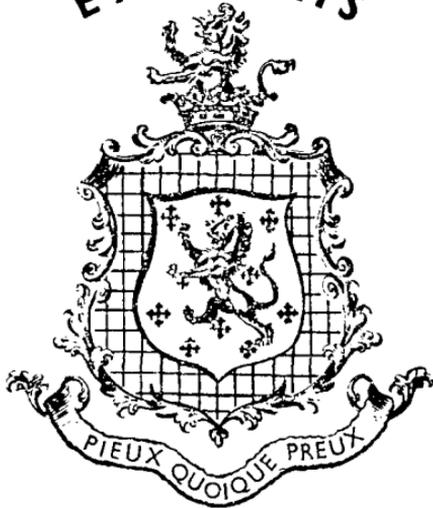


*"Intuitionnal
Sight"*

by
**EDDIE
JOSEPH**

EX LIBRIS



— **WILL ALMA** —
M.I.M.C. (LONDON)

INTUITIONAL SIGHT

Eddie Joseph, Calcutta, India

INTRODUCTION

In presenting to the Fraternity "INTUITIONAL SIGHT"—I do so—not in the light of adding "just another variation" of blindfold to the existing ones but rather something belonging to another class altogether. The method of Blindfolding herein revealed for the first time—is in advance of anything of a similar nature attempted before—and what is most important it is far more convincing. It has—scores of times—thrown my audience into a state of complete "DUMBFOUND-EDNESS" and confused several witnessing magicians who are already familiar with blindfold work.

Those of my readers who possess the capacity of appreciating a good thing—will—I am sure, not waste much time in preparing themselves as successful exponents of "INTUITIONAL SIGHT."

Before attempting the practice of "Intuitional Sight"—I would suggest you read the book right through. Each part is a component of the whole and a correct understanding will come only after the complete digestion of this treatise. I thank you.

Eddie Joseph.

PART ONE

What Is "INTUITIONAL SIGHT?"

"Intuitional Sight" is an Act in itself. It should be presented by itself and not used as a part of your other programme. If doing a long show then set a special time apart for its demonstration. In this manner you give it the right prominence it deserves.

For a moment I want you to forget that you are a magician waiting to probe into the depth of "Intuitional Sight"; try to visualise my description from the audience's standpoint. Imagine the demonstrator of "Intuitional Sight" holding the stage. Two assistants from the audience are invited up to incapacitate his eyesight. You are one of the two assistants. A fairly good quantity of flour is poured into a pudding basin—the demonstrator kneads it into paste or dough. You place the plaster over his eyes and press into position. A large pad of cotton is then placed over the paste followed by 20 feet of surgical bandage. As if this is not enough—two large opaque handkerchiefs are next utilized to cover the entire face of the demonstrator. From all appearances, he has as much chance to use his eyes as a plate of ice cream has in Hades. Despite your efforts at bandaging—the demonstrator goes through a series of tests as

if he still has use of his normal vision. Let us assume further that you are one in 3000 who knows something about a blindfold—but what of the thick plaster? Even if you are so courageous as to imagine that the plaster is no hindrance—then you get properly stumped when you consider the two handkerchiefs covering his entire face. No! you will have to give up—it's no use.

Let me appease your curiosity. The demonstrator is really and truly deprived of his eyesight. He actually cannot see when you finish with him YET the blindfold is under his entire control. He sees when he wishes—he recedes to total darkness at his pleasure. No amount of examination on your part will suggest a clue—because there is simply no clue to be had. In “Intuitionnal Sight” I am offering you something very exclusive and you will appreciate it as such after your first performance—their reaction will provide you with ample proof.

“THE BLINDFOLD”

and

ITS ACCESSORIES

- (a) A quantity of Flour (about half a pound)
- (b) A piece of absorbent cotton about $4\frac{1}{2}$ x 10 inches
- (c) A roll of Surgical Bandage about 20 ft. x 4 in. wide

- (d) 2 coloured Opaque handkerchiefs about 22 inches square
- (e) A pudding basin
- (f) A fork
- (g) A small plate
- (h) A glass of water

The measurements are those I use.

