



RADIO and NITE CLUB MIND READING

By **WILLIAM LARSEN** and **ORMOND MCGILL**

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INTRODUCTION

This manuscript is written for the business showman, the practical magician to whom illusion means dollars. As such it implies an intimate knowledge of both magic and mind-reading methods, coupled with that all important experience that comes solely from the successful selling of mystery.

Every practicing magician realizes that the psychic or mental routines in his program cause rise to more speculation, and often even more interest, than his other magical specialties. Especially in times of war, and post-war periods, is public interest stimulated towards such effects. The pace of the days, the nearness of breath-taking events of worldwide importance, and the countless questions of speculation that arise, finds "The Man With The Answers" more than ever in the front of public attention.

Coupled with the current appeal, the advances in Para-Psychology, and the growing conviction that telepathy, clairvoyance, and kindred psychical phenomena may indeed hold truth as actual scientific realities, presents the modern mentalist ⁽¹⁾ opportunity almost without limit.

This manuscript proposes to expound these opportunities in the direction of two lucrative fields of modern entertainment endeavor. Fields, that except to the inner-circle of the informed, have been largely closed shop to magicians, and even to most professional mindreaders: RADIO and NITE-CLUBS.

For success in these fields, there is one fundamental rule to remember, and that is: **YOU ARE AN ENTERTAINER, AND WHAT YOU DO MUST BE AIMED SOLELY AT THAT ONE PURPOSE—ENTERTAINMENT.**

Make that your law, and both success and profit can be yours without any of the so-called "mindreading pitfalls" of legal or social complication.

(1) The term mentalist is not implied to mean exclusively professional mindreaders, but is written to include the magician in the sense that he incorporates mindreading feats into his program.

PERSONNEL OF MINDREADING

Not every person can be a mindreader, but fortunately the practice of magic qualifies many magicians for this highly profitable field. For success in mindreading, five requisites are essential:

(1) The mindreader must be possessed of good vocal delivery, and have excellent control over his language. His mystery appeal to the mind is almost entirely through the power of ideas conveyed by **words**. As a philosopher expressed it, "The proper word spoken in the proper tone at just the proper time can influence the world."

(2) The mindreader must have an innate understanding of human nature: a natural knowledge of how and why people react . . . coupled with the ability to size up personalities quickly and accurately.

(3) The mindreader must be a capable entertainer, ever alert to handling the unexpected and turning such to his advantage. For his is an entertainment dealing entirely with the uncertain factors of the human equation, in the mastery of which a ready wit, alert mind, and vivid imagination are vital factors.

(4) The mindreader must possess a nature capable of the sheer nerve of daring audacity.

(5) The mindreader must have a knowledge of mindreading methods: the, so-called, tricks of the trade. Strange, but in actual fact, these latter are the least important of all the requisites of the successful mentalist.

The magician will do well to take a tip from these five basic requirements, and realize that in the presentation of mindreading, it is not the ingenuity of the tricks that count, but rather the conclusiveness of the mental effect produced.

Mindreading is largely an introspective type of entertainment . . . and, as such, its mystery develops **within the mind of the observer**. Hence, the more simple and direct the visual counterparts, the more convincing the effect. LET SIMPLICITY OF MODUS-OPERANDI BE YOUR AIM.

RADIO MINDREADING



Thru the wonder of science,
radio now projects the wonder
of the mind, telepathy.

THE MINDREADING METHOD FOR RADIO

As most mentalists now know, and most magicians are beginning to realize, in mindreading the spectator has little or no concern as to how the performer gets his information: his interest being almost entirely upon what the mentalist has to say to him.

In other words, the emphasis of attention in magic and mindreading is at complete opposites. In the former, the spectator realizes it is a trick, and is alert to match his wits in solving the method. While in mindreading, though he may possibly suspect trickery and be skeptical, still his attention is, at all times, away from the mechanics of the feat and centered on its psychological aspects.

This being the case, the magician will be wise to concentrate his concern to this "psychological appeal," and minimize his so-called "test" mindreading feats—such as chosen card revelations, number predictions, and similar stunts. It is true, these do have their uses for special occasions, as publicity features, demonstrating before a select group of interested parties, or even in the commencing of his mindreading demonstrations, if for some reason he desires to fill in more time. But, by and large, such feats should be very much limited, and his mindreading efforts centered on **mindreading**. After all, what would a genuine mindreader do . . . a lot of hocus-pokus, or would he **read minds**?

So, for the purpose of the successful presentation of mindreading, it can be stated as a law: **THAT SIMPLICITY IS THE KEYNOTE TO THE MECHANICS OF THE METHOD.**

For years, much creative thought was put to the construction of clever devices to secretly obtain the spectator's written message, and then Gene Dennis completely defied tradition. She boldly had her assistants walk up and down the aisles of the theatre. The audience was requested to ask their questions into the ears of these assistants. Then the assistants, in a loud voice, would call out, "**Miss Dennis, this party wishes to know if her husband will soon be returning home to her?**" Miss Dennis would then proceed to answer the question. Upon finishing, she would calmly say, "**Next,**" and another question would be called out to her. Thus question after question was handled.

No mystery, yet the public flocked to her performances and were just as impressed as if she had used some secret device to deliver the questions to her. Indeed, possibly even more so. The apparent "open-and-above-board" of the method of delivery of the questions seemed to testify to the sincerity of her work, likewise it focused attention even more upon the all important factor (from the public's point-of-view) the **answers**. And, in actual fact, the verbal delivery of the questions by the assistants, immediately after a spectator had whispered it to them, provided the audience with a great deal of amusing entertainment.

Few things are more satisfying than to have what amounts to a whispered confidence publicly broadcasted.

The work of Miss Dennis testifies most aptly to another all important law of successful mindreading: **THE PUBLIC IS COMPLETELY UNCONCERNED HOW YOU GET THE QUESTIONS . . . WHAT THEY ARE INTERESTED IN ARE THE ANSWERS.**

So it is in the radio and night-club field, but for reasons of entertainment pace (and no other) written questions should be used. **Thus, all questions are to be written before the performance starts,** and from that period on become largely a forgotten matter from the audience's point-of-view.

Let us now consider the matter in relation to the mindreading method before a radio studio audience:

Each person attending such a broadcast naturally has advance knowledge of what type of program he is going to witness. The very fact that he attends pre-supposes his interest, and finds him eager and almost over-anxious to present his question—**that he may have his mind read**. It is very satisfying to the ego, being the center of attention . . . and a person could hardly be more in the center of attention than when having his mind read.

So, upon entering the studio's lobby, he is confronted with a small stand upon which rests a fish globe. Already, a number of folded papers reside in it, and back of the bowl a neat sign reads: **DROP YOUR QUESTIONS HERE.**

An attractive girl stands beside the bowl and she casually asks if you would like to participate in the program and cooperate in the experiments in mindreading on the broadcast. (Note the wording of her remarks to the spectator . . . they are aimed at making him feel that he is a direct participant in the actual broadcast.)

The spectator is then given a slip of paper and a pencil, and requested to write a question. The paper is then folded, dropped within the bowl, and the spectator proceeds to his seat with a warm glow of satisfaction. It's rather like being "on the air" oneself.

As other persons enter, the girl assistant sizes them up. If they seem eager to participate, she suggests (it might almost be said, **tells them**) what they should write. To one, she suggests they write the license number of their car. To another, the location of their home, and its telephone number. To others, that they write the name of an intimate friend and their whereabouts. To someone else, that they write a secret wish known only to themselves.

Thus, into that bowl of folded papers go, not only questions but also folded papers containing bits of information pertaining directly to the private lives of the spectators in the studio audience themselves.

ALSO THE BOWL ATTENDANT REQUESTS EACH PERSON TO SIGN THEIR NAME BELOW THEIR QUESTION.

The mindreader will do well to use great care in his selection of his lobby assistant: her job is second in importance only to his own. A male assistants could be used, but a girl is preferable, as a woman unconsciously suggests more natural innocence, and the spectators will be more prone to follow her suggestions than they would a man's.

After the assistant knows that she has enough actual personal data collected in the bowl she desists from suggesting what the spectators write. Thus, only a very few in the audience (even if they did happen to recall it) realize that some actual personal facts have been written.

Spectators coming in from this point on are only assisted as they themselves request. Indeed, the great majority are left to their own resources and they can write questions, sign their names, and what-not just as they please.

The radio audience seated, the assistant takes the bowl to a private room. She then picks up an exact duplicate of the lobby bowl filled with a similar number of blank folded papers, carries this down the aisle, and places it on a small stand at the side of the studio stage. **NO FURTHER MENTION OF THE QUESTIONS IS MADE WHATSOEVER. HOWEVER, THE IMPLICATION BY INDIRECT SUGGESTION IS OBVIOUS.**

In the private room, **every paper** is scanned by the mindreader, and the ones deemed most suitable for broadcast answering (see chapter on "Answering Questions for Radio") are jotted down on the small cards of a FARO BOX (1). In writing these questions on the Faro Cards, only the necessary "gist" of the questions need be written in, being sure to include the name of the writer after each question. **Especially are the papers bearing personal information recorded. REMEMBER, SELECT ONLY THE MATERIAL THAT IS STRONGEST FOR THE BROADCAST. AT THE MOST, YOU WILL HAVE ONLY THIRTEEN MINUTES OF ACTUAL 'AIR TIME' FOR THE DEMONSTRATION OF MINDREADING . . . SO CHOOSE YOUR MATERIAL WELL.**

So prepared, you are ready for your appearance before the studio audience and the commencing of your demonstrations in Radio Mindreading.

(1) A Faro Box is suggested as being a convenient method for having the information contained in the written questions readily available to your gaze as you stand holding your crystal ball while giving the demonstrations. However, a Roller Box, Reader Under Velvet, or any preferred method will do just as well. One performer simply writes the condensed contents of the questions on the palm of his left hand with a fountain pen. There is space for about fifteen questions, and no apparatus need be used in such a case. But generally speaking, the Faro Box will be found more convenient. Further, should the performer choose to appear before his studio audience to present a few mental tests previous to the broadcast, the assistant can prepare the Faro Box while he is performing . . . and then hand it to him behind a velvet cloth as his crystal ball is presented in preparation to the actual mindreading program.

The State Library of Victoria
"ALMA CONJURING COLLECTION"

RADIO MINDREADING

Magic vs. Mindreading on the Air

Magic, being largely visual in its appeal, has never enjoyed too great popularity on radio. What little has appeared has been largely in the nature of glorified puzzles that the listening audience could work out as explained (never a very successful proceeding as radio audiences hate to work), or else dramatized magical incidents. These latter can be, and have been, handled successfully, but are rather limited in scope. Even the great magician, Howard Thurston, found a thirteen week's series about all he could conveniently present.

Mindreading, on the other hand, is largely auditory in appeal, and, as such, lends itself excellently to radio use, and opens a tremendous field to the practicing mentalist.

Broadcast people are very skeptical of any new, untried, entertainment that is offered to be presented over their medium, and when mindreading was suggested, it met the usual "thumbs down" of impracticability. But the broadcast people were wrong; just as they were when they said ventriloquism would never go. Then Edgar Bergen came along and made his Charlie McCarthy one of the most popular figures on the air. So it has also worked out with mindreading, and the present success of the Dunninger program testifies to its capabilities.

History of Mindreading on the Air

Although the general public, and even most magicians regard mindreading via radio as something new and novel, actually it was one of the early forms of air-entertainment.

Before the days of stringent radio censoring and commissions, the astrologer, psychic, clairvoyant, call him what you will, made tremendous profit through the answering of questions written in to him over the air. For one dollar, you were privileged to write three questions, and it was a great "racket." Unfortunately "racket" was just what it was, and mindreaders discontent with modest returns ran it into the ground and closed one of the most lucrative fields that has ever been theirs. So has been the condition of the mindreading field for years in this country. However, even today, remnants of this early radio era of mindreading hangs over from certain Mexican stations across the border. Today, the angles are in the line of send one dollar for your complete horoscope and have a question answered free. But Mexican stations have limited range, and even less listening appeal to the general American public, so today, after being for years "off the air," radio mindreading seems something startlingly new.

The New Air Mindreading

The modern mentalist, who now seeks the air lanes to fame and fortune, must realize his limitations. His program is no longer a revelation of psychic knowledge, it is rather a form of mystery entertainment, with a certain speculative, scientific flavor. In other words, THE MINDREADER'S SOLE FUNCTION IS TO CREATE THE EFFECT OF READING MINDS (TELEPATHIC ASPECTS PURELY, DEVOID OF THE PROGNOSTIC) TO THE ENDS OF PRODUCING SPECULATION, MYSTIFICATION, AND ENTERTAINMENT.

