

Sagittarius: IONA (think of the archer shooting his arrow high into the Ionosphere)

Capricorn: ONA (the goat is stubborn, so there is no alteration...)

Aquarius: JONA (think of how Jonah met his misfortune while at sea)

Pisces: FIONA ("Fiona" reminds one of "fins" - on fish)

Not all of the words on the list are legitimate names, but consider - gypsies are not conceptually required to have commonplace names.

You have committed this list to memory, and so as soon as you know the subject's sign, you alter the "ONA" on the card to correlate. Your medium has a copy of the name list. When the subject calls and asks for the gypsy by name, your partner can know the caller's sign immediately. The medium delivers a simple reading over the phone (if she simply reads off the appropriate information for the subject's sign, from any decent book on astrology, it will suffice), and finishes by announcing the subject's sign - proof positive of her uncanny powers

ASTRO-KEY

The following is another astrological offering - a rather offbeat mating of the star-signs to one of the classic plots of mentalism.

At an early time during the show, the performer displays a sturdy padlock, and eleven keys. Each key is fixed to a key tag. Each tag is covered by a strip of masking tape. These materials are

handed out to a spectator, with the request that during the next few minutes, the spectator try each of the keys in the lock to see if any of them will open it. While this is being done, the performer continues with his program.

Some time later, the performer inquires as to the results of the spectator's investigations. He is informed that none of the keys would open the lock. Upon hearing this, the performer produces a twelfth key, identically tagged. When the spectator tries this key in the lock, it snaps open.

The lock is now re-closed, locked onto a spectator's buttonhole. The dozen keys are mixed by a spectator. Now, the strip of masking tape on each key is peeled away. Thus it is revealed that each key tag bears the name of a different astrological sign.

Another spectator is now chosen completely at random (for example, by tossing a ping pong ball into the audience). He/she is asked to stand, and participate in an experiment in synchronicity.

The performer explains, "Life is full of coincidences...but often such coincidental happenings are so contrary to the laws of random probability that we must assume that some higher influence is at work. The technical term for such circumstances is 'synchronicity', and this will be the subject of our next test..."

The conditions of the keys and lock are re-capped: of the twelve keys, there is only one which will open the padlock. Each key bears an astrological sign. So, too, the spectator chosen by random chance has an astrological sign... The spectator is asked to reveal that sign for the first time. It is, say, Leo.

The "Leo" key is tried in the lock...and it is, in fact, the one key that opens the lock!

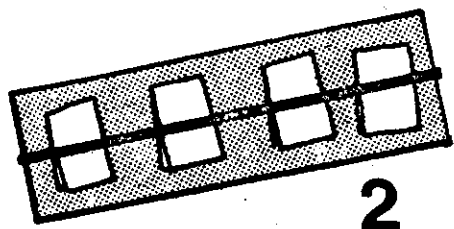
?

In order to perform this version of the "Seven Keys to Baldpate" effect, obtain the popular dealer item, "Key-R-Rect" (available from just about every magic supply house). This gaffed lock and keys set will enable you to perform the routine just described. Any locksmith can provide you with the few extra keys needed to attain a total of twelve.

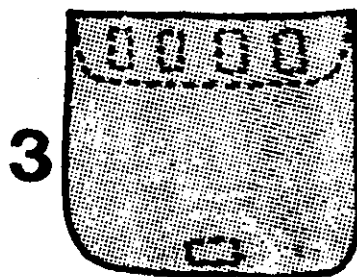
QUINDEX

The following is a technique for a five-way out, applicable to many types of mentalism routines. It is direct and casual in nature, avoiding any apparent props in favor of what seem to be impromptu circumstances.

You will need to construct a simple holder for four billets. Take a piece of cardboard, about 1½ inches wide, and four inches long. Encircle this with a rubberband along its length. The four billets are folded and slipped underneath the elastic, side-by-side (refer to figure 2). This cardboard piece is now glued to the underside of your right outside jacket pocket. The pocket should be otherwise empty. Tuck the flap inside your pocket (a perfectly acceptable stylistic mode, as long as the left coat pocket flap is also tucked in).



2



3

During performance, take a pad of paper, and write a prediction, folding the paper to match the four billets in the index. The information on this new billet is, of course, your fifth out. Openly place this billet into your pocket. Figure 3 shows an x-ray view of the pocket at this point.

At the time in your routine for the revelation of the writing on the pocketed slip, proceed as follows: if one of the first four billets is required reach into the coat pocket yourself. Your fingers can easily curl up behind the tucked-in flap, and remove the proper billet. Handled casually, there will be no reason for the audience to suspect that this is not the billet originally placed inside the pocket.