“The Construction of the Blindfold”

“The Flour Paste”:—There is a special knack in preparing it correctly and quickly. A magician who once privately offered to repeat my style could not go further after the paste was pressed on his eyes. This is the first weapon you have against the intruder; those in the profession who would try to copy you would fail. Now let’s get busy. The accessories are all lying on a table in order. After your opening lecture—which you will find in the second part—two volunteers are invited up-stage. Pour the flour slowly in a stream into the basin from a height of about a foot. This—to let everybody see what you are doing, but actually to give the flour in the basin the shape of a mount. Leave some flour behind in the original container—you will need it later. Take the fork and dig in the centre of the pile—now in the basin—to form a sort of a well and pour a little water into this depression. Be careful to use just a little water—more may be added later if necessary. Now hold

the basin in the left hand by the bottom and the fork in your right hand. Stir in *one direction only*, round and round. This will result in a very soggy mess and for the first time you yourself will begin to wonder how on earth you could use that. I assure you that when you are through with it the paste will not be one bit objectionable. While stirring—occasionally lift up the fork dragging the mixture with it so all can see it. *This is the impression of the mixture they get from the start which remains with them to the end.* Half the success of the act depends on this alone. Continue the stirring adding some more dry flour but only a little at a time. *Now for the secret.* After you have stirred the mixture for a little while you will find little holes developing on the surface of the mixture. They are not really holes but I call them so for easy explanation—anyway they look like holes. When you see this it means that you should continue the stirring and pour in more dry flour. After you have continued with the stirring you will soon see the holes disappearing and the mixture beginning to assume a smoother texture. This is your SECRET CUE that the plaster is getting ready and when the holes have entirely disappeared and not before, stop stirring. This is your indication for the next step. It is this secret alone that is partly successful in “stumping” many who have been trying to imitate this act. If the paste is with-

drawn before maturity, *i.e.*, while the holes are still present in the mixture, the operator will be heading for disaster for it will stick to the fingers in a very helpless manner and the more attempt one makes to dislodge it will only add to the embarrassment and failure of the operator.

At this point take a little dry flour and sprinkle it between your palms—pick up the mixture in your hands and start rolling it into a ball. Occasionally press the ball between your hands and stretch it apart to show its elasticity or sticking qualities. Now break the ball into two about equal halves and roll each again into small balls about the size of your oranges. This is the size I use but you may make them smaller without detracting one bit from the effect. There is no chance of the flour sticking to your fingers at this stage. Drop the two balls on the small plate.

You start explaining at this point what you want them to do. Say you want them to seal your eyes with the plaster as this is the only way that one can be absolutely certain that no ray of outside light could filter through as that would be detrimental to the success of your demonstration. You are indirectly impressing upon them the fact that *it is necessary to be in total darkness—otherwise you will fail*. Say further that on top of the plaster you want them to place the cotton pad—followed by the 20 feet of surgical bandage. Finally

the two handkerchiefs to go over them covering your entire face. As each item is mentioned—you pick up and show. This explanation serves a dual purpose—it creates suspense and what is MORE important the contact of the atmosphere with the two balls, while they are lying on the plate, causes a thin dry skin to develop over their surface. If you were now to dig your thumb into one of the balls you will find it is softer inside than outside.

Having finished the explanation—pick up one of the balls and place it on your right eye allowing the centre or the equator (if I may use this word) of the ball to rest on the bone above the eye or in other words on the spot where the eye brow grows. Now ask one of the assistants to press the ball, warning him to be careful and use the flat of his hand so as to preclude any possibility of accident. Adding “A gentleman once poked my eye with very serious consequences.” Now when he presses the ball of plaster just close your eyes *tight*, which action will carry a part of your cheek upward. His pressing will automatically drive half the ball upwards towards the forehead and actually only half the quantity will be covering the eye. Don't bother the slightest bit at this point how he presses—no matter what they do they will never hinder your next move. The more they press the easier they make it for you, so let them have their way. The fact that he is using the flat of his hand—the

