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ZENITH MASTER MENTAL ACT

For Radio, Television or Personal Appearances

By U. F. Grant

Registered For Protection

This script reveals HOW to present this wonderful act and how it is accomplished. Veritable MIRACLES to any lay audience or committee. An act that will create more talk, mystery and attention than any other type of Magical offering. Appears to border on the real supernatural. The act consists of apparent real mindreading and several super tests. All this is so flexible that you may be on the same program week in and week out and work a different test each time.

In the first part you step out and instead of the usual passing papers out and having people write questions or having a person in the audience for them to whisper their questions to, you merely ask people to concentrate and you will read their minds. Then you call people by names or initials, tell them what they are thinking of and perform mind tests for them, such as telling them how much money they have in their pocket, how many grandchildren they have, Social Security number, if they have a trip in mind and where to, how they happened to attend your show, type of watch they have in their pocket, and practically anything along this line.

GET THIS - Every question you answer the actual person in the audience verifies it and is not a plant, is completely mystified and admits they have never seen you in advance or had any conversation with you.

This Master Mind Type of Act has made thousands of dollars for a chosen few.

SECRET AND WORKING OF THE ZENITH MASTER MENTAL ACT: The part that has fooled the laymen and magicians alike on this type of act is that no apparent questions were written or whispered to anyone, and each person would agree that they had not seen the performer in advance or told anyone what the answer to their question was, etc. That secret is what you are buying and that secret can make you hundreds of dollars.

The gimmick used in this type of act is known by all magicians and used by many, but it took a master mentalist to figure out and use it so his act appeared to be out of this world, even to those in the know. This he accomplished by a very simple switch around. He discontinued the practice of having papers passed out and questions written. The way he asked the person who wrote the question he answered whether they had ever seen him in advance, etc., was a great feature but again shows how a known method used just a shade different can fool those in the know.

The gimmick used in this act is nothing more than our old friend the question clip board. For those who do not know what a question clip board is, it appears as an ordinary wood clip board that will stand rigid examination. Clipped to it is a piece of paper perforated into sections. The first person writes on bottom section, tears their question off and keeps it. The second person writes on the next one, etc. The standard board will take care of four or five questions. One or more boards may be used. Later, when the board is taken back stage, unlocked and opened up, you will have a carbon impression of the writing, unknown to the writers or the audience.

BUT...In The Master Mental Act the way this board is used is the main feature. If working the act on a television show, naturally it is a show that has a studio audience, so you have a man in the lobby to catch the first four or five people who come in. He steps up to a person with a clip board in hand and explains that there is a mentalist on the program and the studio or you are arranging some special test for him to perform, and wonder if the person would take a bill out of his pocket, write down the serial number of it, sign his name or initial, tear the paper off and keep it, and not to let him (the man who is telling them of this test) or a living soul see what it is. He is told to keep it in his pocket at all times and during the mental act to merely concentrate on this test to see if the mentalist can pick up his thoughts and tell him the number of the bill. This is done with three or four more early arrivers. Each person is prepared for a different test such as asking if they have a trip in mind, where to, the type of watch they have in their pocket, their social security number, etc. Practically any type of test question you can think of can be used. Then your man leaves and takes the boards backstage. This means that just the first few who enter know of this phase and even to them it appears impossible that the performer will have a chance of knowing their test, since no one saw the test they wrote and they have the paper in their pocket at all times.

Before the appearance the clip board is opened up and the carbon impression of the tests are read and copied down in abbreviated style on a small card that is held in the hand that the crystal is in or in the cloth that crystal is held in when the performer steps on stage. The crystal, when looked through, will magnify the writing as the mentalist looks into it. Some performers do not use a crystal, but memorize the four or five questions and answers. Others have a pad which they write on during the act and near the top in fine writing is the information they need.

During the act the studio, as well as the television audience, is not aware of the fact that any questions were written (the same applies to theatre or club dates) and when the mentalist calls out the name or initials and a person raises their hand in response, the mentalist words his conversation with the person in such a manner that the person is NOT asked if he wrote a question. He is merely asked if he has ever seen the performer in advance of the show or if he has told a living soul what the answer to his test is. Naturally the person will answer NO.