If, however, the fifth billet is required, you can have a spectator reach into your pocket and remove the slip of paper. The spectator will move his hand right past the tucked-in flap (and think nothing of feeling it there), and take out the only item he finds - the single billet in your pocket.

MODERN DART

The idea of having a playing card chosen by a spectator tossing a dart at a spread-out deck is not new. I have run across a number of approaches to the idea, both in and out of print. One which particularly appealed to me was Bill Taylor's "To The Point", which appeared in Pallbearer's Review, volume 5, number 8 (June, 1970). The method was such that the performer needed only twelve outs to predict which card would be struck by the spectator's dart. The selection seemed extremely fair, and Bill's handling of the outs was first-rate. Stimulated by the Taylor effect, I developed the following approach.

A cork board is shown. Attached to the board, in face down rows, is a full deck of playing cards. A spectator is invited to participate. While the performer stands well away, the spectator throws a dart at the board, piercing one card. The cards surrounding the hit card are removed, and shown. They are all different, proving that had the spectator's dart landed just a few inches off, a different card would have been struck. The skewered card is now removed. It proves to match the performer's prediction.

The selection process would seem to be unquestionably fair...and yet only five outs are required. The fifty-two cards displayed backs out on the board consist of five sets of duplicates. They are attached to the board with dabs of rubber cement, so that they may be easily removed later. The layout is shown below:

1	2	3	4	5	1	2	3	4	5
4	5	1	2	3	4	5	1	2	3
2	3	4	5	1	2	3	4	5	1
5	1	2	3	4	5	1	2	3	4
3	4	5	1	2	3	4	5	1	2
2									5

When a card is hit by the dart, the spectator is instructed to remove the card to its left and display it; then the card to its right; the card above, and the card below. If you study the layout, you will see that no matter where the pierced card may be on

the board, the four cards in those surrounding positions will all be different. (The exceptions are the cards on the edges and in the corners. These are less likely to be hit than those in the center area, but should a border card be hit, the use of a bit of common sense will tell you which nearby cards to have turned over.)

As soon as the spectator has turned over the card to the selection's left, you will know the identity of the pierced card, by counting one forward in the five-card sequence. Thus, you can prepare your out before the selected card is revealed.

There are many routes by which the five-out situation can be approached. The "Quindex" idea, just described, is one solution. Another method would be to have the appropriate predictions contained in the compartments of a double-envelope and a triple-envelope. One envelope would then be placed into each side of a Humber Wallet, the wallet being displayed at the start of the routine. Before the selection was revealed, you would remove the proper envelope, and from it the proper prediction.

Other possibilities would include loading a slip from a simple five-way pocket index into any kind of loadable container or holder, such as the gaffed bulldog clip which has been described in several books (and claimed by as many inventors). Ali Bongo has designed an ingenious folder which can be opened to show any one of five ESP symbols. This could be easily adapted to this routine. (The folder is available from Magic, Inc. in Chicago. It is also described in the lecture notes from Ali's 1975 lecture.) In the 1978 Bongo lecture notes, there is a clever, simple prediction chest which would be perfect for this five-way situation.

The point is, with so few outs to deal with, this specific aspect of the routine should be the very least of your worries...

RESOLUTION

It is December 31st. The mentalist addresses his audience. "We are gathered here this evening to explore the mysteries of the mind. In a few hours, it will be midnight, and we will enter the new year. I know for a fact that many of us here have already begun to turn their mental processes towards what are known as 'New Year's Resolutions'.

It is the custom to make elaborate lists of such intended resolutions...but for our purposes right now, we shall keep our list relatively simple.

"I propose to write down a few resolutions on behalf of some of the members of this group. Sir, I shall deal with you first. I will write something down for you...but I won't show it to you just yet. I will ask you now to 'fill in the blank' in the following sentence: 'FOR THE YEAR 19XX, IN THE AREA OF ROMANCE, I RESOLVE TO BE _____.'"

The spectator says, perhaps, "Active!" - much to the amusement of the rest of the group. "Fine," continues the performer, "Now let me turn my attention to the lady sitting right there. I will write down a prediction for you, in a different context... There. Now would you 'fill in the blank' for me in this sentence: "IN THE YEAR 19XX, IN THE AREA OF HEALTH, I RESOLVE TO BE _____.'"