fact that your eyes are tightly closed—the fact that the plaster is pliable—the fact that your eyes are behind the line of your eyebrow and raised cheek will on the contrary hinder the helper's attempt to cause the plaster to stick directly on your eye—with the least degree of danger. The plaster, owing to its pliable nature, will follow the line of least resistance so to speak—and will submit to the slightest obstruction. After the right eye has been treated, allow the second gentleman to repeat the procedure with the left eye. At this point although you cannot use your eyes you will find that you can easily open your eyes—the plaster will have taken the shape of that part of your feature and blended in with the curve. You now ask the gentlemen to say whether they are sure your eyes are sealed. Let them say so. While saying this slightly cup both your hands and place them over the plaster. The heel down and the finger tips towards the brow. You appear to be pressing the plaster further but as soon as your hands cover the plaster open your eyes wide and move your hand back and forth simulating the action of pressing. Your cupped hands will cause a suction and you will find the plaster (the lower half) will follow its movement. The idea of doing this is to ensure that no part of the plaster is stuck, particularly near the nose. When you are trying this out in private you will understand what I mean. Now

move your hands away—the bottom edge of the plaster will appear to be stuck fast but in reality it is only touching your skin.

The Cotton and the Surgical Bandage

Now call for the cotton. Let them place it on your hands. Hold the cotton by the shorter edges between your thumb and first finger and place it over the plaster allowing the top edge of the cotton to go on your forehead—the bottom edge a little above your nose tip. When placing the cotton in position—each of your hands is near one of your temples. Don't stretch the cotton taut but place it there naturally as you want some slack. Ask one of the assistants to hold the cotton in position. Your hands are free—you call for the roll of surgical bandage which you take in your right hand! Your left hand goes to take the end of the bandage and places it on the forehead, retaining its hold and through the bandage holds the cotton in position as well. Left finger tips near the right temple and thumb near the left temple. From this natural position you feel for the **EDGE OF THE PLASTER ON BOTH EYES THAT IS NEAR THE TEMPLE SIDE** and squeeze inwards while the right hand is winding the bandage. A perfectly natural move. By exerting pressure on the edges of the plaster while winding the bandage you will cause the plaster to *arch outward* or in

more technical term to take the shape of a "Concave." While doing this you can check up by opening your eyes and ascertaining whether you can see downwards from the side of the nose. If you get a sight then you know you have done it right; if not, don't despair because you have not got it right but you can fix that later and I shall explain it later. Anyway, when you commence to wind the bandage you begin by winding it tightly a couple of times around your forehead—so as to keep the plaster and the cotton held up securely against your forehead. After this—which you are supposed to be doing by way of illustration—hand the roll to helper to continue the winding but you are also helping with your thumb inwards and fingers outward. Your hands are really there to see that the bandage is not wound too tightly when it is brought on the level of the eye and this you easily regulate. It is here—while the rest of the bandage is being wound that you remedy any defect in the Arching operation as mentioned above. Your thumbs aid this and as they are behind the bandage that is being wound it is a safe move. After you try it out a few times this will not be necessary and I only mention it to help you in an emergency. The arching operation is easily done as explained—from over the cotton when you start the winding. The winding completed—which should be above the bottom edge of the cotton—

tuck in the inside corner, that is the corner that was inside the roll and now exposed—in the fold somewhere behind or on the side.

The Handkerchiefs

Now call for one of the handkerchiefs and fold it diagonally. Hold it with one corner in each hand and two corners hanging down. Place the centre of the handkerchief against your nostrils; your hands are on the side. Turn your hands inwards i.e. towards yourself; bend head forward and carry the corners to your head and ask one of the helpers to tie a knot above your head. **WHILE THE KNOT IS BEING TIED, OPEN YOUR MOUTH WIDE.** By opening the mouth you take in a lot of slack and after he finishes tying resume normal position. The opening of the mouth cannot be seen—nor suspected because the handkerchief is in front and your head is bent. Now call for the second handkerchief and fold this diagonally as in the first instance. Place the handkerchief on both your hands—fingers at bottom and thumbs on top and carry it to your eyes. When the handkerchief is laid on your hands—the two corners are in front and one each on either side. Place the handkerchief over the bandage so that the bottom edge will come just a little below your nose tip, overlapping the edge of the first handkerchief. Bend your head and carry the ends to the back and ask for a double

knot to be tied. Now when you carry the ends to the back do not carry it in a straight line but downwards so that when the knots are tied the knots will come at the back of your neck. There is a reason for this. If you allow the knot to come directly at the back—that is, opposite your nose—the part in the vicinity of the nose will be drawn taut. But .. if the knots are tied lower down at the back—you will gain some slack in front. If you just take a handkerchief and tie it first directly at the back opposite or in direct line to the nose and feel the edges near the nose you will get the idea of tautness. Now open the handkerchief and tie it again but carry the ends down and tie at the back of the neck. You will hardly feel the handkerchief against your nose. There will be a definite amount of slack there.