Limited as radio mindreading somewhat now is, it is still a field of tremendous possibilities, capable of infinite development.

The Studio Audience

Unless the mentalist is familiar with the medium, the mindreader will be amazed at the response of the studio audience to his work. The spectators attending a radio broadcast do not have to be sold, they are already sold before they even enter the studio. In fact, they deem it rather a privilege to be among the chosen few attending the actual broadcast.

The studio audience will do everything in its power to cooperate in putting the program across. They laugh at the slightest cue, they'll clap, they respond in any manner they are directed. In fact, they are very much in the mood of feeling that they, too, have a part in the actual broadcast, and, as such, they'll go out of their way to help put the program over.

The mentalist will do well to remember this point, and in the preparing of his broadcasts, learn not to center his play on his studio audience, but rather to regard them as incorporate factors in his program that is being sent out on the ether.

Another point, the mentalist will appreciate: he need never have concern over having a studio audience. There's an audience waiting to attend a studio broadcast, even if it's an unannounced program given at midnight.

The Radio Audience

With all these points in his favor, the mindreader must not get too cocksure of his success. For while the studio audience is a simple matter to swing, the radio listening audience is another story. They're a hard-hearted "nut to crack," and you've got to have something or they simply won't listen. After all, you're in competition with some mighty fine air talent, and it only takes a turn of the wrist or a flip of the finger to tune you out or off completely. So, whatever you do, don't make the mistake of playing up to your studio audience, while you casually forget all about that great unseen radio one.

Many an entertainer has been a tremendous hit in the studio, and a dud to the actual radio listeners. You simply must hold continually in mind that the audience sitting before you in the studio is only a small handful, a mere drop in the bucket, compared to the thousands that are actually listening to you from the seclusion of their radio sets. Remember, it is to these unseen thousands that you must account for either success or failure.

Radio Personality

Discussion relating to personality is always a difficult subject to handle since it is so much the object of theoretical speculation. But many authorities on radio broadcasting seem to feel very positively that not every type of personality is qualified for radio use, and point to the fact that many entertainers, real successes on the stage, seem flat and colorless on the air.

In actual fact, the rule works both ways, and many strong personalities before the mike fade most drastically before an actual audience. The sum and substance of the situation might well be in the individual's familiarity with his medium, coupled with that type of disposition that naturally seeks and makes friends while, at the same time, holds to its own dominate, individual, characteristics.

Obviously, whether or not you possess such a radio personality it is impossible to say, and very likely only actual experiences on the air will ascertain the fact. But the very nature of your profession, mindreading, attuning you, as it does, with an innate sympathy, understanding, and rapport with individuals should certainly be factors very much in your favor.

Script Writers, Program Producers, and Studio Technicians

While the possessing of a suitable radio personality is unquestionably a most important requisite, nevertheless, the careful preparation of your material, both before and during the actual broadcast, is of immense importance to your program's success.

Fortunately, most every station has a staff, either large or small, of qualified experts in both the fields of radio writing and radio production. The mentalist will do well to avail himself of the services of these people. While the mindreader can make up the general gist of his programs, he would be decidedly wise to adopt this as a rule: **YOU BE THE MINDREADER. PLAN WHAT YOU WANT—THEN LET THE STUDIO STAFF HANDLE THE ACTUAL STAGING OF YOUR RADIO PROGRAM.**

First, in producing a program comes the writing of the script. You can present the format of material you desire to use, offering suggestions as you see fit, and then give the professional script writer a free hand in the turning out of the finished job.

The script written, next comes the actual producing of the program. Unless he has been previously acquainted with the field, the mindreader will be amazed at the amount of technical broadcast procedure that is involved in the producing of a modern, fast moving, radio broadcast possessed of the capacities of holding the radio audience. Special mike placements, sound effects, and even a cast of radio actors may be utilized before the project is completed. Indeed, the mindreader will soon learn that there is far more to this business of radio entertainment than mere speaking into a mike.

Then comes the business of rehearsals. Every program must be timed to the second. Time is one of the most vital factors in modern radio entertaining, and nothing is ever left to just hit or miss chance timing. Remember, air time is definitely a valuable commodity.

Producing the Program's Format

With a realization of just what facilities he will have for his use, and the time at his disposal, the mentalist is ready to go into the construction of the formats of his program.

This consists of the skeleton form upon which the program is going to be built. Since it is unlikely that any other than the two time limits of either 15 or 30 minutes need be met by the practicing radio mindreader, the samples of these two types below will suffice to suggest how these formats are to be formed:

A 15 Minute Program Sample Format

Time Scale

- 0 Minutes ORGAN THEME MUSIC (fade to announcer)
 ANNOUNCER (Situation set to listening audience: group gathered in studio to participate in demonstrations in mindreading.
 Brief comments on present attitude of science towards the questions of telepathy and psychic science in general.
 Remarks about mindreader, a man apparently endowed with unusual gifts in mental capacities, yet makes no claims to supernatural powers. What he does, you, too, could do were you to have made such a study of mental sciences.
 Mindreader to demonstrate his feats under test conditions.
- 2 Minutes Introduction of Mentalist.
 ORGAN (fade up and off as mindreader speaks)
 MINDREADER (Comments on demonstrations)
- 2½ Minutes MINDREADING DEMONSTRATIONS)
 ATTENDANT WITH MIKE IN AUDIENCE TO PICK UP RESPONSE OF SPECTATORS DURING MENTAL DEMONSTRATIONS.
- 10½ Minutes ANNOUNCER (Comments on Thought Projection Experiment . . . to be conducted on entire listening audience. Mindreader will project thought. Radio audience to receive and write in impression they receive.
- 11 Minutes Next broadcast announcements to be made of success of demonstration)
 MINDREADER (DEMONSTRATION IN THOUGHT PROJECTION)
- 14½ Minutes ORGAN THEME MUSIC (fade up in background)
 ANNOUNCER (Closing remarks about next week's broadcast.)
- 15 Minutes ORGAN (Fade to close.)
- Time Total . . . 15 Minutes.**

A 30 Minute Program Sample Format

Time Scale

- 0 Minutes ORGAN THEME MUSIC (fade to announcer)
 ANNOUNCER (Situation explained to listening audience—demonstrations in mindreading to be presented.
 Brief comments on experiments in Extra Sensory Perception now being undertaken, and the current interest of science in Para-Psychology. Build up on Mindreader.
- 3 Minutes Introduction of Mentalist.)
 ORGAN (fade as mindreader speaks.)
 MINDREADER (Narrative on a famous psychic experience of the past.
 Organ music up in background. Mindreader's voice fades out as he relates story . . . into dramatic action of episode.)
 CAST (Dramatized playlet of a historic psychic experience.
 End of episode. Organ Music up and fade.)
- 15 Minutes

PROGRAM HALF . . . STATION IDENTIFICATION

- 15½ Min. ANNOUNCER
 (Introduction remarks on Mindreading Demonstrations.)
- 16½ Min. MINDREADER
 (Comments on demonstrations: MINDREADING DEMONSTRATIONS.)
 ATTENDANT WITH MIKE IN AUDIENCE TO PICK UP RE-

26½ Min.	SPONSE OF SPECTATORS DURING MENTAL DEMONSTRATIONS ANNOUNCER (Comments on Thought Projection Experiment to be conducted. Listening audience to participate and to mail in results. Next program to relate results.)
27½ Min.	
29 Minutes	MINDREADER (THOUGHT PROJECTION DEMONSTRATION) ORGAN THEME MUSIC (fade up in background) ANNOUNCER (Remarks about broadcast for coming week.)
30 Minutes	ORGAN (FADE TO CLOSE.)
Time Total . . . 30 Minutes.	

In the production of your program's format, a great deal of originality and variety can be utilized. It is these factors that go towards the making of one radio program different from another, even though the basic material handled is similar.

As an example, note how very different the formats just outlined are from those utilized on the Dunninger Program. This latter divides the 30 minute period into the usual two 15 minute sections . . . section one being devoted to the introduction of the mentalist and judges for the broadcast, and 12 minutes of time allowed for Mindreading demonstrations on the studio audience. Section two is devoted to a Thought Projection Demonstration, and the detailed presentation of a "Special Mental Test."

Since the fundamental form of the format will remain largely the same in all his programs, considerable thought must be put in its construction, and the mindreader should make every attempt to put as much of his own individuality in it as he possibly can. It is these factors of individuality that places a man and his efforts out in front as an originator, rather than an imitator.

Station Identification

Every station is required to give its identification letters at fifteen minute intervals. While these periods do not influence a program of 15 minutes length, one of 30 minutes will always be affected. For this reason, a half hour program is invariably constructed in two halves. Each half being usually considered a complete unit in itself, although naturally they are tied together by the continuation of the program's theme. In the construction of the format, one-half minute is to be allowed for this Station Identification period.

Commercials

Radio programs are of two types: sustaining and commercial. A sustaining program is presented directly by the station, on its own time and expense, as an entertaining feature to hold and build its listening audience during those periods on the air in which it has no sponsored programs. While a commercial program is presented by a sponsor, as a medium through which he may advertise his specific products, on air time purchased from the radio station.

If the mindreader's program is a sponsored proposition, then time must be allowed, in the format, for the commercials. Usually, on a 15 minute program, 3 minutes (90 seconds at the beginning, and 90 seconds at the conclusion) are allowed for these. On a half hour program, 5 minutes should be allowed. The program being considered in two halves—with commercials at the beginning, in the middle (following quarter-hour station identification), and at the end.

Usually these commercials are factors about which the mentalist need have little concern, they being handled either by the advertising department of the sponsor, an advertising agency, or the advertising department of the radio station. Occasionally, however, he may be consulted regarding tying his mindreading features into a natural lead-to, or carry-over to the commercial.

Music

The use of music is an important factor in the building of the radio program. By its use, it is possible to give variety, create atmosphere, and establish identification through the use of "theme music."

For the general purpose of the mindreader, **Organ Music will prove best.** The radio studio can supply this either through using a personal organist, if the studio is equipped with an organ, or else by the using of organ transcriptions. These can be played from the studio's control room and monitored according to the need of the program.

Every studio has a transcription library, so the musical director can easily line up whatever material is needed for your program's use. However, if it is at all possible, by all means utilize a live organist, then the music can be arranged to exactly fit the broadcast.

Scientific Source Material

After the preparation of the program's format, the mindreader should provide the script-writer with an outline of the source material that is to be used in writing up the completed script. Two types of material will be needed, scientific aspects of psychical phenomena and historic episodes of psychical experiences. First, we shall consider the source material of the scientific.

Plenty of scientific data on the modern experimentation in psychical fields can be found by browsing through the reference shelves of any **college library**. Look through the **PSYCHOLOGICAL ABSTRACTS**. They, monthly, devote an entire section to the listing of currently released articles, papers, and books on psychical subjects. You will find these under the section heading: **HYPNOTISM, PSYCHO-ANALYSIS, PSYCHICAL PHENOMENA, AND OCCULT**.

From **THE ABSTRACTS** you can list the material you'd like to go over, and the librarian will locate whatever is available. If the college subscribes to **THE JOURNAL OF PARA-PSYCHOLOGY**, that source alone will provide you with ample material for the handling of the scientific aspects of all your programs.

Dramatic Source Material

For the dramatic episodes, any **public library** is amply stocked. Look under the general heading of Psychology, Psychical and Occult Section. You'll find book after book containing most excellent material that will lend itself admirably to radio dramatization.

Since your program is basically telepathic in theme, leave the psychical aspects of Spiritualism alone (you'll avoid much criticism by so doing). Any of the books listed below will serve your needs:

FIFTY YEARS OF PSYCHICAL RESEARCH, by Harry Price.

THE STORY OF PSYCHIC SCIENCE, by Hereward Carrington.

NEW FRONTIERS OF THE MIND, by Dr. J. Rhine.

PSYCHICAL AND SUPERNORMAL PHENOMENA, by Dr. R. Joire.

NEW EVIDENCES IN PSYCHICAL RESEARCH, by J. Arthur Hill.

ENIGMAS OF PSYCHICAL RESEARCH, by James H. Hyslop.

Radio Thought Projection

Radio stations and sponsors are most anxious to get a check on the actual results their broadcasts are producing. This thought projection feature of the mentalist's radio program serves that purpose admirably. And, in addition, lends variety to the program, produces an air of scientific authenticity, and gives your listeners a chance to participate in the program themselves.

