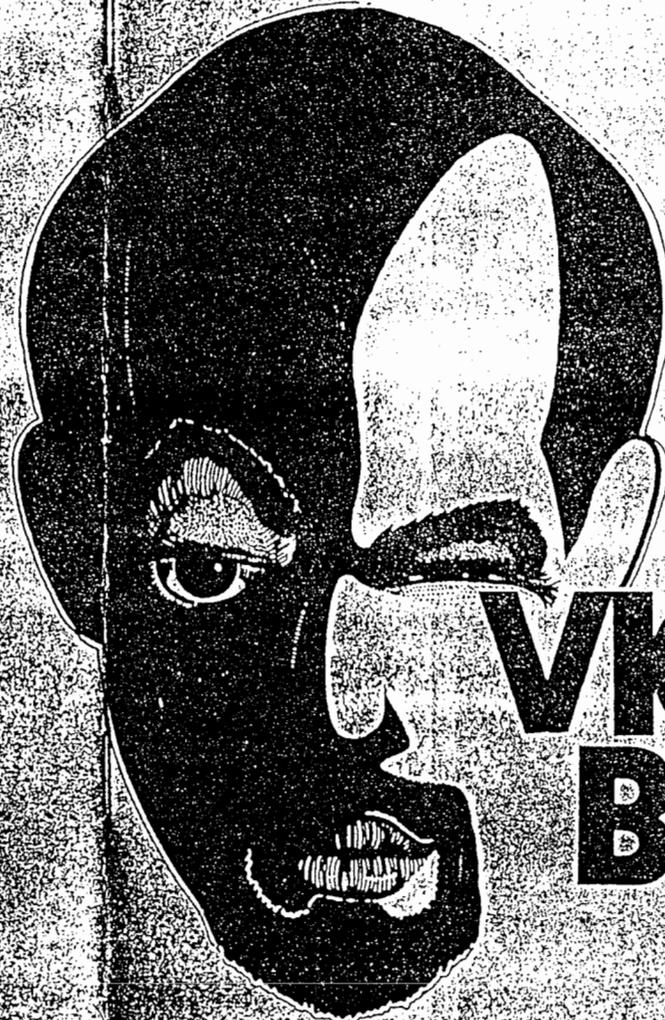


PHIL GOLDSTEIN



**THE
VIOLET
BOOK
OF
MENTALISM**

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INTRODUCTION

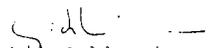
This sporadic series of booklets was started in 1976 - and my, but we are older... With this fifth installment, the project ends.

At some point in the future, I will likely re-write the material from the Color Series, along with various items I have put into magazines, and have the whole thing set into type and hard-bound. [I am well aware that the physical quality of my booklets has been minimal. I have felt that what I am selling is information, not packaging.] Should such a compilation come to light, you will surely hear about it.

I hope you have enjoyed the ideas I have put together for these booklets. There are some that I regret not having kept to myself -- and a few that perhaps weren't worth writing up in the first place. This latest collection offers ten more, which I hope you like.

Some of the items in this volume were originally intended to be released as separate manuscripts. I am, however, not terribly fond of the busy-work entailed by releasing lots of individual items - so here they are, all at once. Another victory for ennui.

Regards,


Phil Goldstein
March, 1980

DOWSING FOR DOLLARS

The performer displays four coins: a half-dollar, and three English pennies. He points out that the British coins are made out of a base metal - copper - whereas the U.S. coin is made out of a precious metal - silver. The four coins are inserted into as many manila pay envelopes, which are then mixed by the spectator, and dealt out into a tabled row.

"At this point," the performer states, "no one knows the location of the silver coin. As the two types of coins are approximately the same size and weight, there is no way to determine which type is in which envelope... by using just the five senses. It would, however, be possible to identify the position of the half-dollar within the row, through the use of clairvoyance.

"One approach to manifesting clairvoyant ability towards the specific purpose of locating things of value is the technique of dowsing - a process which has enjoyed a long history of success. Dowsing has been used to discover water in arid wastelands; buried treasure; oil; mineral deposits, and so forth. I propose an experiment in dowsing, on a small scale."

The performer introduces a dowsing device, and instructs the spectator as to its use. The spectator holds the device over each envelope in turn - and sure enough, the device specifies one particular envelope. The designated envelope is opened, and is found to indeed contain the silver coin.

?

This close-up demonstration is a dressing for Tony Corinda's classic "Third Choice", with coins being substituted for playing cards. The half-dollar is ordinary. The other coins are gimmicked: they are double-facers, which show as copper English pennies on one side, silver half-dollars on the other. [These copper/silver coins are available from virtually any magic dealer.] You will also need four small pay envelopes, one of which is marked.