Now let us see what has happened. The edges of the 1st and 2nd handkerchiefs are overlapping each other. The Bandage, the Cotton pad, and the plaster all help to project the upper hanky further out i.e. beyond the lower one. But owing to the slackness near the nose in both the handkerchiefs, THE EDGES MEET EACH OTHER. In other words the top and the bottom handkerchiefs are not in one direct line—the bottom one is behind the top one but appears to be meeting it very closely for a greater distance than it is actually. Now if you open your eyes and see downwards from the side of

the nose—you will only see as far as the handkerchiefs and not further. You are in a sense **ACTUALLY** deprived of your eyesight.

I have said earlier that the blindfold is under the control of the demonstrator and this is how it works. If I were to ask you how you breathe you would probably think me insane. But I am sure not one in thousands know it. We do not breathe through both our nostrils but through one nostril at a time. Place your hand near your nostril and you will find that it is flowing through one **SIDE** only. If you allow your hands to remain there for a few minutes you will be equally surprised to find that the flowing stops suddenly from one side and goes to the other. Actually we breathe intermittently—first one nostril and after a few minutes it switches on to the other. Now what has all this got to do with “Intuitional Sight?” I will tell you. When tying the first hanky, just ascertain which nostril is flowing. After you are bound up and ready—you breathe naturally and will create a vacuum which will suck the edges of the lower handkerchief near your nose **IN** thus opening a sort of a tunnel and then you could see very clearly **right** between the **TWO HANDKERCHIEFS**. Breathe out and the tunnel is closed and once again you can't see. The nostril that is flowing at the time will pull in more of the handkerchief than the other one. **YOU CONCENTRATE** on this side more

than the other as SIGHT is much clearer from the side of the nostril that is flowing. Inhale—tunnel opens—exhale, tunnel closes. It is the most natural thing in the world for one to breathe and I consider through a prolonged period of practical experience that this part constitutes one of the most subtle principles of “Intuitional Sight.” Now in application you don’t inhale when you want a glimpse but are continually breathing all the time without revealing a thing and get all the sight you want which I shall deal with later. Like all good things this requires familiarization and could be rehearsed first without the plaster, but use cotton and bandage and once you get the idea—which will come very very soon, in fact the first evening—you will find it very simple of execution.

Now I give you two variations.

(a) *Variation A.* Proceed as far as the bandage, as explained. Take the first handkerchief as explained but this time tie it as in the original version but over the BANDAGE first. The second handkerchief after being folded diagonally is now placed, by the centre, at the bottom of the nose, just where the nose meets the upper lip; turn the ends inward, toward you, and ask helper to tie a knot on the top of the head. In this variation if a man bends low and looks up he will only see the tip of your nose which to all intent and purpose was left open to breathe. One must have freedom of air.

Here there is a permanent opening, but a very small one, through which you are able to see distinctly. To prove this to you—take a piece of paper and cut an opening about $\frac{1}{2}$ inch or more in diameter—place it near the tip of your nose and you will be surprised to find how clearly you could see through it although those watching you will not think it possible.

(b) *Variation B.* Only one handkerchief is used here. Place the handkerchief over your entire face diagonally—one corner towards the head—one corner below the chin and one corner each on each side. Tie the side corners at the back of your head fairly tight. Now carry the bottom corner from under your chin—from the left side and behind head and tie it to the top corner. Pinch your nose tip from the outside and open knots. Now cut a small hole—start with one inch diameter until you get used to it when you can reduce it to $\frac{1}{2}$ inch. When demonstrating this is used by tying it over your entire face with the hole near the tip of your nose. This hole is for breathing—you don't have to comment on it. In this version you get a clear sight through.

I use each of the three variations and they are all good. There are several points I wish to mention in this part but am deliberately deferring it for another part lest I confuse you. So for the meantime don't try the blindfold but study the entire

treatise otherwise you may not meet with full success the first time. There are a lot of other tips that I wish to add.