Possessing all these highly desirable features, it will be well to include such a thought projection demonstration in each broadcast. Details of the procedure and method will be found in the chapter, **RADIO THOUGHT PROJECTION**.

Radio Mental Tests

Every magician and mindreader is acquainted with numerous very clever and baffling "mental-magic" feats. The mindreading radio program offers an ideal spot for the inclusion of one such feature every so often.

Since careful following of detail, involving the complete attention of the audience, is necessary to success in presenting this type of demonstration, and since in radio broadcasting just that type of attention is available **from the studio audience**, it offers the ideal vehicle for many effects of that type.

In presenting such tests, be sure to **make everything plain and simple to follow, so the listening audience can clearly understand just what is going on . . . and above all make it entertaining**. Suggestions on such feats will be found in the chapter, **RADIO MENTAL TESTS**.

Radio Mindreading

Every item on your radio program will be prewritten and pretimed, with the exception of your actual mindreading demonstrations. So, on your format, you must allow a specific time period for these . . . and then keep a careful check during the actual broadcast to stay strictly within these time limits.

All studios have a large wall clock, with a giant second hand, immediately available to all the cast in the studio, so you should have no difficulty . . . but you must constantly keep your wits about you and never let your enthusiasm over your work run you over your allotted time. **Remember, every item on your script is timed for a definite, specific length . . .** if your demonstrations "run over," then some other items on the script are going to suffer by being hastily condensed. On radio (except on very special occasions of national magnitude) a program simply does not go past the time period allowed for its broadcast. Should your program run over its time designation, it will be automatically cut off the air as the next program follows on. Any such cut is definitely bad (a decided radio showmanship dud), so make it your earnest duty to meet your time allowances on the demonstrations that your complete script may adhere rigidly to schedule.

The actual proceeding of presenting demonstrations will be dealt with, in detail, in the chapter, **ANSWERING QUESTIONS FOR RADIO**.

RADIO THOUGHT PROJECTION

This striking feature of the mentalist's program provides not only good variety in his broadcast offering, a chance for radio audience participation, but even more important, gives the mindreader (not to mention the sponsor, if the program is commercial) a chance at a **direct check at the number and interest of his unseen audience.**

Radio Thought Projection is of two forms: legitimate and psychologically tricked.

Legitimate Radio Thought Projection

The classical Zenith Telepathic Program presented a most excellent sample of this type of thought projection, and will serve splendidly to illustrate the legitimate form.

The E. S. P. deck was used, consisting of five symbol cards (star, circle, square, cross, and wavy lines) repeated five times, thus making a pack of twenty-five cards excellently capable of statistical calculation.

This deck was thoroughly mixed by a selected committee and a card chosen at random. An attempt was then made to project the symbol, thereon, to the radio audience. After an explanation was given of exactly what was being attempted, a gong was struck and the test commenced. A moment of silence followed during which the committee concentrated on the selected symbol and the radio audience recorded whatever of the five symbols seemed to impress itself strongest upon their minds. Another gong, and the first test was completed. This test was repeated five times on each broadcast.

The radio audience was then earnestly asked to mail in their list of completed experiments, listing the five symbols they thought were the projected telepathic impressions they had received. These were compared with the actual cards thought of by the committee, and the results tabulated as a mass telepathic experiment. The symbols, in the order the committee selected them, were announced to the audience on the following broadcast that they might check up on how their own telepathic guesses had worked out, together with the statistical significance of the test.

This experiment was conducted on program after program for thirteen weeks. At first, results were amazingly high in the percentages of correct "guesses" being sent in, but later a series-cropping of complete failures pulled public confidence from the broadcast, and it was dropped. Nevertheless, it shows the way to an interesting type of legitimate "thought projection" demonstration for the ambitious mentalist.

The mentalist does not have to concern himself too much with the success of this thought projection, as, after all, it is only an incident in his program, and is conducted purely as an experiment. Even if he has a larger percentage of failures than success, such only increases the audience's awareness of the difficulty of receiving a thought, and, in direct ratio, their respect for the mindreader's ability at "reading their minds."

Psychologically Tricked Radio Thought Projection

In these ingenious tests, the mentalist presents a series of five items, selects one of them, writes it on a slip, and seals it within an envelope. Only he, himself, knows what item of the five he has selected . . . and this item he attempts to "project" to the listeners.

The performer concentrates—a pause—then the announcer requests that the spectators write-in whichever of the five named items came most strongly to their minds.

On the next broadcast . . . the item most frequently selected by the listening audience and the studio audience is cited together with its percentage rating over the rest. The envelope is torn open . . . and the item the mentalist wrote the week previous, and "projected," is the one mentioned as receiving the highest percentage.

The How

Any groups of five articles are used . . . say five books, five popular songs, five famous names, five cities, numbers one to five, letters A, B, C, D, E, etc. In order to select and project the item in each group that will receive the greatest percentage three means are utilized.

The Most Prominent

As an example, suppose five books are named. One of these books bears a title generally better known than the rest. It logically follows that the selection of that **popular title** will override the rest of the books in the group of five. Or, of the numbers one to five, **three** carries the greatest psychological strength. This choosing of the most prominent in

a group is the preferred method with which to commence a series of Thought Projection Demonstrations

The Least Prominent

In direct ratio, the least prominent of a group of five will attract the largest percentage in selection, if the **caution of the spectators is aroused**. As an example: Suppose the names of five playing cards are called as: The King of Diamonds, the Six of Clubs, the Ace of Hearts, the Four of Hearts, and the Nine of Diamonds. In a group that short, the performer can figure that the first and last named will attract attention, the Ace of Hearts is also outstanding; likewise, the Six of Clubs since it is the only black card named amongst the rest all red . . . hence the card **least likely** to be the one selected by the performer, from the audience's point-of-view, is the **Four of Hearts**. Thus the principle is applied.

Repetition of Similar Position

In a series of thought projection tests, if the mindreader will arrange to have the article he is going to "project" named fourth each time, the **public will unconsciously pick up the association of position named with the item that should be most strongly "received" by them**.

The Radio Mentalist in presenting THOUGHT PROJECTION would do well on his first few programs to utilize THE MOST PROMINENT METHOD, then switch to THE LEAST PROMINENT, and then carry on to a series three broadcast using THE SIMILAR POSITION TECHNIQUE.

By thus switching his methods, the public will have no chance at detecting any possible trickery . . . yet, the psychological applications of the experiments **all tend towards the highest percentage of spectator selection being on the item the mindreader selected to PROJECT**.

RADIO MENTAL TESTS

Fortunately, there is a great deal of decidedly ingenious material of a Mental-Magic nature. Most of such calls for detail in presentation and complete attention on the part of the spectators . . . since these are the very factors present with the Studio Audience, such items lend themselves admirably to the Mindreader's Radio Show.

The mentalist will likewise find such material of great value in lending variety to his program. He must, however, be very careful in selecting his mental effects to use only those that are extremely easy to follow, AND IN PRESENTING IT, HE MUST HANDLE HIS ENTIRE PRESENTATION SO THE LISTENING AUDIENCE CAN LIKEWISE EASILY FOLLOW THE EFFECT.

§ Since this is a manuscript written for the advanced mentalist, it is not our purpose to reveal the modus operandi of these standard mental-magic tricks. Every mindreader will know plenty of such material, and can adapt it as best suits his needs. For sake of completeness, however, we will suggest a variety of items that lend themselves well to the Radio Field.

Standard Radio Broadcast Mental Test Material

THE BRAIN WAVE DECK
KOSKY'S-DUO-SURPRISE
LARSEN'S MAGICIAN'S DREAM
L. W. STOP CARD MYSTERY
THE MASTER SECRET OF THE SWAMI
AL BAKER'S LIVING AND DEAD TEST
ALBRIGHT'S DUO-MENTALITY
LEON MAQUIRE'S MAGAZINE TEST
THAYER'S MIRACLE (NUMBER ADDITION) SLATE
ANNEMAN'S TWO-CARD SLATE PROPHECY
ANNEMAN'S FOURTH-DIMENSIONAL TELEPATHY
ANNEMAN'S DEAD NAME DUPLICATION
OVETTE'S TELEVISION EXTRAORDINARY
T. PAGE WRIGHT'S SUPREME POETRY BOOK TEST

The above are all stock mental items, (1) and will undoubtedly be familiar to magicians and mindreaders alike. The field of such "mental magic" stunts is limitless. Indeed, the radio mentalist's concern is not in the finding of material to use, but rather in determining what material not to use. REMEMBER, RADIO MENTAL TEST MATERIAL MUST BE SIMPLE AND DIRECT IN EFFECT . . . AND EASY TO FOLLOW.

The Committee

Obviously, a committee of spectators is necessary for the successful presentation of all mental test stunts. To supply this need, the radio mentalist will do well to have such a chosen body appear on the stage with him during each broadcast.

The more prominent the persons that can be secured to serve on this committee, the better. Such lends prestige to the program, and convinces both the studio and listening audience that everything is being conducted on the up-and-up.

Special Radio Mental Tests

The Radio Field, because of its innate conditions, lends itself especially well to certain types of Mental Test Material. Here are a few examples:

THE DESCRIBING OF ARTICLES PLACED IN A SEALED BOX.
THE LOCATING OF AN ARTICLE HIDDEN SOMEWHERE IN THE CITY.

THE LOCATING OF A SELECTED NAME FROM A LONG LIST OF NAMES.

THE REVEALING OF A BANKNOTE NUMBER ON A BILL IN THE COMMITTEEMAN'S WALLET.

A DEFENSE BOND IS TO BE GIVEN AWAY . . . THE MINDREADING MUST REVEAL ITS SERIAL NUMBER.

REVEALING THE NAME, OFFICE BUILDING, AND PROFESSION OF A PROMINENT BUSINESS MAN IN THE CITY.

This list of mental "radio miracle" effects could go on almost without limit, dependent entirely upon the imagination of the mentalist.

The main factor to note in the presentation of such tests is that the major activity of the effect involved has been performed by the committee prior to the broadcast.

What has been done is then explained to the audiences (studio and listening), and the performer contrives to perform the "test." Obviously, the whole success of such "tests" lie in the audience's trust in the chosen committee. For that reason, it is essential to get persons either of prominence, or else associated with positions of responsibility to serve on the committee.

Modus Operandi

The very qualities of advance activity in preparing the test for the performer makes for its successful performance. Take for example, the feat of DESCRIBING ARTICLES IN THE LOCKED BOX.

The committee retires to a closed room, carefully deposit their articles in the box, locks it, and, if desired, seals the box with adhesive tape.

The performer's manager then appears and asks if they have completed the conditions of the test. They inform him they have. He then requests, that in order to have a check on the experiment, and to assist them in their concentration, will they please make a list of the articles.

So saying, he carelessly hands out a pad. They make the list, tear off the sheet, and hide it away. BUT, THAT PAD WAS OF THE FAMILIAR ANNA EVA FAY IMPRESSION TYPE. (OR PERHAPS A "CLIP BOARD" MAY HAVE BEEN USED.) So, the manager takes away with him, entirely unbeknown to the committee, a complete list of the entire contents of the sealed box.

The same basic method is used for the production of all such "Special Radio Tests." In every case, the manager merely has the committee write down, (as a double check to assure the experiment being conducted under test conditions) whatever has been secretly done, and the performer thus has secret access to the needed knowledge.

Since a different committee is used on each program, the same means of obtaining the necessary information can be used by the manager over and over.

This needed information is always secured by the manager prior to the actual broadcast. So the moment the performer appears to "go on the air" he is all "set" to complete the "Test."

Note the clever aspects of these Radio Tests:

The mindreader, himself, never goes near the committee at any time. The manager takes care of all necessary procedures for him.

The committee is fooled by the test along with the audience. They have no knowledge of Impression Pads or Clip Boards being used. Indeed, during the actual program, they tend to forget completely about making a list of what they have secretly done. To them, it is an unimportant item, their attention being on the major activity of the test, and the elaborate precautions they have taken to make it impossible for the mentalist to know what they secretly did.

Naturally, never, at any time or circumstances, is reference, ever made to the written list. That from the moment it is secured, becomes a forgotten matter from the standpoint

of being commented upon. And the performer goes to great length to describe in detail just what precautions have been gone to, to make it absolutely impossible for him to know what the committee privately performed.

Most ingenious of all, and the basic reasons why these "Special" Tests are so innately suited to radio presentation is that **both the studio audience and the listening audience are completely taken-in.** They never have a chance to suspect. Their trust is in the selected committee, and since that committee is fooled, they in turn are fooled, and have no recourse but to swallow the details of a miracle build-up on the stupendous feat in mind-reading the mentalist is about to attempt.