At the start of the routine, the coins are displayed as being three coppers and one silver. They are inserted into the envelopes - the silver coin going into the marked envelope. Turn all of the envelopes over (so that all of the coins therein are now silver-side-up), and have them mixed by the spectator. The envelopes are dealt out into a row.

At this time, you bring out your dowsing device. I will leave it to you to decide what this should be. Any book on such phenomena will offer you many ideas. Forked branches, L-rods, pendula, and various other devices will work. The device is ungaffed. The spectator is led into producing a decision through the device solely by the subconscious reaction stimulated by your verbal build-up. If you pitch the idea properly, it will not take long for one of the envelopes to be chosen.

Should the marked envelope be chosen, you can allow the spectator to open it him/herself, as the coin inside is the legitimate silver. For any of the other envelopes, simply take it yourself, and tip out the contents -- one of the double-facers, which will fall silver-side-up.

You may be tempted to have on hand three normal English pennies, so as to be able to switch the coins to allow for their examination by the spectator. Don't bother.

KIRIGA

The following is an impromptu mentalism demonstration devised some time back. Required are nothing more than a piece of paper, a pen, and a pair of scissors.

The paper may be of any size, as long as it is rectangular. It is folded into eighths, and then unfolded. The creases form a grid of eight boxes. "I shall write the first eight letters of the alphabet sequentially inside the boxes," announces the performer. "There are over thirty-five different words in the English language which can be formed from these letters.

"Please take the paper, sir. I shall turn my back. While I am looking away, I want you to re-fold the paper into eighths. However, you do not have to follow the original sequence of folds. You may, for instance, start by pleating the paper into an accordion fold. Or, you may fold inward - symmetrically or not, as you see fit. You must maintain the same creases, but you may fold up or down at any point. There are dozens of different ways that you can re-fold the paper so as to reduce it back to eighths."

When the spectator has completed this task, the performer continues. "As I did not observe your work, I have no way of knowing just how the paper has been folded. Obviously, as the result of your labors, some of the lettered squares are now facing up, and some down - but none of us knows just which are facing which way."

The scissors are brought out, and the spectator is instructed to carefully trim the folded packet along all four edges - thus separating the paper into eight individual letter-squares. "Please sort the pile into two groups - those squares which are face up, and those which are face down. The law of averages makes it likely that there will be four of each - but the division may be three-and-five or two-and-six. There is no need to tell me how many pieces are in each group. I will keep my back turned.

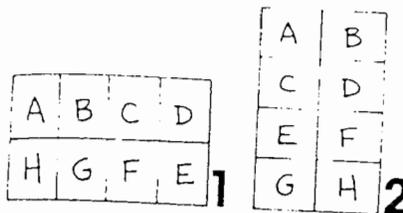
"Please choose either group. Look the letters over, and construct the longest possible word from those letters. Do not give me any information about what you are doing - merely indicate when you are done."

Needless to say, the mentalist is able to divine the spectator's word. The test may be repeated immediately, with a different outcome. Alternatively, two people may be simultaneously involved, each with a paper - and both words divined.

?

A force is involved. The operative topological principle is quite old. (As yet I have been unable to locate the initial source.) A variety of routines have appeared over the years using the principle, falling into two categories: magical effects wherein designs or colors on the squares are magically separated, and routines with numbered squares, where totals are forced. To the best of my knowledge, the concept of applying the principle to letters and words is original with me.

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First, let us examine the layout of the letters. Refer to figure one. You will note that the letters do indeed go in sequence - although in the audience's minds it will be assumed that you have written them in two left-to-right rows. (Were you in fact to lay the letters out that way, this test would not work at all!)

It is indeed true that there are more than thirty-five words which can be made from the eight letters. True also is the fact that the paper can be folded into eighths in many different ways. None of the variables will alter the fact, however, that when the folded paper is cut into separate squares, there will always be four face up and four face down - no matter how the paper was folded into eighths. Also, with the layout shown in figure one, the letters will always divide into these two sets: A-G-C-E, and H-B-F-D.

When the spectator has divided the letters into the two groups, he chooses one set. You will note that if the second set is chosen, no words can be formed, as there are no vowels. Should this happen, the spectator will inform you of that fact - and you therefore direct him to try working with the other set. Explain, "If you cannot form any words out of that particular group either, we'll start again with a new piece of paper..." Naturally, this will not be necessary, as with the A-G-C-E set there are words to be made. It will not take the spectator long to realize that the longest word that can be made from the letters is one that uses all four: "CAGE". This is, of course, the word you will divine.