PART TWO

THE ACT

Setting: One side of the stage is a stand on which is arranged a dozen or so coloured Ribbons. On the other side is a chair against the back of which is resting a small blackboard. Against the legs of the chair is resting a large frame on which is arranged a complete pack of cards behind a glass front. On the table is a small box in which you have twelve each black and white small balls generally used for balloting purposes. A slate, chalk, a pack of cards and the necessary articles for the Blindfold. You also need a long stick pointed at one end.

Lecture: Ladies and Gentlemen—In presenting my act “Intuitional Sight” I do not propose to go into lengthy details as to how I am able to accomplish the various tests which you are about to witness. It would, however, suffice to mention that whilst nature has endowed us with five senses, we are at the same time also blessed with an additional hidden sense, sometimes referred to as our sixth or “Intuitional Sense.” All of us use this hidden sense sometime or another unconsciously—but—by proper development it could be consciously pressed

into service. As actions speak louder than words—I shall now proceed to demonstrate to you the extent of development of my . . . “Intuitional Sense.” I thank you.

Here call up the two assistants. After the plaster is put over the eyes—be sure and let everyone see how your eyes are incapacitated. Then proceed with the rest of the bandage and when ready, say “Intuitional Sense is not a particular sense. It is with us in reserve to aid any defect in one of our other five senses. I am deprived of my physical sight so I will summon the aid of my Intuitional sense and henceforth while in my present condition my physical sight will be supplanted by my Intuitional Sight. Will the gentleman please lead me to the centre of the stage? ”

First Test: Say—“On my left is a stand on which will be noticed a number of coloured ribbons. I want one of the gentlemen to resetttle the ribbons in any order he pleases so that I may not be aware of their new arrangement. When ready let me know.” As soon as you are notified—turn to the left (towards stand) very slowly and ask for someone to call a colour—keep on walking slowly—approach the stand and DELIBERATELY reach out for a WRONG colour but as soon as your finger tips touch it—move back suddenly—turn towards audience, raise your hand and with your fingers gesture as if to signify “No.” Then again approach

stand and slowly but surely pick out the right ribbon—raise it above head and lower, bowing. This little business is arranged to provide food for the audience's thought for if you are able to see then you could walk up straight to the right ribbon and pick it out. You are, of course, seeing all the time down the side of your nose. From the time you start, you move about as if being guided by your Intuition and the greatest mistake would be to speed action. Now ask for another colour but this time pick the right one at the first shot. This repetition will create the impression that you repeated because the first time you hesitated a bit.

Second Test: Now turn and walk towards the blackboard slowly. Ask for different numbers to be called out and write them down. Don't be very neat in your writing—and when you have got enough, add them up. After adding, let them verify and then ask for any figure. As it is called, score out all figures of the same kind on the board. After you have done it the second time, deliberately leave out one of the figures unscored and walk away as if finished, then pretend to be going into the next test and whilst talking your face looks towards the board and then you seem to have discovered your error. Hold out the chalk and remark to the assistant "I missed that 2 (or 4 or whatever the figure happened to be), it is in the fifth row—the 3rd figure. Please score it out." This will bring

you more applause than the actual test. Let me explain that all tests are really done below the level of the nose; but you make it appear that it is done at the level of your eyes. This is the main secret of success. On no account bend your head back to get a sight—shift your position and it will come to the same. I specially arrange my blackboard on the back of the chair, as—if I used an easel I should have to build a low one—and that would at once attract attention as it is unusual to have a low easel for a blackboard. The chair is an ordinary piece of furniture and also serves the purpose admirably.

Third Test : Ask for the pack of cards to be shuffled and handed to you. Hold the pack in your left hand, face down, about waist high. You are now going to read a portion of the deck or all if desired. The reading is really done below the eye level and this is how you make it appear that you are reading them at eye level. Push the top card out with your thumb as if about to deal. The right hand goes to take it—first finger up and thumb below—turn the card over and move it up to eye level—look at it and then turn face of it to audience and call out. You actually read the card the moment you turned it over when removing it from pack. The action must be smooth and harmonize into one movement. Continue with this. Occasionally take the card, after sighting it, straight

to audience side then turn it towards you again—as if you forgot to see it—and name it.