The spectator says, say, "Doing more exercise!" "Very good!" exclaims the performer. "Let me work with one more subject... I will write down a notation here... and now ask you, sir, to complete this phrase: 'FOR THE COMING YEAR 19XX, IN THE AREA OF BUSINESS, I RESOLVE TO BE _____.'"

The third spectator responds with, perhaps, "Lucky!" The performer now displays the pre-written information. The first reads "Active"; the second reads "Exercising"; the third reads "Lucky" - three accurate predictions.

"Ladies and gentlemen, allow me to conclude by offering my sincerest wish that all your resolutions hold true, and that we all may enjoy the intriguing possibilities that await us in the coming twelve months. Happy New Year!"



The above routine is nothing more than a topical dress for a one-ahead system. Spectator three is ...a stooge, primed to say "lucky". As for the specific technical aspects of the routine, there are numerous items to choose from: U.F. Grant's "Citation", Hen Fetsch's "Mental Epic", Stanley Jaks' "Omar's Prophecy" or "Mental Flashes", Nathan Stark's "Past, Present & Future", and so forth. Use whatever method you prefer...the play's the thing!

DOUBLEVIEW

"People often ask me if I am blessed with a special gift. I do not believe this to be the case. In my opinion, every person possessed of normal intelligence has the basic ability to send and receive information, through the powers of the mind. You, sir, look to me to be extremely perceptive. So, too, do you, madam, appear to be extremely intelligent and discerning. I would like to use both of you, if I may, for an experiment in communication.

"Would you both join me. If you'd each take a seat here, I shall return to you in a moment. Before going any further, let me speak to another person... how about you, sir. Do you play cards? Fine. You know, then, that every deck of playing cards consists of fifty-two different possibilities...and as you can see, this deck is no exception. Would you please shuffle these cards...

"I'll take the pack again, thank you. Let me return to my two helpers. I'll give about half the cards to you, madam, and half to you, sir. Now allow me to explain the nature of this test. I am going to have you look through the cards that you hold. Each of you is going to decide upon a card. You will not do this by removing any cards from the pack... Rather, you will each choose a card mentally - by simply looking through your cards and deciding on any card you see. It is very important that you focus in on whatever card you choose. Therefore, please think of a card that makes a strong impression on you - one that stands out and is easy to remember. Because of your keen intellects, I will hopefully be able to receive the thoughts of your cards in just a few short moments from now.

"Look through your cards. Take as much time as you want, and let me know when you are ready. Done? Fine. Before we proceed, would you kindly mix the two halves back together again, so that I have no clues to go on. In fact, would you hand the pack to any other person in the audience, for further mixing before I take it back.

"Satisfied? Thank you. Let me have the deck. Now, sir and madam, kindly concentrate on your cards... and with your cooperation, I will be able to sense ...wait - I've got one of them. I'm not positive, but I do believe...yes...I believe I've got both cards. I'm not 100% sure on one, but the other is certain. I'll remove them from the pack, and place the rest of the cards away.

"I hold but two playing cards. For the first time, would you name your mentally-selected cards....."

...And of course, the performer is correct.

?

The principle exploited here is that of the "instant stooge". The two spectators brought up to the performing area are not stooges, and in fact have had no contact with the performer prior to that moment. Nevertheless, both participants are directly cued into becoming secret confederates, without the rest of the audience being aware of it.

The deck does indeed consist of 52 different cards. It is, however, a Stripper Pack. This pack is prepared by taking 25 black cards, and one red card (say, the 3H), and pointing them in one direction. The remaining 25 red cards plus one black card (say, the 6S) point in the opposite direction. This deck can now be thoroughly shuffled, both by the performer and by members of the audience. When it is cut into halves, the cards are stripped into the two groups. Each participant, therefore, receives a pack of twenty-five cards of one color, and one contrasting card. If you will go back and read the instructions given by the performer in the write-up above, you will see how both spectators are coached

into thinking of the contrasting card in their group. The phrases, "strong impression", "stands out", and "with your cooperation" all serve to guide the two spectators into becoming your secret helpers.

Of course, the two people you select to participate should appear to be cooperative types - use your judgement in picking them. The flattering statements built into the patter will, of course, help in making the spectators want to be helpful. You are, after all, implying that if the experiment succeeds, it is due to their own intelligence, so they will be rather favorably disposed towards siding with you. Note, too, that in your build-up, you profess to be unsure about your success with one of the cards (you don't state whose). Thus, you are covered should one of the spectators prove to be uncooperative (or merely stupid) and name the wrong card.

If you've chosen two spectators who both name the wrong cards, don't quit your day job.

!