For the repeat, refer to figure two. You will note that this is also a sequential layout. True, it differs from the first layout - but if you do not show the lettered paper to anyone other than the participating spectators, nobody will realize this. The force word produced from this layout is "HEAD".

Obviously, given that this is a force, the effect can be presented as a prediction. However, I submit that this would not be as strong a use of the above as the telepathic presentation suggested.

ONE HAND CLAPPING

The great drawback with most two-person mentalism is that it is based on some sort of obvious verbal code. The following coding system is of interest, in that, just when the audience is on the alert for some signal between the performers, there is nothing but silence to be heard.

The medium sits on stage, legitimately blindfolded. The performer shows a list of the twelve signs of the zodiac. A spectator is approached, and the performer explains, "There are twelve astrological signs. Point to one of them. There's no need to choose your own sign - just point to one." The spectator does this. Without another word being said, the medium is able to announce the name of the chosen sign.

The system involved need not be restricted to astrological signs. Any concrete list may be used - song titles, names of celebrities, designs, movies, and so forth.

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The coding in fact done verbally, using a simple system which I will explain in a moment. What is interesting about this system is that it escapes the audience's attention, because the performer has apparently stopped speaking before the spectator makes his/her selection. In fact, this is not the case.

Consider the following cue list:

- | | |
|----------------------------------|-------------------------------------|
| 1. Just point | 7. Please point |
| 2. Just pick one | 8. Please pick one |
| 3. Just point to one | 9. Please point to one |
| 4. Just point to any one | 10. Please point to any one |
| 5. Just point to any one sign | 11. Please point to any one sign |
| 6. Just point to any one of them | 12. Please point to any one of them |

The system is based on an idea of Jack Yates' [see "Money and the Medium" in "Minds In Duplicate", 1956], combined with a simple additional idea which allows you to extend the system for larger numbers of items. In the twelve phrases above, you will note two key words - "Just" and "Please". Each of these codes which half of the list you are coding. The specific item is coded via the number of words following the initial key word. In other words, the phrase "Just point to any one" would code item four - the initial word "Just" cues the first six numbers, and there are four words following. The phrase, "Please pick one", on the other hand, opens with the key word "Please", thus cueing the second six numbers. Two words follow, thus one would think "6 + 2" and arrive at the coded number of eight.

The above system covers twelve items comfortably. It is easily learned. The performer need not stick to the precise phrases here shown. The proper key word, followed by any phrase of the desired number of words, will be easily understood by the medium. Also, by using additional key words, the total number of codable items can be easily increased.

Now that the basic system is understood, let us discuss the manner in which it can be used completely outside the audience's ken. You will notice that all of the cue phrases are in form of instructions to the participating spectator to indicate an item on the list. Go back to paragraph two of this article. To the audience's ears, it sounds like the performer gives the spectator instructions, then waits in silence for the medium to respond. In reality, this is the scenario: the performer approaches the spectator, and says, "There are twelve astrological signs. Point to one of them. There's no need to choose your own sign..." As this is said, the list is proffered - thus the performer physically prompts the spectator to point. As soon as the spectator has pointed, the performer continues, speaking the appropriate code phrase - e.g., "Just point to any one sign."

Only the participating spectator and perhaps one or two others nearby can see what is happening. In their view, the performer is "confirming" the spectator's actions. However, to the rest of the audience, it seems as if the spectator has not yet decided - not yet pointed. The performer is thus apparently urging the spectator to make a choice - and then apparently not speaking after the selection is made.

Anyone in the audience who may be suspicious of codes will now be listening very carefully for evidence of same - but they will be too late. The information is already coded, and it remains only for the medium to feed back same.

SQUAROT

The mage explains, "All of the various modes of arcane exploration are linked by certain constants. One specific example is Numerology: it is well known that certain numbers have special significance, no matter what particular occult avenue one may be venturing through.

"This is the Major Arcana of the classic tarot deck: twenty-two different cards, each with a value - a numerical value - as well as an interpretive symbological nature. I shall mix the cards...

"Please take the pack. Allow me to explain that our basal number for this procedure will be three. A moment's reflection will show you that this trinary figure comes up frequently in diverse areas of the Mythos. It is a powerful numerological starting point. So, too, the number nine is invested with much significance, it being three times three.

"Please deal out the top nine cards of the pack, face up, into three rows of three. Fine. Place the rest of the cards aside.