A Program Before a Program

It is a little known fact to the average radio listener, but a radio performer can, and often does, have access to the studio and the studio audience even as much as an hour previous to the actual broadcast.

Such can be of tremendous value to the mentalist. During that period he is in a perfect position to present any number of stunts apparently with the innocent intent of entertaining the audience while they are waiting for the program to commence. But in reality, this gives him many an opportunity to secure needed information about members of that audience that he can later build up into "socko" tests during the broadcast.

Questions can be written and exchanged during this period. The committee can perform its functions. Persons in the studio audience can be "spotted," their addresses and telephone numbers looked up. A lady can list the contents of her purse, retaining the slip. All of which gives the mentalist access to material that he can later present as "miracles" over the air.

With such factors in his favor, the mindreader, by cleverly taking advantage of the studio audience, and its relation to that large invisible listening audience, is surely in a position to put mentalism in a "miracle class" beyond all previous possibilities.

(1) All of these items are listed in Thayer's Catalogue Number 9, Volume 3.

ANSWERING QUESTIONS FOR RADIO

Since the mentalists desirous of entering the radio field must obviously be advanced in his work, we shall presuppose a competent working knowledge of all the basic psychological technique of handling answers to questions for general stage mindreading.

Any of these books provide an ample quantity of that information: **ANSWERING QUESTIONS FOR THE MINDREADING ACT**, by Burling Hull; **ANSWERS TO QUESTIONS**, by George DeLawrence; **EFFECTIVE ANSWERS TO QUESTIONS**, by Robert A. Nelson.

What we are interested in here is specifically **how to answer questions during the radio program.** (1)

The mindreader, having gained access to the questions written by persons in the Studio Audience **before the program**—goes over this material very carefully and selects especially those slips that contain bits of **definite personal information** such as license numbers, house addresses, etc.

Of the slips that contain simply questions, he utilizes only those that convey information than can be converted into **specific statements**—as this example: “WHEN IS JOHN COMING BACK FROM OREGON?” MARY JONES.

A question of the above type conveys information to the effect that the writer, Mary Jones, knows a person named John, who is away at the moment, in the state of Oregon.

Let us now consider in detail the pattern of handling the utilization of slips conveying definite information, and questions of a specific nature.

For the former, suppose, for example, that a slip has been written: “MY PACKARD'S LICENSE NUMBER IS 42J912.” HARRY BROWN.

The radio mentalist would handle this information thus:

MINDREADER: “I receive the initials H. B. H. B., please raise your hand. The name is Brown, I believe. There you are, sir, good. Is the name Brown correct? It is, splendid. Concentrate a moment, please, on your first name. H-a-r-r-y. Your name is Harry. Harry Brown. Is that correct? Mr. Brown, I receive a thought from your mind that you are thinking about a car, your car . . . am I correct? You'd like me to tell you what kind of car you own, and even more, what its license number is? That is what you are thinking about, is it not? It is? Excellent. Mr. Brown, you own a Packard motor car. Am I right? Speak up, sir, and the license number is—concentrate very hard, please. The license number is, 42-J-9-1-2. Am I correct? I am. Thank you very much.

Before we comment on this radio question answering technique, let us observe the handling of a question slip as: “WHEN IS JOHN COMING BACK FROM OREGON?” MARY JONES.

MINDREADER: “The impression of two initials comes to me . . . the initials are M. J. The first name is Mary. M. J., raise your hand, please (2). There you are. Fine. Your last name—please concentrate on it a moment. J-o-n-e-s. Jones, is that correct (3). It is. Good. I receive a thought from your mind that you are thinking of a person named John. John is away from you at this moment. Is that correct? If you will concentrate intently upon it, I will tell you where he is. First, though, one question, please. You never saw me before in your life, did you? No, all right then, concentrate upon John's location. John is in O-r-e-g-o-n. Oregon, is that correct? It is. (Applause, bow . . . on to next test.)

Consider carefully the basic pattern underlying the handling of the material on the slips. First, the definite information. Here your knowledge has been conveyed in such a manner, that it **appears positively grabbed out of the very mind of the spectator.** There is not the slightest indication to suggest that any such facts had been previously written by the spectator. Indeed, even to the spectator your method of conveying the information leads him largely to forget that you are merely passing back facts that he previously wrote. Even if he should possibly recall, to the other members of the audience, it harkens definitely of bringing out personal information right from the mind of the spectator himself, and **to the radio audience** in turn, (who have no knowledge that questions whatsoever have been written at any time), **MINDREADING is the only possible solution.**

Now, consider the handling of the question. Notice, no mention of a written question was ever made. The lady's question was not answered . . . yet, **the information contained within the question itself was converted to give a mindreading exhibition**—apparently drawing facts, known only to the woman, right out of her very mind.

Right here is the chief difference between the radio mindreader and the stage mentalist. The latter would center attention on the answer to the question: "**WHEN IS JOHN COMING BACK . . . ?**" and attempt a prognostication ⁽⁴⁾ on John's return, while the radio mentalist centers and directs all attention to the telepathic aspects contained in the question.

In psychical terms, the radio mentalist is always a telepathist, never a clairvoyant. It is a positive fact that the chief concern of the spectators is in receiving an answer to their questions. And in not being able to provide those answers, the radio mentalist suffers from the loss of mindreading's strongest appeal ⁽⁵⁾. However, by skillfully diverting attention and pounding home the direct effect of apparently reading thoughts directly out of the mind of the individual, he can compensate to a large extent for his loss.

For reason of the need for the strong telepathic appeal that must be conveyed in giving each "reading," it becomes obvious why the mindreader must be so careful in selecting his material. **He must have facts—facts so that he can build up each demonstration into a strong test of mindreading for each individual.**

Having selected the material he intends to utilize, the needed information is jotted down on his Faro Box Cards, Tablet, Slate Margin, or whatever prompter method he prefers ⁽⁶⁾.

In now appearing before his Studio Audience, he is ready to commence the actual demonstrations in mindreading . . . and proceeds in handling his material after the fashion of the examples previously given . . . building up each test strongly as a clear cut demonstration in telepathy . . . **REMEMBERING, AT ALL TIMES, THESE SEVEN RULES:**

1. NEVER PREDICT **THE ANSWER** TO A QUESTION.
2. HANDLE EACH QUESTION SO IT APPEARS AS A DEFINITE FEAT IN MINDREADING—REVEALING FACTS APPARENTLY KNOWN ONLY IN THE MIND OF THE **INDIVIDUAL BEING "READ."**
3. MAKE THE PARTY IDENTIFIED IN THE CALLING OUT OF INITIALS IDENTIFY THEMSELVES IN THE STUDIO **AUDIENCE.**
4. HANDLE YOUR QUESTIONS SO THE PARTY IN THE AUDIENCE MUST RESPOND VERBALLY TO THE **CORRECTNESS** OF YOUR "THOUGHT READINGS."
5. BUILD UP EACH TEST CLEARLY SO THE RADIO AUDIENCE CAN FOLLOW IT EASILY—EMPHASIZING CONTINUALLY THE IMPOSSIBILITY OF COLLABORATION BETWEEN **YOURSELF AND THE PARTY BEING READ."**
6. BE SURE THE "MIKE MONITOR," IN THE STUDIO AUDIENCE, IS WITH THE PARTY, SO ALL COMMENTS CAN BE CLEARLY **PICKED UP** AND BE BROADCAST.
7. AT NO TIME MAKE MENTION OF QUESTION HAVING BEEN WRITTEN.

(1) This question answering period is just about the only section in the script that will not be prewritten. The Radio Commission is very skeptical about the broadcasting material that has not been carefully censored before its release. The radio mentalist must, therefore, be extremely cautious of how he handles his material . . . keeping each and every statement on a high plane of clean, intellectual entertainment. Good use of English is absolutely essential; the use of slang, suggestive implications, or "smut" in any form being absolutely taboo.

(2) Always have the person raise their hand and identify themselves. This personalizes the test, and convinces the audience of the authenticity of the experiment. It also makes it possible for the "mike monitor," in the audience, to quickly locate the party.

(3) Always get a verbal response to each test. Since the "mike monitor" stands right beside the person with his hand-microphone held directly in front of the party just below their mouth, they naturally feel impelled to speak, and every word they utter becomes part of the broadcast. The radio mentalist should make judicious use of this audience response; it is through this means that he is able to incorporate the studio audience into an integral part of the broadcast. In other words, the listening audience tends to identify itself with the studio audience, and they in turn accept the responses of members of that audience as their own.

(4) Such harkens too much of future prediction or fortune telling . . . factors forbidden by law, and absolutely taboo to radio broadcasting. It cannot be stressed too strongly how very careful the mentalist must be on this point, or he'll find himself in decided trouble with the commission and "off the air."

(5) There is one way by which questions may be handled with caution over the air; it is by answering purely as an opinionator. In such instances, however, the mindreader must make it clearly understood that he is acting solely in the role of a helpful counselor, not a prognosticator of what will or will not happen, and that any advice given by him is to be regarded with no more mystic import than that coming from any intelligent, concerned, friend.

(6) If the mindreader has learned a suitable mnemonic system, he may be able to handle all his prompting material from memory only. If he is capable of this, such is by far the most desirable method.

RADIO PROGRAM BOOKING

Convinced of his abilities as a mental showman, having absorbed a knowledge of radio-mindreading, and being anxious to enter the field, the mentalist will now be concerned as to just how he's to get "on the air."

While it will take "push" and salesmanship, it won't prove too difficult a problem if you have the "stuff." Radio is constantly on the lookout for new talent capable of air entertaining, and while, like any established branch of show business, it is skeptical of the unproven newcomer, if you do have what it takes, it'll provide a place.

The mentalist desirous of booking the radio field, must remember that the so-called glamour of radio is only a manufactured commodity absorbed by the public, and that to the man on the inside the picture is very much different; it is being a decided grind, not to mention problem, to provide the many, many programs necessary to constantly fill all the air hours each day . . . and daily, studio directors keep wishing for something new and novel to show up! In fact, in many of the smaller stations, lack of material has them filling much of air-time with nothing more original than canned-music via records. So the mindreader will be safe in assuming, that if he can meet the demands of modern radio entertainment, he'll be a welcomed feature.

There are four entrances for the mindreader into radio: Small Stations (The Independents), Large Stations (The Networks), Self Sponsorships, and Commercial Sponsorships.

Independent Stations

These offer the mentalist one of his best opportunities for breaking into the radio field. While these small stations do not have the coverage of a net-work, they do carry, in the public eye, the prestige of radio, offer a means of gaining experience in radio techniques, have considerable "free air-time," and are comparatively easy to book.

The mentalist can book such a station himself by selling the station manager and auditioning his program. If his entertainment is acceptable, he can probably arrange a weekly half-hour broadcast as a **sustaining feature**.

If his work is exceptional, and something the station really wants, they may make you a nominal offer for presenting the program. However, even if you must perform gratis, the free air-time they give you will be very worthwhile from the standpoint of experience . . . and especially, if the mindreader is established locally he can use this medium to advertise his services as an entertainer.

Even over a small station, it is surprising the amount of glamour the public attaches to a personality of the air-ways, and the mentalist will find his local appearances will profit accordingly.

Networks

Most of the larger stations are tied into networks, and are consequently better provided with sources of entertainment. However, even these need, and have, regular sustaining features . . . and if the mindreader has the ability to sell himself to such a station, he will not only be given the air-time with its large air-coverage, but also be placed on the payroll of the station.

Such is indeed a worthy goal for the ambitious mentalist, and his good work with the "Independents" may well be the stepping stone to a network "sustaining." Many a prominent radio entertainer has developed thus from his neophyte work on the smaller stations.

Self Sponsorship

If, for some reason, the mentalist was unable to sell his services to the station manager, or if he desires more compensation than the station seemed willing to offer, he can still get his program on the air by buying the air-time himself, and then staging his own program as he chooses.

Especially with the independent stations is such a procedure practical. Indeed, many persons are making good livings through thus buying air-time, staging their own program, and selling spot ads to local merchants in the community served by the radio station.

These advertising spots not only pay for the air-time, but provide extra profit for the mindreader as well.

On a half hour program, as many as a dozen "50 word spots" can be handled, interspersed among the entertainment features. However, make it a rule not to have so many of these brief commercials that they interfere with the entertainment value of the program or you'll lose your "air-appeal." Cleverly handled, they can almost tie directly into the program, get over their ad message, and yet be very unobtrusive.