Fourth Test : Hand the pack to the assistant and tell him to go down to the audience and give out ten or more cards. As each person calls out his card you point at it on that frame which is resting on the foot of the chair. Stand with the stick on the left of the frame; as soon as the name is called, irrespective of the fact whether you know where the card is or not, immediately touch the frame with the stick and then move the stick slowly to the card called. This is continued with the remainder.

Fifth Test : Now call for the box with the balls. Explain there are twelve black and twelve white balls. Now borrow a hat or use your own bowl and tell the assistant to take as many blacks as he likes and drop them into hat, then any number of whites. You pick any of the two colours completely out, as chosen, and drop to plate or elsewhere.

Sixth Test : Patter as follows—“ Having completed these few tests I shall now pass amongst you. I shall attempt to describe your wearing apparel. If you drop any article upon the slate I shall try to tell you all about it. Of course you cannot expect me to do anything that does not come within the field of influence of my “Intuitional Sense.” At the present moment my Intuitional Sense replaces my eyes. In exactly the same manner as our eyes serve us—so does my Intuitional Sight. Don’t ask

me, as someone once did, to tell you what is in your pocket—because I can't. This is not a demonstration in "Clairvoyance."

The idea of this lecture is to safeguard against any possibility of someone holding an article above your head or behind your back or above the line of your vision. You have told them that your Intuitive Sight serves you in the same manner as your eyes would. Now take the slate with you and walk down to the audience slowly. You describe people—their clothes—their jewelry, etc. Right here let me explain the ruse I recommend. I advise you to follow the principle of what is known to conjurers and applied in certain billet-reading tests—as the "one ahead" method. By this I mean you should be sighting one part of the clothes while describing the part previously seen. For instance say you are approaching a lady—before you get to her you can only see up to a certain point—now when you get near her and because she is seated you see more of her. Now let us say her hair is blonde—bend your head so that your eye or that part where your eyes are is pointing directly to her hair and whilst describing her hair and any ornament in there which you have previously sighted, your head is in the correct position to see the other parts. Then you move to that part, describing away while sighting another part and so on. The idea is that you are ready to describe something before you finished with the last description.

Seventh Test: Now ask for various articles to be dropped on the slate. You hold the slate by one hand as far away from you as possible but within your vision. Provided it is below the level of your nose you can even stretch it at arms length. Describe each article as it is put on the slate. For instance it happens to be a ring. Start this way—“It’s a ring—it’s a gold ring—it has a blue stone—yes, a Torquoise—its’ a lady’s ring—thanks”—pick it up. The most subtle manner of procedure is to stretch out the slate for the article to be put on and as it is dropped you sight it and then raise hand slightly where you can’t see the article and start. Sometimes you will see several hands at the same time—people wanting to put their articles together so to say—remark: “I get an impression of a mixture of too many things—one at a time please.”

Eighth Test: Now ask someone to write a word, a number or anything else, on the slate. You hold the slate in your left hand or right depending on which side of the aisle the person is seated on. As he writes and before he has really finished you have sighted the word. Now as soon as you have sighted the word, leave the slate and appear unconcerned turning your face away. He will hand you the slate—you take it and DELIBERATELY hold it up about eye level the WRONG WAY—i.e., the blank side towards you. Say: “I am afraid the gentleman has written nothing—please write something.” You will immediately be checked;

then turn the slate the right way and remark: "Oh—I am sorry—my mistake." And slowly spell out the word. If you have imagination I need not explain why you do that—will they ever have any doubt after that—that you see through intuition and not with your eyes?

Ninth Test: Now for something which will knock them over. Ask if there is any person in the audience who knows any foreign language or better still if there is any foreigner present. Tell that foreigner fellow to write a word in his language, using a foreign character. Now some foreign languages, as French or German, have the same alphabetic characters as our own and this will not be so impressive—Try and get a fellow to write a word in Russian—You offer to copy that word and you do it. It is very very simple to do. Copy it just the same as you would a simple drawing—quite easy but very impressive.

Tenth Test: Now ask someone to write a word and deliberately mis-spell it—you correct it.

These are the ten tests. By repeating each test or curtailing them you fit the act to the time at your disposal. These are the tests that I have been doing for a long long time; the ruses are explained exactly as I employ them and gradually developed.

PART THREE.