"You will notice that upon the table there is an athame - a traditional dagger used in occult rituals. Wrapped around the blade of the athame is a piece of parchment. Upon this I have written a precognitive message... written especially for you.

"Kindly pick up the dagger, and lay it across any row of three cards - vertical, horizontal, or diagonal. The choice is yours. Fine. Return the uncovered cards to the pack. Now, please note the values of the three chosen cards. Add them together. When you have arrived at a total, take the balance of the pack, and count down to the card at that position. That card, arrived at through your own decisions, shall be your personal talismanic reference."

The spectator does as instructed. The parchment message is now read. It is found to be a personal forecast for the spectator, which concludes with a direct reference to a single tarot card - the very one just chosen by the spectator.

?

As the title indicates, the operative principle used here is that of the Magic Square. It should be noted that in the September 1974 issue of Pallbearer's Review, Wilbur Kattner's "Tarot Trick" used the Nasick square, constructed out of tarot cards - but towards a different end. [A related precursor with playing cards is the Gardner/Costello/Vernon "Tit-Tat-Toe Trick", circa 1950.] Henning Nelms described a relevant mathematical routine using a complete tarot pack in "Magic and Showmanship", and there have been other effects by George Sanderson, Carlos Marquat, and myself that are conceptually similar.

To prepare for this test, decide which card from the Major Arcana you wish to use for your force card. It may be any card whose numerical value is ten or more. If you know in advance who you will be doing this test with, choose accordingly. Otherwise, pick a symbol which will suit any spectator. Write an appropriate prophetic message which concludes with the naming of the force card. Wrap the message around the blade of the athame.

At the start of the routine, the 22-card pack has a nine-card set-up on top, in this order: Strength; The Magician; The Lovers; The Empress; The Hierophant; The Chariot; The Emperor; The Hermit; The High Priestess. Eighteenth from the top of the pack, position the card to be forced.

The pack is false shuffled, then handed to the spectator, who is told to deal the cards out into three rows. (These may be dealt horizontally or vertically, in any direction, as long as the directions of all three rows are the same. In other words, if the first row is dealt from left to right, the next two rows must also be dealt from left to right.)

The cards are dealt face up. There is no numerical pattern which can be easily discerned (particularly as the numerical markings on most types of tarot cards are in small print). The display of nine completely different card faces helps to suggest that the cards are "random". In fact, they will now form a Magic Square. Any row, be it vertical, horizontal, or diagonal, will add up to fifteen.

The spectator lays the dagger across any three cards. (This, of course, restricts the spectator to choosing a straight line of three.) The six unchosen cards are replaced atop the pack - bringing the force card to position fifteenth from the top.

Whatever three cards have been selected by the spectator, they will add to fifteen - thus forcing the selection of the predicted card. The rest is theater.

RAINBOW MATRIX

Before we leave the area of Magic Squares, let us turn our attention to the related Matrix Force. The principle was first given magical applications by Walter Gibson in 1938. Gibson's application was information. The forcing modification was put into print by Maurice Kraitichik in 1942. Subsequent work with the principle has been developed by Mel Stover, Stewart James, Martin Gardner, Howard Lyons, Leslie May, Sam Dalal, and others.

The force involves a grid of numbers. Spectators choose numbers, each time eliminating the other numbers in the same horizontal and vertical rows. The chosen numbers are totalled; the resulting figure is a force.

The procedure can easily become a bit confusing. The following presentational notion simplifies the procedural instructions, and at the same time adds a bit of color (literally!) to the effect.

The performer hands out a prediction, to be held by a spectator. A large chart is now displayed, bearing the numbers one through sixteen, in grid fashion (refer to figure three). Four marking pens are shown, each a different color: blue, red, green and yellow. The performer points out that the four colors can be arranged into twenty-four different arrangements. A spectator is handed the pens, and instructed to draw a line through each of the four horizontal rows of figures - one line with each pen. The color order is to be determined by the spectator.

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

3

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

4

other spectator is given the pens, and told to draw lines through the four vertical rows - again, in any order desired. The result will look something like figure four.

With twenty-four possible arrangements in both vertical and horizontal orientations, the performer points out that there are 576 different arrangements for the colored lines. There are four points on the chart where lines of the same color cross [in the illustration, these would be 2, 7, 12, 13]. With so many variables, clearly these four numbers have been arrived at completely through chance. They are added together; the sum is thirty-four - which has been correctly predicted by the performer.

Despite the legitimate variables, the total is a guaranteed force of 34. The mathematics take care of it for you - the build-up is in your hands.

Draw the chart with an indelible ink marker, not a water-based one (which would smear when drawn over with the other pens).