Air-time on the smaller stations is not too costly, and, if your program has good listener appeal, many merchants will be glad of the chance to buy a bit of ad space on your weekly broadcast. It's novel and comparatively cheap advertising for him too.

Commercial Sponsored

If your mindreading radio offerings are of such an entertainment caliber as to warrant great popular response, it is quite possible that some firm of national importance may be interested in securing your services for the advertising of their product.

In such a case, they buy the air-time, usually in large network coverage, and pay you a substantial fee for your services. It is in this commercial field that radio fame and fortune lie.

It is hardly possible for a performer to sell a large firm a program direct. Usually, this is best handled either through the advertising sales department of the radio station, an advertising agency, or through a radio agent.

The Radio Station Advertising Sales Department

Most all large network stations have their own advertising sales department, for if one of their sustaining programs "clicks" and builds up a good air following a sponsor can almost invariably be interested in making use of it for the advertising of his product. It is obvious good business for the station to so promote its successful attractions; hence selling more air-time as well as collecting agency fee on the program.

This advertising sales feature can be a great help to the mindreader in the obtaining of a sponsor for his program once he has proved himself of major sustaining status with an important station.

Advertising Agencies

Another method by which the mindreader may sell his program to a sponsor is to have his offering sold through a recognized advertising agency.

Such agencies often handle complete advertising accounts for large firms, and take care of the producing of their entire campaigns. Since such agencies produce the entire advertising program of the companies, if the mindreader can sell himself to the agency, they in turn can sell you to the firms.

In approaching an agency, you must be absolutely certain of what you have to offer. Hit or miss measures are positively taboo! What you do should be proven and tried. Likewise, since radio programs are booked in series of 13 weeks, you should have complete scripts covering the entire series. In addition, it is well to have a transcription or so of your entire program. Armed with such material, the mentalist can prove what he has, and stands a good chance of selling himself to the agency.

The securing of such material for submission purpose will not be difficult if the mentalist has previously played a series of programs on some independent station. He has his scripts from these programs; which can easily be rewritten, revised, and brought up-to-date for his immediate use, and transcriptions can be "cut" as each program is broadcast.

In seeking out advertising agencies to market your radio show, be sure to remember that some agencies do not handle radio accounts while others specialize in them. Natur-

ally, the latter are the ones of interest to you. Most of the larger agencies have departments of radio advertising however.

Radio Agents

Just like the theatrical profession, radio, also, has its booking agents. Once the mentalist is ready to progress, and has something of value to sell so that it will prove of interest to an agent . . . he may do well to place it in the hands of such an agency.

At first, it is usually best to cover the field of the agents and place your offering before them all, but, as you become established, you will eventually find it best to work through just one agent. After the agent has proved himself as working in your behalf, the chances are he'll do far more for you if he has exclusive rights to your services. Indeed, he may insist in placing you under contract to himself.

A good agent can save you a great deal of time, trouble, and even money as he will tend to the business of selling your program to both stations and ad agencies . . . and, being established, he is often in a better position to make the sale than yourself. Since he, too, is interested in making money the same as you are, he'll try for as high stakes as he can draw so his own commission will be the greater. Watch him, though; it's only business.

Summary of Radio Program Booking

Get your program on an independent station. Get a complete script series and transcription cuts of your programs. Contact a network station for a sustaining position, and then later, the station's advertising sales department for a sponsor. Or, contact the advertising agencies, presenting your material, for the selling of your program to a sponsor. Or, get a good radio agent and let him sell your offering.

NITE CLUB MINDREADING



From society's love of pleasure
develops one of mentalism's
most lucrative fields.

THE MINDREADING METHOD FOR NITE-CLUBS

The presenting of the mindreading act in nite-clubs calls for a method of gaining secret access to the questions that is simple, direct, and inconspicuous. It must also be a method that tends to the writing of the questions in advance of the performance, so the mind-reader will be all set to "go" the moment he steps out on the floor.

Since the interest of the audience attending a nite-club is not centered on the mind-reader in particular, the bowl collecting method, so effective for radio use, is scarcely practical at the nite-club entrance. The method we must adopt is one that will tie-in naturally with the atmosphere of the nite-club itself.

The Nite-Club Method

Nite-club patrons are all used to having flower, cigarettes, and camera girls approach their table, so here is the answer to the mindreader's nite-club question getting method.

His girl assistant approaches the tables and courteously asks if they would like to ask a question of the mindreader, to be answered during his floor-show demonstration. She explains that they will not have to speak a single word, but merely concentrate mentally upon their question.

To such a query from an attractive, young girl, the only possible response is a "Yes." And then she adds, that in order that they may concentrate the more intently will they please write their question.

She then quickly places in a lady's hand a "Clip Board" (Carbon Impression Type) and a pencil. The lady writes her question, tears off the slip, is told to retain it, and to concentrate intently upon her question when the mindreader is presenting his act.

Some spectators will ask her what they should write, and in such a case she can suggest some test material, such as phone numbers, home addresses, and items of a personal nature. The mindreader will find such material mighty handy.

Each "Clip Board" will handle six questions, so when the board is full the girl retires with it to the dressing room, picks up another board, and returns to her round of the tables to get more questions written.

Since any type of material can be made use of by the floorshow mentalist, twelve questions should prove ample for the act. But to be certain, the girl takes out a third board . . . thus securing a total of eighteen questions for the use of the mindreader.

In lining up these questions, the girl should never get more than two questions from any one table—she should go to as many tables, in as many diversified positions in the room, as is possible.

She should do her question collecting just as soon as a sufficient crowd has gathered in the club—as early before the floor show as possible.

She will thus have collected her questions before the major part of the club's crowd arrives, and the majority of patrons will never even know that questions were solicited in any form.

This question getting business, in a nite-club, must always be done by a girl, and she should be costumed after the fashion of the other "table-vending" girls in the club. Never use a man assistant for this work, and never, under any conditions, attempt to do it yourself.

In fact, the mindreader should remain in his dressing room and never put in an appearance until his entrance on the first floor show.

After this first show, the girl assistant can go about getting another groups of questions for the second show. However, if the performer happens to be "working a table," as in the case of "Table Mindreading," she should carefully steer clear of that section of the club.

From the audience's point-of-view, there should be definitely no collusion between the performer and the girl. In their eyes, she is simply an employee of the club who has been instructed to aid them in participating in the mindreading act.

Prompting Methods

Having obtained the "boards," the performer opens them up (1), goes over his material, and jots down his information on his preferred prompting method.

A "Faro Box" (2), "Reader Under Velvet," or "Mechanical Reader Ball" work equally well in the nite-club mental act. Of course, pure memory prompting, if the performer has a suitable mnemonic system is the best of all.

Having mastered his method of securing the questions, the performer is ready to consider the requirements of NITE-CLUB MINDREADING.

(1) The mentalist, when handling his apparatus "back stage" in the nite-club, must be very careful to keep his secrets secret from the hired help of the club. These people have a bad habit of thinking they have the right to pry into all performer's business, and then take great delight in spreading the "how." Take this warning, and make certain you perform your back-stage preparations in **complete private**.

(2) Since in nite-clubs, the performer should work in ultra smart evening attire, a walking stick becomes a most natural prop. The prompter can thus be built on the Roller Style right into the head of this cane. With such an ingenious device, it becomes a simple matter to glimpse the next question as he rests the crystal ball in the hand containing the cane, while gazing into it for a moment of concentration.

NITE-CLUB MINDREADING

The magician is generally far better acquainted with nite-club performing than is the average mentalist. Indeed, to the mindreading profession, nite-clubs offer almost a virgin field—and a very profitable one!

Properly handled, few acts can outshine a mentalist as a nite-club performer. He won't always get the most applause, but he will get the most comment, and very probably, after the show, be the only act discussed. In fact, mindreading is one of the few type of acts (with the exception of "big names") that is capable of bringing business into the club especially to see it. And bringing in business is the very factor that spells success, and pays dividends, in the nite-club business; both in large salaries and long engagements.

The mentalist in entering the nite-club field, however, must realize and meet its demands, and adapt his work accordingly. Let us consider, therefore, its requisites.

The Nite-Club Field

Nite-clubs in general cater to a modern, happy-go-lucky, type of patronage that lean in the direction of the smart and sophisticated strata of society. The average patron of a nite-club is out "to make an evening of it" that they may forget the cares of normal living, or else, amongst the younger set, the idea is to give the girl friend a good time and make an impression with wine, dancing, and song.

Every table has its rounds of drinks, with its accompanying effects. The music is jumpy or sweet. The lights are low, and the general atmosphere is an attempt at abandon. Such being the audience with its attendant frame of mind, it follows that its entertainment demands on the Floor Show will be, likewise, carefree, streamlined, and "easy to watch" in nature.

The mentalist must catch that mood, and realize that his audience does not want to think. It doesn't mind being mystified (that harkens enough of fantasy to appeal), and it does like to laugh, but it simply does not want to ponder!

Armed with that knowledge, the mentalist approaches the nite-club field. **His work must be direct, mystifying, easy to follow, and punchy!** There must be no delays such as the passing out of paper and requesting questions be written. Modern nite-club entertaining can make no such allowances. It's all on, one-two-three, off tempo. The mentalist steps on the floor, bingo into his act . . . bang, bang, bang, and its off!

In view of the pace, it is obvious that the mentalist must have all his material ready to "go" the moment he steps on the floor. Since the usual set-up of a nite-club is to have the tables grouped about the floor, it offers the ideal opportunity for getting into immediate action as the mindreader may approach very close to his "victim," and go right into a "socko" reading!

A great many persons in attending a nite-club come in groups and all sit at one table together. The mindreader thus in giving a "reading" for a party at such a table can get a response from the entire group. Invariably, a "reading" for a person seated at such a table can lead to roars of laughter from the others. And nothing is more contagious in the atmosphere of the nite-club than laughs. So, the mentalist's act can easily be one scream after another. However, don't let the laughs over-ride the real amazement of what you are doing. After all, you're a mindreader, not a comedian.

In the nite-club field, you can dish out your material just as hard hitting and direct as you wish. Spectators at times may seem embarrassed, but actually they "love" the attention you're directing towards them.

Remember, though, that nite-clubs are also places of eating, so keep all your material in the best of taste. Details of answering questions for nite-clubs will be found in the next chapter.

The Nite-Club Act

Every Floor Show has its M. C., and he can be used to handle all the preliminaries for you. He can tell the audience what you are going to do, remark about your work, and in general "set the stage," so when you come on you can get right to the business of answering questions. The M. C. might give your intro. along these lines:

M. C.: LADIES AND GENTLEMEN, AND NOW, BY WAY OF A NOVELTY, A MAN OF MOST AMAZING ABILITY. PROFESSOR RAYMOND, THE MAN WHO READS YOUR MINDS. I KNOW EVERY ONE HERE HAS SOME SECRET THOUGHTS, SOME PRIVATE AND PERSONAL. QUESTION THEY WOULD LIKE ANSWERED. WHO KNOWS, BUT

THAT PROFESSOR RAYMOND MAY BE ABLE TO PENETRATE AND READ THOSE VERY SECRETS. ONLY ONE REQUEST. IN VIEW OF THE MINDREADING NATURE OF THIS NEXT ACT, THE MANAGEMENT HAS REQUESTED THAT YOU BE ASKED TO CONTROL YOUR THOUGHTS! IF YOU WILL, PLEASE. AND NOW, PROFESSOR RAYMOND.

(Theme Music)

It is always well to have the orchestra play a certain piece when you walk on. This becomes your "theme," and in time identifies your entrance.

In the center of the floor, a bit back towards the orchestra stand, is the mike . . . so walk right in briskly to it. (Music fades when you reach mike and start talking.) The mindreader might begin along these lines:

MINDREADER: LADIES AND GENTLEMEN, IF ANY OF YOU HAVE ANY SPECIFIC QUESTION THAT YOU WOULD LIKE ME TO ANSWER, IF YOU WILL JUST CENTER IT IN YOUR MINDS AND CONCENTRATE UPON IT INTENTLY, I WILL ATTEMPT TO RECEIVE IT. THERE, THAT IS SPLENDID, ALREADY A NUMBER OF THOUGHTS ARE COMING IN MY DIRECTION. AT THE MOMENT I RECEIVE MOST STRONGLY THE INITIALS L. P. THEY COME FROM A LADY. THE FIRST NAME REMINDS ME OF A FLOWER, A LILY. YES, LILLY IS THE NAME. LILLY, RAISE YOUR HAND, PLEASE. THERE YOU ARE . . . (and so on into the "reading.")