The Inner Secret

“Intuitional Sight” should never be presented as an X-ray Eye exhibition. It is psychologically wrong. If you suggest that you could see through the blindfold then it is equally logical to suppose that you are able to see through their pockets and wallets and tell them what is inside. By your saying that “Intuitional Sight” supplants your physical sight, they cannot expect you to do anything that is not possible with the naked eye.

The Undressing: After the tests have been concluded—you undress the blindfold, standing in the aisle right in front of them. This part is quite important as it strengthens the effect. You tell them that you want a gentleman to undress your blindfold in order to show them that everything is still in its original condition. Ask for the knot to be opened behind your back—and your hands go to hold the handkerchief to withdraw it as soon as it is free. While your hands are there, exert pressure on the binding from the front and keep your eye-lids closed—gently. This will drive the plaster flat on your eyes—and as by now it is softer owing to the heat from your face—will cause them to gasp when they see its condition. Anyway, when you come to the cotton you will find

it stuck on the plaster—break this bit by bit. Then let them see the plaster—and after a little while take it off in little bits—as if you are having trouble at its removal.

None can argue that the use of the plaster is not in advance of the older idea of small cotton pads and adhesive tape. The effect is definitely enhanced.

If they do then my reply is—why even bother about the cotton and adhesive tape—only a handkerchief blindfold of the “Blind Man Buff” variety should suffice. If the cotton pad and adhesive tape impresses the audience with complete preclusion of sight then the plaster goes beyond that. I have used the older method for a long long time before spending eighteen months to evolve the present method and am in a position to judge the superiority of “Intuitional Sight” from the reaction of the audience.

If you wish to prepare the plaster before coming on the stage—you may do so but put three or four drops of olive oil in the mixture while stirring, otherwise if they are left exposed too long before use the outer surface becomes hard and brittle and will crack when being placed on the eyes. The olive oil preserves and keeps it in the right condition for a long time.

If performing in very hot weather a little olive oil is advised. If the mixture is being prepared before the audience rub some olive oil previously on the side and bottom of basin. It will pass unobserved. The reason for this is that if you perspire the plaster will otherwise become moist and consequently start dragging or stretching downwards while you are performing and it will inconvenience you.

If, during the performance, you fail to get a sight, say of the object, and can't shift your position—never on any account bend your head back; it is better to pass it. The correct position of the head should be upright as if looking ahead of you when looking at an object in front. Head bent when supposed to be looking down.

At times when it becomes necessary to get a wider circle of vision—place your right forefinger on your right temple—nearer your forehead as if concentrating—and then push up. You would be surprised to find how far you could see then. Don't break this movement up into a series of operations; for instance don't place your finger there and then push up. That would be fatal. The correct way is to move the finger up to that spot from the bottom and in continuation of the same move the part is pushed up. To understand this move,

stand before your mirror—your right hand is bent by your side. Now move the right forefinger upward and touch your brow—you will see the brow going up.

Numbers on bills—dates on coins—addresses on envelopes—advertisements in papers could be read during the tests.

When any one writes a word on a slate—look out for any omissions such as the dotting of the I or the crossing of the T's. When you do encounter these—remark aloud for all to hear and correct.

Never pass derogatory remarks when describing a person or his clothings. Don't say the gentleman is a stumpy person or has a Bulldog nose or has a shabby tie on. Rather on the contrary, judicious use of complimentary remarks are advisable but don't exaggerate. It will help you along to say for instance "here is seated a charming young girl with rather an infectious smile," etc.

In an intimate crowd sometimes some person may through some reason throw out some absurd challenge to you. Very gently remark that after you conclude your programme you will attend to

him. You will step him aside this way. It is not advisable to argue with him—besides it is considered bad taste.

When walking about have your hands gracefully stretched in front of you—at a height of between your shoulder and waist—in much the same way as a somnambulist is supposed to walk.

Finally, to convince you of this marvellous impression “Intuitional Sight” can have over your audience, make the paste and stick it over your right eye. Stand before your mirror and look at yourself with your other eye. **JUDGE FOR YOURSELF** and then go right ahead with your practice.

The End.

SIXTEEN CARD INDEX GEMS

by MAX ANDREWS, A.I.M.C.