There are, of course, other combinations of numbers which will force other numbers. The information is in print in various places. I suggest you look up Mel Stover's "Days Of Force" [Phoenix #77] and that same author's "The Irresistible Force" [New Phoenix #340].

KARMA

"Ladies and gentlemen, let us turn our attention to the phenomenon known as Intuition. Each of us has one, and each of us makes use of it to some degree. We play our hunches... and hope for the best.

"Last week, I purchased a new automobile. I looked at a lot of possibilities, and finally narrowed my choices down to two. Both cars were identical in every respect but one - color. One car was red, and one was green. Now, I must explain that I am partial to both of those colors, and therefore I was faced with a difficult choice as to which one to buy. Ladies and gentlemen, I decided to trust my impulses. I let my intuition determine which of the two cars would make me most happy.

"Here in my wallet I have a photograph of the car I finally decided to buy. As you can see, the picture is back-out in the wallet. I'll show it to you in a moment - but first, let's try a simple experiment in intuition.

"Madam, put yourself in my place. Imagine that you are faced with the choice of cars - one red, one green. You must decide on one only. Play your hunches! Which do you choose - the red car or the green? You want green? Fine - let's see if your intuition led you properly. Please remove the photograph from the wallet, and turn it over. You can see that it's a picture of me, standing in front of my new car... my new green car.

"Now, let us continue, with an experiment of a more complex nature. Sir, here is a pencil and a pad of paper. I want you to quickly jot down a five-digit number. Please do not think this over - just go with the first five numerals that come to mind. Thank you. Now you, madam - please jot down another five-digit number below the first. Quickly now, trust your impulses. Good. Now you, sir - please add one more five-digit number below the others, with all due haste. Fine. Ladies and gentlemen, we now have three rows of numbers, taken from three participants - plucked from their subconscious minds.

"Their actions were done rapidly - intentionally so, in order to allow the intuitive responses to surface. Your actions, sir, must be slow and deliberate - for I want you to carefully add up these numbers, and your accuracy is essential.

"Have you reached a total, sir? Please call it out. One - one - eight - two - one - five. Are you sure? Fine. 118215 it is.

"Ladies and gentlemen, let me explain the significance of what has just transpired, in order to tie together our experiments in hunch-playing. Madam, you are still holding that photograph of my new car. Would you please be kind enough to call off the license plate number... 118215? Thank you."

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Several old ideas are herein combined to create a new routine, with an unexpected ending. The requirements are simple. You will need two photographs of yourself standing in front of new cars - one red, one green. You must arrange to have the same license plate on each car when the photographs are taken.

The wallet employed is of the Himber variety - two-sided. One picture is inserted face down into either side of the wallet. At the start of the routine, bring out the wallet, and open it to show the back-out photograph. Flip the wallet shut, and have a spectator name one of the possible colors. Open the wallet to the proper side, and allow the spectator to remove the photo, revealing that the car in the picture is the stated color.

Allow the spectator to retain the photograph. (Rather than call attention to this, simply refrain from asking for the picture's return. If the spectator offers it back to you, just say, "Hold on to it for now," and continue.)

The total of the spectators' five-digit numbers is forced, by switching the numbers via an Add-A-No pad or similar device. (There are a variety of such items on the market. Consult your dealer, who will happily provide you with same.)

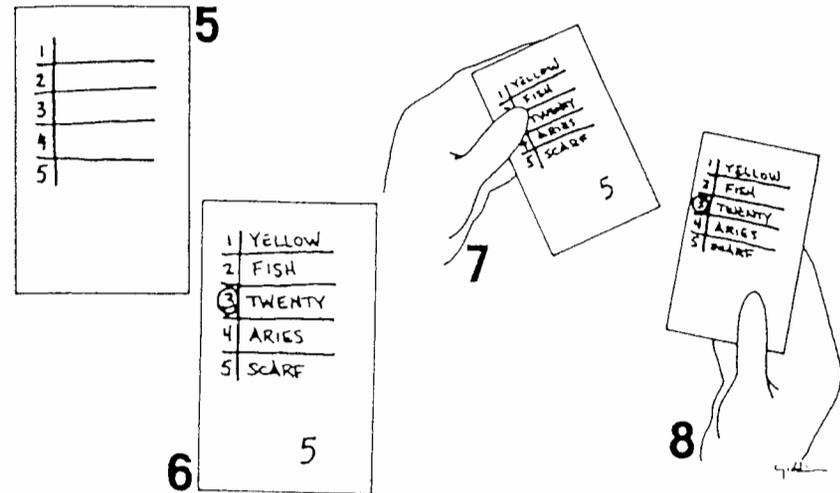
To close the presentation, you may wish to use a gag that Al Koran devised to tag his marvelous "Dream Car" routine: "Ladies and gentlemen, the explanation for what you've just seen is simple... It was done through auto-suggestion!"