Notice how streamlined that presentation is. There is no old fashion, pseudo-scientific spiel about thought reading, telepathy, and things that a nite-club audience have little or no interest in anyways. Rather it's direct and right to the point, and hits to the very heart of the mentalist's entertainment: mindreading.

If the mentalist is also a magician, and wishes to combine a bit of magic for "flash" on his entrance, this can often be very effectively handled. As an example, he might enter with a flourish and from a foulard produce a "fire-bowl." Girl assistant comes in and kneels in front of him. He places fire-bowl in one of her upraised hands, at the same time taking crystal ball from her other hand. He blows at fire in bowl and it changes to flowers. Girl bows off, mentalist goes into his act.

There is no objection, whatsoever, in the mindreader thus using a small bit of magic as it all tends to lend atmosphere and capture attention. However, he should remember that he is billed as a mentalist, not a magician, and never let the magic elements outweigh the mental. Also, the use of a pretty girl assistant, clad on the scanty side, is always good show-business in the eyes of the nite-club audience. The mentalist can make good use of it, too, but here again, remember, don't let it detract from the effect you are striving foremost to produce—mindreading.

As a general thing, the less props a performer uses in a nite-club act the better. It is always awkward to bring apparatus on and off the floor . . . so, make it your aim to keep things simple. Use a "flash" effect with a girl assistant, or some such, for an opening if you wish, but have it so staged into the act that it's on and off naturally, and you, the performer, are free to walk casually on to the floor and off free of all and any encumbrances.

Since you will invariably have an orchestra to work with when doing nite-club mindreading, for variety, on some questions, you can have the orchestra play a bit of very soft background music. Have this music very inconspicuous in nature, though, so you can talk easily over it . . . and use it only on material that lends itself well to artistic presentation; never punch stuff. Properly handled, such incidental music can lend a touch of charm to the act, and help carry it along, in a smooth, flowing manner, very acceptable to nite-club presentation.

On the bows, at the completion of each "reading," have the orchestra give you a **soft chord**. This sets "finale" to each test and acts as a cue for applause. Then at the end of your act, have the orchestra build up to a good **strong chord** . . . and into chaser music. You walk off to the edge of the floor. M. C. comes in applauding . . . and you step out for your second bow . . . **and off**.

As a mentalist, never come out for more than one bow, and **never do an encore**. If the applause continues, the M. C. will cover for you, and the audience will tend you respect for your reticence.

Now that we have considered the mindreading method for nite-clubs and an understanding of the presentation requirements, we are ready to round out our knowledge and discuss, NITE-CLUB QUESTION ANSWERING.

ANSWERING QUESTIONS FOR NITE-CLUBS

If ever it might be said that a performer had a free hand as to what he might and might not say, it applies especially to the mindreader's answering of questions in a nite-club.

In a sense, "Anything Goes," but there are certain general rules that can greatly help to steer the mentalist toward success in handling questions before a nite-club audience.

As in radio, nite-clubs are an advanced field for the mindreader, and obviously the man interested in entering must be well qualified in the general procedure of questions for stage mindreading. Couple this with the fact that you have the answer to ANSWI

Basic Rules

Work Fast! Don't stretch out your reading to any one individual spectator.

Read for as many spectators as possible. At the most, you won't have more than ten minutes on the floor for your turn. So keep your act moving from person to person at a rapid clip.

Punch home your demonstrations. By working fast, it is not meant that you work so rapidly that you lose the punch in your demonstrations. Rather cut the trimmings, and boil down each question to its real "meat."

Keep your patter smart and sparkling. Nite-club audiences are a bit on the sophisticated side, so the performer must be equal to meeting their demands at repartee.

Be ready with a fast ad-lib. Due to the abandon of the atmosphere, and even more the effect of the liquor, the mindreader will often find his spectators talking back to him. He must, therefore, be quick on the draw at a rapid comeback. Don't give these talkative spectators too much rope, however, or they'll get out of hand and interfere with the smooth running of the act.

The Modern Manner of Handling Questions

Let's now take four typical questions of different types, and observe examples of how they might be handled.

- (1) IS MY HUSBAND TRUE TO ME? Francis Parks.
- (2) AM I GOING TO TRAVEL NORTH SOON? John Smith.
- (3) DOES MY GIRL FRIEND LOVE ME? Frank Quement.
- (4) HOW LONG WILL IT BE BEFORE I'LL GET THE MONEY? Mary Post.

(Question 1)

MINDREADER: I RECEIVE AN IMPRESSION OF THE INITIALS F. P. F. P., RAISE YOUR HAND, PLEASE, THERE YOU ARE, FINE. WOULD YOU LIKE ME TO TELL YOU YOUR FIRST NAME? VERY WELL. FRANCIS, IS THAT IT? AND THE LAST NAME—CONCENTRATE, PLEASE. P-A-R-K-S. YOUR NAME IS FRANCIS PARKS, IS THAT CORRECT? MRS. PARKS, YOU ARE THINKING ABOUT A MAN . . . AM I RIGHT? THE SURPRISING PART ABOUT IT IS THAT THE MAN'S YOUR OWN HUSBAND. YOU ARE THINKING ABOUT YOUR HUSBAND, AREN'T YOU? AND YOU'D LIKE TO KNOW IF YOUR HUSBAND IS TRUE TO YOU? YES, MADAME, I CAN ASSURE YOU THAT YOUR HUSBAND IS JUST AS TRUE TO YOU AS YOU ARE TO HIM. AND NOW ANOTHER VIBRATION COMES IN . . .

(Question 2)

. . . IT'S FROM A GENTLEMAN. THE FIRST NAME IS JOHN. JOHN . . . S-M-I-T-H. MR. JOHN SMITH, RAISE YOUR HAND, PLEASE. MR. SMITH, YOU ARE THINKING OF TAKING A TRIP SOON. IS THAT CORRECT? IT IS . . . IF YOU WILL CONCENTRATE A MOMENT ON THE DIRECTION OF THIS TRIP, PERHAPS I CAN TELL YOU. YOU ARE THINKING OF TRAVELING NORTH . . . IS THAT CORRECT? IN FACT, YOU'D LIKE TO GET SOME INFORMATION REGARDING THIS TRIP. YOU'D LIKE TO KNOW WHEN YOU ARE GOING? I'D SAY THAT YOU WERE GOING TO LEAVE VERY SOON, MR. SMITH. INDEED, MUCH SOONER THAN YOU'D EXPECT. YOU'D BETTER, OR SHE'LL GET YOU!

(Question 3)

I RECEIVE THE INITIAL F. NOW A SECOND INITIAL COMES IN . . . IT IS THE INITIAL Q. F. Q. F. Q., PLEASE RAISE YOUR HAND. THANK YOU. YOUR FIRST NAME IS FRANK, ISN'T IT? MR. FRANK Q. Q.? THAT STANDS FOR—QUEMENT, DOESN'T IT? FRANK, I RECEIVE A THOUGHT FROM YOU THAT YOU'RE A BIT WORRIED. WORRIED OVER THAT UNIVERSAL WORRY—A WOMAN. YOU'D LIKE TO KNOW IF YOUR GIRL FRIEND LOVES YOU—IS THAT IT, FRANK? YOU BET SHE DOES—BUT, FRANK, YOU'D BETTER THINK UP A GOOD ONE FOR BEING HERE—OR SHE WON'T. OH, OH, HERE COMES A . . .

(Question 4)

THOUGHT . . . A THOUGHT ABOUT MONEY. SOMEONE WANTS TO KNOW IF THEY WILL GET SOME MONEY. CONCENTRATE A LITTLE HARDER, PLEASE, AND I WILL TRY AND LOCATE YOU. THERE. THAT'S FINE . . . THE NAME THAT COMES TO ME IN RESPONSE TO THIS THOUGHT IS MARY. MARY POST, WHERE ARE YOU? RAISE YOUR HAND, PLEASE. YOU ARE THINKING ABOUT MONEY, AREN'T YOU, MARY? YOU BET, WHO ISN'T? BUT YOUR PROBLEM SEEMS TO BE A LITTLE MORE SPECIFIC THAN JUST CONCERN OVER GENERAL CASH. YOU'RE CONCERNED ABOUT A CERTAIN DEFINITE SUM . . . IS THAT CORRECT, MARY? IT IS? GOOD. IN FACT, I SEEM TO FEEL THAT YOU'D LIKE TO KNOW JUST WHEN YOU ARE GOING TO GET THIS SUM OF MONEY. IS THAT WHAT YOU'D LIKE TO KNOW? NOW, DON'T GET IMPATIENT, MARY. THAT MONEY WILL BE COMING TO YOU VERY SOON. I SEE A FIGURE THREE . . . I'D SAY IT INDICATES THAT THE MONEY'LL BE YOURS IN EITHER THREE WEEKS, THREE MONTHS, OR, AT THE VERY MOST, THREE YEARS.

From these examples, the mentalist can easily follow the trend of the technique of answering questions for nite-clubs.

The English is simple and conversational.

The questions are handled as though the information were actually being read from the person's mind.

The information is hit right into . . . there are no delays.

Every question is built up into a little dramatic situation between the performer and the spectator . . . and ends on a "punch" line. Notice how **implication** converts the question into a humorous vein. Nite-club audiences are very sex conscious, and are always ready for a laugh in that direction at the slightest provocation.

Note, also, that most of each "reading" is devoted to giving out the basic information contained in the question back to its writer. And yet, the question is likewise answered . . . in a simple, not too specific, manner, and the method of handling is such that a laugh response covers up any possible flaws in the answer.

Occasionally, you can take "long shots" on building up answers and really dig-in to the subject. The only person involved directly with the question is the writer anyway . . . and whatever you may say appears to the rest of the audience as amazing clairvoyant insight on your part. However, in the majority of cases, it is not wise to become too specific; the **implication twist** to answering the question being the best procedure.

Floor Showmanship

Now, we shall consider those little "dodges" that put polish on the nite-club mentalist's work.

As illustrated on the question examples . . . let the end of one question slide right in naturally into the next question. This cuts down any back talk from the person whose question you have just answered. They think you are going to continue talking about their question, and before they even realize it, you are on to the next.

By jumping thus from one question to the next, you also speed up your act, and keep interest at an intense pitch. They never know where you are going to strike . . . occasionally, for a rest from this steady tension, it is well, on a strong test question, to pause for an applause bow.

Or for variety, when coming to a question, say a mother asking about her children, the tempo can be slackened and the orchestra comes in, as a background, as you softly and gently orate about the subject.

It is these variations that give style to the act, but for the most part . . . it is punchy material right on through . . . going bang, bang, bang, from one question on to the next.

As illustrated in the question samples, always have the party called raise their hand and identify themselves: This is most important as it proves your "reading" is on the level, and centers interest between yourself and the party you are "reading."

Also, note, when giving the "reading" how often the statement is framed into a question so **the spectator must respond**. A simple query as: "Am I right?" or, "Am I correct?" will invariably bring a response from the party so addressed. It is these responses that convinces **the rest of the audience** that you are actually reading the person's mind, and puts life into the dramatic aspects of the "reading."

Remember, in answering questions for nite-clubs that your audience is anything but prudish, so you can feel free to put a little suggestive "spice" into your answers. Never, however, make any comment that is on the "dirty" side. Never use slang or make cheap remarks that would be out of taste. Remember, that these people, care-free as they are at the moment, are all individuals of comparatively high social level, and must be treated at all times as **ladies and gentlemen**. Further, as a mindreader, you are playing the role of a person with a superior power, not a low comic.

Never try too hard for a deliberate laugh by making your remarks a joke in themselves, or by poking ridicule at the person being "read." Rather, **imply a subtle meaning**, and let your audience build up its own laughs. They will, most freely!

In presenting nite-club mindreading, never take yourself too seriously. Rather hop into your work with earnest sincerity, but at the same time get over the impression that "your tongue is in your cheek" just a little bit. And handle your material in a rather happy-go-lucky manner. You'll thus avoid many a challenge from an audience that is not critical, but at the same time far from subdued.

Since you are working quite close to the spectators, if you happen to hit a question of a party that is seated right at the floor's side, you can approach with the mike and give your reading while standing directly in front of them. This is mighty effective, and the spectators will crane their necks to watch.

Another artifice, especially suited to the nite-club field, is the occasional throwing in of "stock comic questions." During a floor show, night clubs are always a bit confused and dark . . . the only light being centered on the dance floor. The performer can thus easily get away with a bluff that he sees the hand of the person raised and go into the quick arranged "reading." Handle such material rapidly, get your laugh, and then proceed right on to a genuine "reading." Since nite-club audiences love to laugh, and such questions can be highly humorous in nature, the deceit is well worth utilizing and thoroughly justified.