It may be of interest to the reader to know that this general idea of using clip boards in the lobby in advance of the show was worked out many, many years ago for Paul Kara by U. F. Grant and later on Kara put out the secret on this in a hundred dollar manuscript. Another idea worked out for Kara by U. F. Grant was this. Besides the few questions that were written in the lobby in advance, papers were passed out to the audience during the act for them to write questions on. Then as these were being collected and before the assistants got to the stage with them, Kara started answering the questions they apparently wrote, but these were really the questions that were written in the lobby in advance. The questions brought to the stage were switched and the originals went off stage to an assistant who opered them to get the information which was secretly delivered to Kara on stage...BUT... in the Master Mental Act no questions are written during the act and this is the apparent small part that has made the act appear so impossible. From the point of view of the audience, at no time does anyone write a question. They Apparently merely think of a question and the performer picks up their very thoughts.

In the answering of the questions or thought the performer can build it up into a much greater effect in the way the question is answered. We will say that a person writes to inquire if he is to take a trip to New York City next week. The performer goes at it in this way. First, he gets the impression of initials so and so. The person raises their hand and the performer says, "You have a test in mind regards to a trip. Is that correct? Please think of the place you intend to visit. I get the impression it is New York City, is that correct? Now please concentrate as to when you plan to take this trip. I get it as some time next week. Is that correct? It is. I do not predict the future, I merely read thoughts, so I cannot say whether you will take this trip or not, but if you do I sincerely hope it will be a very happy and successful one."

With answers of this type built up, plus the special test in the second part of your act, it is only necessary to answer four or five questions to fill in the allotted time for an act of this type. Too long an act is not good theatre.

- PART TWO -

Special Tests With Well Known Persons

Part two consists of a test with some well known person. For example, an orchestra leader may bring any record to the performance with him, wrapped in any manner desired and it never leaves his possession and he never tells a living soul the name of it and swears to the fact that he is not in cahoots with you...STILL.. you are able to name the record and give its serial number and for effect it may then be opened by the orchestra leader and played to verify it.

An author may bring any books and step into a corner (any corner), decide on any book, peek at any word in the book on any page and you are able to name the book page and word.

Before you make your appearance, anyone may suspend an envelope in the dome of the hall or theatre and you are able to tell its contents without asking a single question or touching it.

The above are just a few of the many tests possible. An artist may go out in the hallway and make a sketch and you duplicate the same sketch on the stage at the same time.

Any of these men who work with you on the tests are NOT plants and they are completely fooled.

Part two is also worked on the same plan as part one, the gimmick again being the question clip board, but the clever handling of the person you are going to work the test with makes the final effect so startling and apparently impossible.

Naturally, to get a well known person to work the test with, they must be contacted in advance by one of your men or representatives. You should not see the person or talk with them until they step on the stage. Your representative calls on them in advance carrying a brief case, and in it, with other papers, he

has the clip board. He explains that he is there in connection with the appearance of this person on a television program. (All well known people, such as writers, actors, etc., are glad to get on television for the great free publicity they will get, and the bigger the person is in any line, the easier they are to talk to and handle once you get to them, otherwise they would not be a well known person. Judges and all politicians are the easiest to get on a program, especially before election time, as they always want publicity. Your representative explains that he wants them for a test on the Mentalists program. We will assume that the well known person is an author. Your representative asks him to pick out any two books that he has written, to decide on a word on one of the pages in either book, remember the book, the page and the word, and he will step out while this is done as he was instructed not to be present while the selection was being made. The author is then to call him back into the room. When he comes back he opens his brief case to get out a paper for the author to sign to the effect that he will be on the program on such and such a night. This paper is clipped to the clip board. The author is told that it is not a contract or anything like that to bind him to the agreement, but merely a paper he is to keep as a reminder. When he does this, he is also told, so he will remember the book, the page and the word, to be used on the act, to jot that down also, tear the paper off and keep it, and not to let any one see it, especially the Mentalist on the night of the program. Then on the night of the program he is to bring that book along with a couple of others so as to throw the Mentalist off the track as to which one the word is in. Then, during the program, to select that book, page and word that he decided on a moment ago. Under no circumstances is he to change his mind on the word or book, as that is liable to throw off the working of the program and spoil it, and if the program does not go over, it would be to his disadvantage as much as any one else.

On the night of the test, during the program, the subject, in this case the well known author, steps onto the stage with his books and the Mentalist has him verify that he, the Mentalist, has not seen him in advance and that he has not told a living soul what book or word he is going to pick out. The Mentalist then tells the author to take his books over in the corner and select one, open it to a page and note a word on that page. Then the mentalist tells what book he has selected, the page and the word, to the amazement of the audience as well as the author.