INDICATION

The following was developed in 1974, stimulated by a Clayton Rawson effect I saw performed by Dennis Marks. The Rawson effect depended on gaffing. The effect can also be achieved with the use of a nail-writer. However, what I am about to describe requires no preparation of any kind. There is one drawback: it is not sure-fire; there is a risk of failure. On the other hand, bear in mind that a mentalist is allowed to fail on occasion... and when this routine hits, it is quite powerful. Also, you will find that the more you perform this, the higher your percentage of hits will be.

All that is required is a business card (or any small piece of paper), and a writing implement. The effect is this: on the card the performer draws a chart as in figure five. The spectator is asked to respond to five questions, and his/her answers are entered into the blank spaces on the chart. Now the performer explains that he is going to concentrate on one of the listed items - marking his target on the card. The spectator is asked to "receive" the target thought. Upon the spectator's declaration as to his/her guess, the performer turns the card over to show that indeed the spectator was successful in intuitively guessing the target item.

The handling is, as previously mentioned, not failure-proof, but it does allow you excellent odds for success. Five questions are asked of the spectator [e.g., "name a color", or "name a number"]. It is up to you as to just what questions to ask. You can make them personal and involving, or purely informational. At any rate, when the five answers have been put on the chart, turn the card towards yourself.



Look over the five possibilities. Now put yourself in the spectator's place: which would you choose if you were the spectator? When you arrive at an answer, put a circle around the number to the left of that word. Make a second choice of the most-likely selection. Write that number below the chart. These two pieces of writing are done at the same time. The audience knows only that you have marked something on the card - you screen the action with your hands, so that they do not see just where you've written on the card. The completed card will look something like figure six.

Now ask the spectator to declare his/her choice. If it's your first target, display the card as in figure seven. If the second, display the card as in figure nine.

In either case, it will appear that you are absolutely accurate. At this point you can either tear up the card and throw it away, or (if you're using a writing tool with a thick line) you can scrawl your signature across the card in such a way as to obliterate the "other" indication, and give the card away as a souvenir. Of course, if the test fails, ditch the card and try something else.

Again, let me point out that the more you perform this, the better you will get at it - and thus the more often you will score a hit.

FRENCH ACTIVE

The performer displays six cards, each of which bears the flag of a foreign country: NORWAY, AUSTRIA, FRANCE, ENGLAND, RUSSIA and CANADA.

The spectator chooses one of the flags - say, France. "I knew that you would pick France," claims the performer, "and to prove it, I labelled the back of the French flag card with a large letter F - which of course stands for your selection, France."

The spectator is a bit skeptical, and demands to see the other sides on the unchosen flag cards. Sure enough, each card has a letter on its reverse side - a C on Canada, an N on Norway, etc.

It would seem that the performer has been caught in a con - but such is not the case. "Oh, of course each card has its initial... but these letters can only be formed into one word: F-R-A-N-C-E!" The cards thus arranged, the performer accepts his applause with modesty.

?

The method is, of course, a force of the French flag card. There are a variety of ways to go about this. The easiest is to casually mix the flag cards in such a way as to bring the French flag to position second from the bottom.

Instruct the spectator to pick a number from one to six. If the number is 2, spread the cards, and take the card second from the left end of the fan [the French flag]. For the number 5, count down from the top of the packet.

For the number 1, apparently remove the lowermost ("first") card. In fact, utilize a Glide to arrive at the French flag. The actions are the same for the number 6.

For the number 3, remove the lowermost card, then glide back the new bottom card, taking out the card above it on the count of "2", and then removing the card now at bottom [the French flag] on "3". The actions are similar for the choice of 4, but two Glides are used.

PSIANGLE

A prediction is given to a spectator to hold. A pack of cards is shuffled. While the pack is out of the performer's hands, three spectators each remove a card. The first participant's card is identified through telepathy. The second card is divined through clairvoyance. The third selection is revealed via precognition - for when the previously handed out prediction is revealed, it is indeed a forecast of the third selection. The pack is given away as a souvenir.

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The premise of a test which demonstrates each of the basic types of ESP has been explored by many others. This particular approach was worked out in the mid-1970's. The deck is not gimmicked. It is, however, stacked. (The shuffle referred to in the above description was of the false variety.) Any of the classic stacking systems will be fine, as long as you are comfortable with it.