In view of the intimacy of the nite-club situation, it is obvious how much real diplomacy is actually needed for the skillful handling of mindreading on the floor show. It is indeed a field for the advanced mentalist.

However, by a careful application of the rules and techniques set forth in this chapter, in conjunction with your own basic understanding of the psychology of question answering, you'll soon have an act that truly sparkles with entertainment—and remember, to a nite-club audience, entertainment is of most serious import.

TABLE MINDREADING

One of the most profitable fields in the mindreading business is so-called "Table Mindreading" (Palm and Card Reading), yet, strange to say, it is a field largely untouched by mentalists and magicians alike.

Those who have practiced it, have almost invariably been persons with absolutely no knowledge of magic, yet, to the general public, they often hold more mystery fascination than the cleverest exponent of illusion.

Now that the mindreader is invading the nite-club field, he cannot do better than to include, with his floor-show routines, a mastery of table-mindreading techniques. The club's manager will love him for it, the public eat it up, and his pocketbook bulge just that much more. In fact, it'll be an exceptional week when this table work doesn't net more than his show's salary.

Indeed, so lucrative is the field, that the mentalist could make a good living from it alone. But so perfect is the combination of floor-show mindreading and table-mindreading that it's a positive **natural** for the nite-club mentalist.

Requirements of the Field

The mentalist must be equipped with the knowledge to give personal, individual "readings" for persons at the tables. These "readings" will fall in the category of palm or card reading, or both in combination.

Mastering such "reading" skill is by no means a difficult matter, and will pay dividends many times the small amount of effort needed to competently master.

Nite-club table "readings" are all more-or-less general in nature, and any of the following psychological readings sold by Thayers will provide excellent material for the table-mentalist. THAYER CATALOG NO. 9, VOL. 3: NO. 1364 COMPLETE CARD READING, NO. 1393 LIFE SPAN READING, NO. 1394 PALM READING.

Any of the above "readings" can be memorized, and apply with equal force to any person; it being a very simple matter to make the few necessary changes needed to apply the "reading" to any individual.

Having memorized such a "stock reading," a bit of study from a simple palmistry book to learn the lines of the hand and their general meaning, and possibly a bit of card fortune telling . . . and the mindreader is amply prepared to sit down at any table, pick up a fair lady's hand, and hold her spellbound while he orates of the past, present, and future.

The Approach

Having mastered his subject, and now being qualified to give a "table-reading" . . . the next consideration of importance is THE APPROACH.

Persons attending a nite-club are usually in units of two or more—and each group is a little world in itself. That "little world" welcomes diversion, excitement, and something entertainingly new, but it resents having its privacy invaded. The mindreader must, therefore, make his entrance into the private circle of the table in as easy, natural, and unobtrusive a manner as is possible.

Having appeared on the floor-show, and thus being indirectly introduced, he has a tremendous advantage in his favor. He can now easily apply one of several methods to get to the table to give the personal "readings."

The Invitation Approach

A small card, printed as the sample below, is placed on each table:

Ask Your Waiter
to bring
PROF. RAYMOND
"Noted Mental Scientist"
To Your Table
HAVE YOUR PALM READ
YOUR CHARACTER ANALYZED

Having seen you on the floor show, this table-ad will bring many requests for your presence. Nothing thrills the ladies more than to have a real, live, mindreader tell them

about themselves, and to please the ladies is the aim of their escorts.

Being thus invited to the table for the specific purpose of giving a "reading," the mentalist's road is paved.

The Direct Approach

Another approach, hardly artistic, but the one used by most professional "table-readers" —is to simply walk casually up to a table and ask if any one in the group would like a "Palm and Card Reading." For such an approach, it is best to be costumed in a Hindu Outfit, or, even better, for a high class spot, merely a white turban worn with your tuxedo (1). This individuality of dress indirectly conveys your function as an entertainer of the club, making it obvious that you are not invading the privacy of the table, but merely performing your business.

By such a direct approach, you will get many acceptances for "readings," and likewise some negative replies. However, persons attending a nite-club are out for a gala time and money flows freely, so your "Yes" responses are certain to outshadow the negatives. In the event they should say "No," simply leave a neat little card, as the sample below, as you comment, "If later you should decide you'd like a "reading," just ask the waiter to call me." This little ad lies before them during the entire evening, and it won't be long before curiosity will bring a request for the return of your presence.

PALM & CARD READING

\$1.50

The Indirect Approach

If the mindreader is also a magician, he can step casually up to the table, ask if they are having a pleasant time, and state that the management has arranged, for their enjoyment, a little show right here at their table.

Since it apparently comes as a "gift" from the management, as a favor to them, they accept your remarks as a compliment . . . and you are then free to go into a brief demonstration of magic. A sponge-ball routine, or a snappy card trick is ideal. Be sure to make it a trick, thought, that one of the ladies can help with, and get her to handle something. Nothing could now be more natural than for you to remark in passing, "My, what an interesting and unusual hand you have." Then comment about a line or two, and ask if she'd like a reading. She will!

Multiplication of Readings

Any one of these three approaches will get you to the tables and started on a "reading." And one "reading" will usually lead to another right at the same table.

You start with one woman, and another is sure to want her hand "read" also—and then the women will invariably insist that you read the man's hand, too. As a rule, the men will pretend disinterest, but actually they'll be "eating it up," so it doesn't take much persuading on the part of the little ladies to plunge them into the experience.

Once you get thus started at one table, other customers at nearby tables, will pick up their ears at the fun you're arousing, and the mindreader will find his evening far from dull. In fact, it'll soon be a question of just how many tables he'll be able to handle.

Giving the Reading

For general table work, the mentalist will find it advantageous to start his "reading" with the palm of the individual. This affords a more personal approach, and is the most natural. You can then, for a climax, go into a brief "reading" with the cards. Such invariably makes your clients feel that they are really getting even more than their money's worth—as it appears like they are getting two "readings" for the price of one. Actually, through using both the palm and the cards, the mentalist will find it simpler to give a good "reading" as he has more variety to work with.

In order to terminate the "reading" artistically, it is well to have some "set" method of finish as: "AND NOW IN CONCLUSION—MAKE A WISH—NOW CUT THE CARDS." If the card on the top of the under half comes up Red, you can state that the wish will come true. (That's what they want to hear anyway, or they wouldn't be wishing for it.) And, even if the card comes up Black, never give a negative report, but merely state that it will take a bit of time before the wish comes true, but that, if they will keep it firmly in their heart, it will work out, and prove most worthwhile waiting for.

You'll find that your clients will like this "wish making" business—it gives them something to do, and furnishes an excellent climax to your "table reading."

Most night clubs are rather dark, especially about the tables, so the mentalist should carry a small flashlight with him at all times. A "fountain pen" light is ideal, or even a

large flashlight, the lens covered with red cellophane, will work out nicely. You'll find this a most needed accessory when looking at the lines in a palm.

Since in nite-clubs there is a constant din: orchestra jive, dancing feet, conversational babbling, and dishes clanking—the mentalist, in giving the "reading," should sit right up close beside his client, and talk almost directly into her ear, that she will be able to hear you clearly.

This also has the advantage of making the "reading" seem personal to her, and prevents the others at the table from hearing too distinctly what you are saying. Most persons will like this feature; after all, a "reading" is something rather of a private nature.

Since you will often be giving readings for several persons at the same table, it would hardly be propitious to give the same "reading" for each. The mentalist, keeping this fact in mind, will have little difficulty in varying each "reading" a bit for each person. Even if he is just relying on a "stock reading," this can easily be modified a little—and incorporated with a bit of palmistry and cards, each "reading" will seem to adapt itself and apply personally to the individual. Occasionally, at a table, it is a good dodge to take the hands of two persons and show how different the lines are, as you casually remark about a few characteristics of each. This drives home the point that your "reading" for each person is arranged for them alone.

Collecting the Fee

From the Mindreader's standpoint this is the most important item of all. Unlike a magician performing a trick at a table that brings forth an occasional tip, persons on getting a "personal reading" will expect to pay. Any of these methods will neatly collect the fee.

Direct Sale

When going to a table and asking if they would like a "reading," you will often be asked the price. Simply state it, and if they accept, you will naturally be paid your price when you leave.

If they accept a "reading," and do not ask the price, **never mention it—but go immediately into the "reading."** At its conclusion, nine times out of ten, they will ask you how much it is.

If they do not ask the price—then as you rise to leave, casually turn to the man and state, "THAT WILL BE \$1.50 FOR THE LITTLE LADY." You will get your fee without hesitation, no matter what the price. No man wants to appear "cheap" at a nite-club table.

Table Card Method

Another means of setting your price on the "reading" is to have a small card printed:
PALM & CARD READING
\$1.50

Thus, instead of stating your fee, you can simply lay the card on the table.

The Tip Method

Some performers prefer to have no set fee, and when asked the price, simply state, "WHATEVER YOU WISH." If the mindreader has entertained well, the voluntary fee will be most satisfactory.

Setting Your Price

Of course, the price you ask for your "reading" will depend largely upon the caliber of the club in which you are appearing, and the type of patronage to which they cater.

As a rule, \$1.50 for a combination "Palm and Card Reading" is about right. If you feel you would do better in the spot by cutting your fee, by all means do so. **Never go below a dollar for a table reading in a nite-club, however.** It would only hurt your prestige.

Most "table readers" prefer to complete their "reading," and then state the fee. They feel by this process they get more business. However, you, as a performer also on the floor-show, will be exerting far more diplomacy if you state your fee **before the "reading" is accepted**, in every instance where it is natural to do so.

REMEMBER, YOU MUST ALWAYS LEAVE THE TABLE AS FRIENDS.

(1) For this intimate type of table work, it is essential that the performer be extremely well groomed, and scrupulously immaculate.

BOOKING THE NITE-CLUB FIELD

Nite-clubs are now so well established as a recognized form of the entertainment business that their booking is largely a matter of routine. There are two routes:

Theatrical Agencies

Many clubs place their account with such agencies, and intrust the selection of floor-show talent to the agency's judgement. In such an event, the only recourse is for the mindreader to sell his work to the agency and have them "set" him in the club.

Since many agencies have accounts with several clubs, if they like his work, they can keep him busy playing engagement after engagement.

Most magicians and mindreaders are intimately acquainted with the agency booking situation . . . and entrance into the Nite-Club Field via that route will be a familiar story.

Direct Booking

The second method of securing nite-club engagements is to contact the clubs directly. True, some clubs having agency accounts will refer you immediately to their agent (1), but, **many clubs can be sold direct.** It often helps to offer the manager a free audition of your work. As a mindreader, of course, this must be before the spectators, themselves, during one of the floor-shows. This is excellent, as if you prove your worth as an entertainer to the patrons of his club . . . you'll automatically be sold to him.

When selling the club's manager on your floor-show mindreading act, be certain to also mention your "table readings." This extra entertainment feature which you offer, and at no extra cost to himself, will, in many cases, be the means by which you will sell your act. Remember, as a general rule, the nite-club managers love to feel they are getting their money's worth **and then some.**

Right from the very start, in getting over your ideas on "table readings," be sure to mention that you intend to charge for your "readings" so there will be no misunderstanding later on. In case he should balk, offer him, personally, 25% of your take each evening, and he'll soon be calling you "brother."

Although at first the idea of presenting mindreading as a nite-club entertainment may appear unusual to the club's manager . . . point out the value of having an attraction that will arouse interest, cause talk, and bring the customers in. **AND IF YOU CAN BRING THE CUSTOMERS IN . . . YOU'RE IN!**

Once, you have established yourself as a nite-club mindreader, you'll have offers for more work than you'll be able to handle. Floor Shows are constantly changing and on the lookout for novel **material . . . the mindreader will find the field wide open.**

(1) Even in this event, the manager can often be talked into allowing you to audition for him; then, if he likes your work, he will request his agency to book you in. This approach has often resulted in many a sale.

MINDREADING MISCELLANY



To expect miracles of the mindreader
implies an obligation of the mindreader
towards the production of the
expected miracle.

Let the public believe what they will—they will often dub you psychic—but you, yourself, never make any such claims either verbally, or what's more important, in any of your advertising or publicity materials.