In the above manner any type of test may be used on any well known person, such as suggested at the start of part two. The type of tests or effects you may work in this manner is unlimited. Also, this type of test does not necessarily have to be worked on just radio or television, but may be worked on any show by having a local Judge or well known person as the subject.

- ADVANCE INFORMATION -

This method is used successfully by a good friend of mine who does not care to have his name used. He uses a couple of question clip boards. He travels with a Masonic group that puts on shows at near-by small towns at initiations. The day of the show he has one of the group go to the town in advance with a clip board to drop in the stores of the ones who will attend, telling them there is to be a mind reader on the program and they want to give him some real test. He asks them to write something on a slip with their name, such as the serial number on the stove in their store, etc., and keep the question or notation. Then, that evening, to

stand up and hold their slip above their head and ask the mind reader if he can tell them what they have written on the slip of paper. If he is the real McCoy he should be able to tell them. The Mentalist just about floors them and the rest of the audience when he gives the correct answer.

The question clip boards referred to in this script may be obtained from most magic dealers or direct from the author for \$5.00 each.

TELEVISION THOUGHT TRANSCRIPTION

Here is a real Miracle to use when on television as a regular feature or as a guest artist or on an interview. You take an ordinary deck of 52 cards, ALL DIFFERENT and not gimmicked in any way, and we will say for example that you are to work this for the M.C. or studio announcer. That person has their free selection of any card, they do not even have to look at it, they are cautioned not to let any one see it, not to turn the face of it to the cameras, to slip it in their pocket. The performer does not have to and should not know what it is either (and he really does not know). Then you explain that you will project the announcers thoughts to any person he phones. So he takes the local directory and has his free choice of picking out any number (no force) and dials that number and the person who answers is able to tell him the name of the actual card he has in his pocket.

Read the above effect again. Read Impossible? That is just the way it appears when you work it. To prepare, take two decks of cards, shuffle one of them good, then arrange the cards in the second deck in the same order as those in the first deck. Leave one of the decks with the person you are going to have help you with the trick, such as a friend or your wife, someone who has a television receiver and also a telephone. When you go in advance to arrange for your appearance as a guest artist on the program, arrange that they are to have a phone on the set that will receive or send out calls, and find out what the number of that phone is. Before your appearance you give your assistant that phone number.

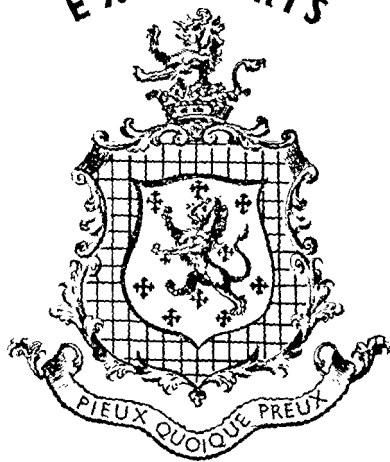
Now, on the night of the program, while you are on the air and as the M.C. is talking to you, your assistant dials that number. When the announcer answers the phone your assistant does not say a thing, so the announcer will eventually hang up, but your assistant does not hang up. This keeps the line connected. It is impossible to phone any other number from the announcers phone, so long as your helper keeps his receiver off. You then take your deck of cards, show them all different and give it a series of single cuts by pulling cards off the bottom of the deck and placing them on top in an overhand type of shuffle. It appears as a shuffle, but you are merely cutting the deck several times. This does not disarrange the general order of the deck. Fan out the deck face down and have the MC pull out any card. Before he does that, ask for a close up with the cameras so the television audience can see what is being done. Where he pulls a card out, cut the deck at that section and carry the cut to the bottom of the deck, so that the card above the one he selected goes to the bottom of the deck. Tell him to peek at his card and slip it in his pocket. Then, as he does this, you hold the deck in your hand so the bottom of the deck faces the camera. Your assistant at home will see what card it is, runs through his deck and looks for that card and the card below

it in his deck will be a duplicate of the card the MC has in his pocket. Then you have the MC take the telephone book, open to any page, run down the right side of any column, stop on any number, and remember it. You take the receiver off the phone and hold it to your chest as he dials the number, this way he will not hear that there is no ringing tone over the line. As you hand the phone to him he says hello and your assistant on the other end of the line answers as if he just heard the phone ring, and plays dumb to the effect that he does not know what it is all about. If the MC should ask him his name or address he explains that he would rather not have his name go over the air. Also caution the MC when he picks the number not to announce it as this sometimes jams up the lines, which it does, as listeners will phone that number also.

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