The first version I developed was this: the the falsely-mixed pack is tabled. The performer stands away, and directs a spectator to give the pack a complete cut. Now, a participant cuts the deck into three piles. [In the illustration, we will assume that pile A is the former bottom stock of the deck; B is the former center stock; C the top stock.] A spectator is directed to remove the top card of pile A, and place it into his/her pocket without looking at it. Similarly, another spectator removes and pockets the top card of B, and another the top card of C.

9

A	B	C
---	---	---

You now approach the table, and simply re-assemble the pack as you talk about the different ways in which you will try to identify the cards. It is during this re-assembly that the basic "work" takes place. The right hand picks pile A up off of the table, grasping that pile from above (fingers at the outer end, thumb at the inner end), and deposits that stock into the palm-up left hand. The right hand now picks up pile C, in the same grip, and deposits it on top of the left hand stock. During this action, however, you use an Ovette Master Move to secretly transfer the face card of the right hand stock to beneath the left hand stock. Briefly, this is done as follows: the stock is gripped by the right hand from above. As the two hands come together, the right second and third fingers push the face card over to the right [refer to figure ten]. It swivels over to the side, but is hidden by the side of the right hand. The right hand comes over to the left and deposits its cards, and the right fingers angle the jogged card so that it opens up a break into which the left hand stock is placed, so that the jogged card can be swivelled to the bottom of the talon.



10

The right hand picks up pile B, and places it on top of the left hand stock - again using a Master Move to bring the face card of B to the bottom of the pack. At this point, the bottom card of the deck will cue the first spectator's card [i.e., it is the card that was above the first selection, so by counting one card forward in your stacking system you can learn the selected card's identity]. The card second from the face will cue the second spectator's card; the card third from the face will cue the third spectator's card.

I devised this handling because it allows you to delay looking at the pack. It is precisely at that moment when you pick up the deck and gather the piles that the spectators will be watching closely. The actions just described can be done while you are talking - and without really looking at the deck. You can therefore obtain peeks at the bottom three cards later - when the audience's attention is elsewhere.

In the original routine, the prediction handed out at the start was a contrasting deck, of the Ultra-Mental variety - which would thus cover any card that the third spectator might have chosen.

Some time later, I developed a nicer version. In this, the prediction handed out is legitimate - naming one specific card. This can be done, for the third spectator's selection is, in this version, forced. This, in turn, simplifies the handling on the pick-up, so that only one Master Move action is required.

There is one extra piece of preparation. Decide which card in the stacked deck you wish to force. This card is crimped. Arrange the pack so that the crimped card is a trifle more than half-way down.

As in the original routine, the pack is false shuffled, then set down onto the table. As in the earlier version, a spectator is instructed to give the pack a complete cut. Most people will cut a trifle below the mid-point - therefore, there is an excellent possibility that the spectator will cut the crimped card to the top. (As the pack is being cut, observe the edge of the pack so as to know whether this is the case.) If the spectator does not cut at the crimp, do not despair.

Have the spectators continue giving the pack complete cuts. The natural break-point defined by the crimp will cause one of them to cut the crimped card to the top. When this happens, you of course stop the cutting.

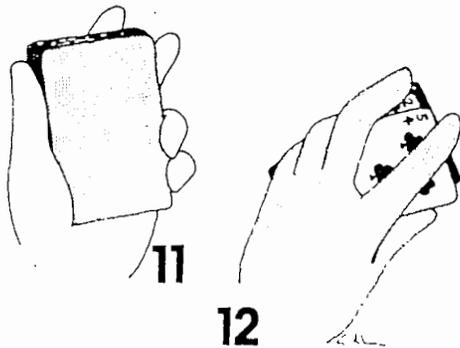
[There are other key-cards that can be applied here: thick, wide, raised, and so on. However, such prepared cards will have to be later stolen away, if you wish to give the pack out at the conclusion.]

The deck is now cut into three piles, as previously described. As you've been standing away during all the cutting, things seem to be fair and out of your control. In fact, the force card is the top card of pile C.

After the spectators have removed the top card of each pile, you re-assemble the deck by placing pile C into your left hand. Pick up pile B, and place it atop the left hand stock, Master Moving the face card of B to the bottom. Now, simply pick up pile A and drop it on top of all.