Most magicians have the Cards from Pocket Indexes in their magic kit. Here are Sixteen Scintillating and Subtle Tricks and Routines, most of which are **NEW** and **ORIGINAL**.

The wide variety of effect are such that even the same audience will never recognise any similarity between them.

This book will enable you to give new life to your show.



Some of the other choice items are:—

THINK A CARD, SNATCH CARD LOCATION, SPECTACULAR BOOK TEST, "EM-AY" COIN PREDICTION, COMPLETE CARDS FROM POCKET ACT, Etc., Etc.

PRICE 4/- POST 3d.

CARDS FROM POCKET TRICK.

This is the trick dealt with above. A pack shuffled by audience is put into magician's pockets. He at once pulls a succession of requested cards out of his pockets, solely by Sense of Touch!! A famous Trick, quite simple to do. No palming.

Order from where you obtained this book.

Magical Mentalia

by G. E. ARROWSMITH, M.I.M.C.

A new book of general interest. Spectacular tricks with little or no apparatus. Equally suitable for parlour or stage. Every effect is wrapped in a splendid routine or story, which makes it very easy to present. Something to suit all tastes amongst the Children Tricks, Miscellaneous Magic and Psychic Miracles.

A WORD OF THREE LETTERS, A MINIATURE DERBY, BABY AUSTIN, PSYCHIC SIGHT, THE UNCONTROLLABLE DOLL, A SILENT MENTAL ACT, WATCH THE MILK, PENETRATIVE WOMAN, ETC.

These are but a few of the many attractive items offered, and this book is one we recommend for it will have usable material for every magician.

Second Edition Now Ready. PRICE 5/- Post 3d.

Magical Originalia

by G. E. ARROWSMITH, M.I.M.C.

There is no doubt that the author has a remarkable flair for dramatic presentation, and indeed the amazing story and plot he manages to weave round even a simple effect, makes his style not unlike that of the famous American author-magician, Clayton Rawson!

Many of the tricks can be worked as soon as you get the book, and the magic is routined for carrying in the pocket or a small case. Many items suitable for stage.

Anti-Gravitational Marvel,	Psychic Joker,
Pocket Picking,	Body Dismembered,
The Flashing Light,	Mental Translucidation,
An X-Ray Pack,	Patriotic Release,
The Pointing Finger,	A Magical Laundry.
G.E.A. Living & Dead Test,	Chameleon Silks,

— and many others —

PRICE 6/-. Post 3d.

How to do CHALK CARTOONS

By GERRY FINDLER.

This is the first time in this country that the subject of Stage Cartooning has been adequately dealt with. This book has been primarily written for magicians and others who wish to acquire the art of entertaining by drawing large Chalk Cartoons and Pictures for Stage or Drawing Room Entertainment. The subject is dealt with from A to Z, and there are nearly 100 ILLUSTRATIONS that you can copy and use.

It also explains all the 'tricks of the Cartoonists Art,' so that even those without any genuine artistic ability whatsoever may take up this fascinating form of Entertainment. Gerry Findler has successfully combined Cartooning with Magic at Social Functions of all descriptions and it has been universally liked and applauded. The subject is dealt with in a most practical manner so that you find out how to

build a stand and board, how to draw trick or upside down pictures, and how to routine your act for Concert Work, etc. You will be missing the best buy this season if you leave this fascinating book out of your order.

Price 5/-. Post 3d.

Published by Max Andrews.

CARTOONING CHALKS

We can at present supply the genuine large, soft, chalks specially made for this purpose. Stocked in the following colours:—

RED, YELLOW, GREEN, ORANGE,
LT. BLUE, DK. BLUE, BLACK.

Price 1/- per Stick. Post 4d.

10/- „ doz. „ „ 8d.

Postage 4d. per $\frac{1}{2}$ doz., 6d. per doz.

PLEASE NOTE WE CANNOT
SUPPLY PAPER OF ANY KIND.

Are you interested in Conjuring? If so you can obtain a Catalogue of many other Books and hundreds of interesting TRICKS and ILLUSIONS if you send 1/- P.O. to:—

Phone: Regent 3161
(6 lines)

Hamleys
Estd. 1760.
HAMLEY BROTHERS LTD

'Grams: Pleasingly,
Piccy London

200/202, REGENT STREET, LONDON, W.1.
(Our only address)