The face card of the pack will cue the first selection; the second card from the face will cue the second selection. The technique I use to sight these two cue cards is as follows: hold the pack in the left hand, as shown in figure eleven. Turn to the first spectator, and direct him/her to remove the pocketed selection, and note its identity, but not to give you any access to that information. As you say this, you gesture towards the spectator with the left hand. The thumb and forefinger squeeze together, causing the face card to spread over. Your view of this situation is shown in figure twelve. Through the "window" between the left first and second fingers, you can sight the indices of both cue cards. It is the work of an instant. The technicalities are over with - the rest is in the presentation.

The first spectator concentrates on the first selection. You concentrate, and demonstrate your telepathic reception of that information. Now, go on to divine the second spectator's card before it is looked at - clearly through clairvoyance. Finally, have the third selection and your prediction compared. All's well that ends well.... so end here.



RACER'S EDGE

Some time ago, it occurred to me that the hoary "Magic Age Cards" principle could be adapted in some manner so as to create a more deceptive piece of mentalism. The following was thus developed; constructed to conceal the method, and also provide a logical framework for the sequence of actions.

The performer displays a list of fifteen racehorses:

KING HENRY	LUCKY CHARM	QUADRANGLE
NIGHTMARE	ENDGAME	HEADSTART
NAIROBI	HOFBRAU	ROMEO
HEAVY METAL	PENTAGRAM	INMATE
SNAKE EYES	CLOCKWORK	FORTUNE

He explains that these horses took part in a four day series of races; eight races per day. Four cards are introduced, each listing the winners of one day's races. It is pointed out that every horse won at least one race, but that some won more than others. The spectator is instructed to mentally choose a racehorse. The race cards are handed to the spectator, who is instructed to look them over, and retain those cards which list the chosen horse as being one of that day's winners.

When the spectator has finished this, the performer states, "It's interesting that the horse you chose won [for example] exactly two races. Would you please read my prediction message [which has been on display since the start of the routine]."

The spectator reads the prediction, which states, "Your chosen horse will win precisely two races!"

The performer adds, "Ah, how clever of you to have picked such a winning horse as 'Nairobi'..." [Which is, of course, the horse's name upon which the spectator has been merely thinking...]

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The racing theme lends itself very well to mentalism. There have been excellent routines by William Larsen Sr., Tony Koynini, N'Gai, and Larry Becker, among others. You will note that this presentation serves to obscure the methodology involved.

The four race cards are marked on their backs for four specific values. The first has the value "1" - and bears these eight names: SNAKE EYES, ENDGAME, FORTUNE, QUADRANGLE, ROMEO, KING HENRY, CLOCKWORK, HEAVY METAL.

The next has the value "2" - and bears the names: HEADSTART, KING HENRY, HOFBRAU, CLOCKWORK, QUADRANGLE, PENTAGRAM, NIGHTMARE, ENDGAME.

The next has the value "4" - and features: NAIROBI, SNAKE EYES, INMATE, ENDGAME, HEAVY METAL, HOFBRAU, HEADSTART, KING HENRY.

The last has the value "8" - and features: PENTAGRAM, LUCKY CHARM, ROMEO, ENDGAME, QUADRANGLE, SNAKE EYES, HEADSTART, NAIROBI.

The only additional physical preparation is to have a four-way out, to allow for any of the four possible outcomes (i.e., one, two, three or four races won). The simplest approach is to body-index four envelopes. An alternative is to use two double-envelopes, on either side of a Humber Wallet. There are, of course, many other avenues to use for this.

The order of the names of the horses on the full list and the race cards is arbitrary. The fifteen names do, however, have a specific mnemonic order, easily remembered as follows:

1. HEADSTART [at the start of the list]
2. SNAKE EYES [a roll of two in craps]
3. NAIROBI [recall Ernie Kovacs' "Nairobi Trio"]
4. QUADRANGLE [a four-sided figure]
5. PENTAGRAM [a five-pointed sigil]
6. ROMEO ["six" sounds like "sex"...]
7. LUCKY CHARM [seven is a lucky number]
8. KING HENRY [the eighth...]
9. HOFBRAU [think of the German "nein"]
10. HEAVY METAL ["ten" sounds like "tin" or "ton"]
11. INMATE [eleven looks like jail cell bars]
12. CLOCKWORK [twelve hours on a clock]
13. NIGHTMARE [thirteen is unlucky...]
14. FORTUNE [sounds like fourteen]
15. ENDGAME [the end of the list]

The spectator sorts through the four race cards, retaining those which bear the thought-of horse's name. To ascertain the identity of the chosen horse, total the values of the discards. This is numerically the same as the value of the chosen horse.

You are thus set to conclude - simply produce the appropriate prediction message, and then offhandedly name the chosen card.

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