This chapter, brief as it is, is actually one of the most important in this entire book. As a radio and nite-club mentalist you will be continuously requested for publicity material (1) about your work, and asked for advertising copy suggestions. It thus becomes absolutely essential that you follow the modern trend of mentalistic advertising and get away from the old, side-show, psychic tactics that used to shout claim to miraculous powers.

Remember, a thing on paper can be mighty condemning, and there is no renegading. So, apply this advice, and you, as a mentalist, will save yourself many a "headache" both politically and socially . . . and steer your name towards the pinnacle it deserves, rather than into the ranks of the charlatan.

(1) The actual preparation, of the details, of both advertising and publicity copy for the radio or nite-club mentalist will, in the former case, be handled mainly by the advertising agency in charge of the account, and, in the latter, by the press-agent of the club.

In the event, that the performer wishes to assume some of the responsibility in the building of his own name, he should hire the services of a competent publicity agent. Such an agent will prepare and plant stories about you continually. In making mind-reading your business, it is well to allot a certain percentage of your total income towards such publicity and advertising expense. The fee of the average publicity agent, for a personal account such as yours, will run around \$25.00 per week.

Whenever publicity and advertising is to appear **bearing your name**, whether from your own personal account or an agency's . . . **MAKE IT YOUR RULE TO ALWAYS HAVE THE LAST WORD ON THE ATTITUDE TOWARDS THE PSYCHIC IT CONVEYS.**

ADVERTISING AND PUBLICITY IN MINDREADING

Advertising and Publicity are the very life-blood of show-business, and to no act is it more valuable than to the mindreader.

The basic appeals of the mindreader are of such universal import, that the advertising of these appeals becomes almost a certain draw to business, i.e.:

1. Persons are all interested in having their problems considered by authority, and their future revealed. Advertising can tell them directly the location of a person who "apparently" possesses these very requirements to answer their "wishes."
2. The more the mentalist is "advanced sold" to the public, the more prestige his work automatically carries, the more his suggestive influence, and the greater his value as an attraction. Publicity will serve the mindreader excellently in these regards.

Mindreading Advertising

Since ads paint the picture of the individual they're selling, the mentalist should go to great lengths to be sure they convey the true story he desires to depict . . . namely, that he is a **mentalist**. They must never refer to him as a mindreader, palmist, fortune-teller, or any such.

The "sub-titles" under his name should always lead towards building prestige, as "Noted Mentalist," "International Mental Scientist," or "Psychic Experimenter." Such "sub-titles" suggest his work and carry an air of distinction, conveying the impression that the performer is a student of the mind rather than just a showman. This building of respect in **direct conjunction** with your name is vitally important, especially in the advance fields of radio and nite-clubs.

The days of "sub-titles" as, "The Man Who Sees Tomorrow," "The Man Who Reads Your Mind," "The Man Who Sees All, Tells All, Knows All," are no longer with us.

The modern trend in mentalistic advertising is away from all direct statement such as "Your Questions Answered," "Your Problems Solved," etc. State and city laws frown upon the fortune-teller, and the prognosticator of the future events is regarded as a potential trouble-maker, so the mentalist can hardly expect to profit from long runs free from interference if he deliberately blasts out these very factors of ordinance disturbance.

The advertising procedure of the modern mentalist is, then, to **suggest his work**, convey the idea that he presents the work of psychics, penetrates the psychological insights of the human mind, opinionates on problems, and analyzes personality and character traits. All such aims are sufficiently approved to warrant acceptance.

Publicity in Mindreading

As in his advertising, the **publicity of the modern mentalist must steer clear of direct claims to psychic powers**. His attitude should be that of an investigator of psychic studies, an experimenter into the depths of the mind, and a man who interprets these subjects in the form of an enlightening entertainment.

In fact, the mindreader can go farther than this in his publicity, and be an out-and-out skeptic of psychics and occult questions generally, condemning fortune-tellers and fraudulent mediums alike. Far from such hurting his work, such will tend greatly to increase public respect, and will in no way interfere with the "show" he presents—after all, he simply claims to be a student of such subjects, presenting, as an entertainment, mind-reading.

Such being the case, you can in your publicity material frequently allude to cases of exposures, and at the same time relate the present-day researches being seriously conducted for the uncovering of these unusual laws of the mind. Publicly speaking, **take your stand on the side of science**, and you'll be on safe ground.

SUGGESTION IN MINDREADING

It is an unfortunate, but true fact, that amongst mindreaders there have been far too many unscrupulous persons who have used their profession as a means to "take the suckers."

This type of thing has already hurt one of the most fascinating fields in the whole mystery business, and if such tactics are not checked, eventually, they will kill "mentalism" completely. It is for the expressed purpose of acquainting the worthy in the profession to the ends of the checkmating this type of practice, that we have included this chapter dealing with the reasons why persons, otherwise hard-headed, fall for the wiles of the unprincipled mindreader.

Uncritical Acceptance

Whenever an idea becomes uncritically centered in the mind, it becomes suggestive in nature. And a suggestive idea always leads to action.

Now, each and every idea carries "potential suggestive influence," but the great majority of ideas, coming to us, meet the mind's critical faculties and are acted upon according to a judgement of values for, or against, following the response.

It is only when an idea is completely dominate in the mind that "action" becomes an automatic process: when it is so "set," it overrides both conscious will and reason. Right here is the clue to the power of the mindreader—his ideas tend towards uncritical acceptance.

There are two means of driving home a "suggestive idea": the indirect and the direct approach.

According to psychological law, the acceptance of a suggestive idea by a person in their normal, critical, frame of mind is far higher when the suggestion is given in its indirect form. Here is an example of such suggestion:

By way of illustration, suppose a business executive wants his employees to dress more neatly. No direct remarks (suggestions) are made because he knows the danger in the use of direct criticism or prodding. Instead, he places in the general office a picture of a man headed toward leadership in the same business in which the executive is engaged—a picture that depicts a "live-wire," very attractively dressed, at an office desk. It has its intended effect. The impression the executive conveys is that he simply wants to have an artistically business like office, but as far as the executive is concerned, he is anxious to have his men improve their dress. The result is accomplished with no feelings hurt, and the worker's sense of self-importance is raised because self-initiative played an active part.

In other words, the desired suggestive response is implied indirectly, the person picks it up, and interprets it as his own.

Again, according to psychological law, the acceptance of an idea by a person in a passive, receptive, credulous frame of mind (comparable to the receptivity of a hypnotized person) is far higher, and is acted upon more rapidly, when the suggestion is given in its most direct form, as "YOU WILL DO SUCH AND SUCH!"

The Power of the Mindreader

The mindreader, because of the innate nature of his work, is one of the few persons who is in a position to present direct suggestion—and get an uncritical response. His position is comparable to a hypnotist and his subject. The ideas he conveys tend to be uncritically accepted, and hence lead to responses in action.

Now the question of importance is why? Why are the mindreader's ideas so uncritically accepted? The answer lies in the subject's belief in the powers of the mentalist. To the subject, he represents a man with knowledge beyond the normal, who is considering a problem already of concern to the subjects. And since the mindreader is clever enough to give a response that will obviously be in accord with the subject's wishes, his statements are accepted by the subject. In other words, IT IS THE SUBJECT'S OWN WILL TO BELIEVE THAT IS THE BASIC POWER OF THE MENTALIST.

Since the mindreader, in answering a question presented by the subject, usually times it so it pertains to the future, there is little opportunity for reason to exhort its critical faculties, and the only manner by which the suggestive ideas of the mentalist could be downed is by the intelligence and education of the subject striking question into the mindreader's ability to actually do what he pretends.

True, many persons are thus critical about his work, but, even amongst these, there is a **desire to believe in such psychic powers**. Few things have a greater hold on the desire of men, than the wish to penetrate the veil of the future, and it is only a step to project this wish on to someone who makes a pretense at such abilities.

If it is a fact, that even the skeptical have a "desire toward belief," it is obvious that those who have no such critical attitude can fall easy prey to the charlatan. Such credulous spectators are all too well prepared to accept every suggestive idea presented by the mindreader . . . and since every suggestive idea can become a drive to action, it follows in logical sequence, that if the initial source is evil, much harm can develop.

Ethics of the Profession

Realizing the "power" invested in their work, it is an out-and-out perversion of the ethics of the profession when a mentalist utilizes this "trust" to the deliberate detriment of their subjects.

Rather, it must be the responsibility of every mentalist to realize the obligation they are placing upon themselves when they assume the role of mindreader, (for a mindreader to many persons is far more than an entertainer: **he is a person to believe!**) And in accepting this obligation, elect to use their "suggestive influence" for the promoting of the best possible counsel to their subjects.

Persons who might even be skeptical of their own doctor or lawyer, harken to the mentalist's advice without question . . . the mentalist must, therefore, make it his constant aim **never** to present suggestion that destroys, but always strives to uplift, to build courage, to produce a happy outlook towards the future, to increase confidence, to better morale, and generally brighten his subjects life. The mentalist has such opportunities.

Attitude of the Mentalist

Having accepted the obligation invested in his work, many a mentalist will find himself entirely unqualified to handle the psychological insight needed to competently meet the situations involved in "QUESTION ANSWERING."

If the mentalist is a student and is sincerely conscientious about his work, he will make a sincere effort to gain the needed knowledge necessary to counsel his clients well. If, on the other hand, the mentalist prefers to shrug his shoulders and argue that, after all, he is only attempting to entertain . . . then he certainly has a moral obligation to decidedly qualify his work and make no attempts at advising on matters beyond his own knowledge. In fact, every mentalist would do well to make it his rule to qualify all his statements with the remark that his counsel is to be regarded purely in the light of an **opinion** from a friend, and, if the subject's question is one involving the need for professional advice, recommend most strongly that the subject secure such adequate counsel.

Far from the adoption of such rules of mentalistic practice destroying his prestige, the mindreader will find that his utter frankness will increase respect for his work even amongst the skeptics, and those credulous will still retain their initial beliefs anyways . . . and dub you just one of those psychically gifted persons who is just too modest to admit it.

Such is the attitude of the modern mentalist: such is the attitude that leads to the advancement of the mentalist's profession; indeed, such is the attitude demanded of the mindreader for obtaining lasting success in the Radio and Nite-Club Fields.

THE PSYCHOLOGY OF MINDREADING

No subject could more fittingly conclude this effort, than a consideration of the psychology of mindreading. Perhaps, it might be more aptly termed the psychology of the spectator seeking the mindreader. Since these basic principles apply with greater-or-less force to all types of mindreading, from the floor-show mental act to the fortune-teller's tent, they shall be dealt with in general as covering the entire field.

All persons are fundamentally interested in themselves and their own problems. The majority of these so-called problems result from personality characteristics which are often obvious to others but which, because of their close relation, elude the subject. It is these facts that the mentalist observes, and evaluates in the presentation of his "reading."

For this reason, **the successful mindreader is a keen observer of people and their ways of thinking and acting.** It requires imagination, the ability to piece together a whole personality pattern from these fleeting bits of observable facts (such as the manner in which a person is dressed, his demeanor, what he has to say, and the like), and the knack of diplomatically presenting these items in such form that they accomplish a **satisfying "reading."**

This "interpretation of observation" is the very heart of successful mentalism. Often a few leading questions will bring out much about the subject, as persons who usually seek the mentalist, are so full of themselves that they readily "spill over," but the mentalist's job is far more than a bantering of words for needed information about his client. He must learn from **his own size-up of his client** those facts essential to his "reading." He must look at the subject's suit or dress, and consider it carefully. Is it plain or gaudy? Does the person dress in style, or does he show a lack of taste? Does the manner of dressing show wealth or a meager income? Is the person pleasing in dress and facial appearance, just plain, or repelling? **All of these matters are related closely to the client's life, and serve to give the mindreader insights to the person for whom he is "reading."**

The mindreader must likewise watch carefully his client's manner. Is he self-possessed or nervous? Is he calm and collected, or jumpy and uneasy? Is he attempting to put on a front, acting as though he did not care, or is he interested and earnest? **It is in the clever interpretation of these personal characteristics that the real skill of the mentalist lies.**

Of all his assets this ability to size up personalities is the most important. But there's another side to developing this skill besides keenness of observation, and that is a **sensitivity to the personal moods and actions of his subject.** Many persons can be looking directly at an individual, and yet be completely blind to actions which mean much. But you, as a mindreader, cannot afford this blindness. It is like a curtain between you and the inquirer, and will make your "readings" of little value. **So vital is this trait of "sensitivity to personality" that every mindreader must strive to cultivate it.**

And how can you develop this much desired ability—**SIMPLY BY OBEYING YOUR FIRST IMPRESSIONS.** Many of the most successful mentalists, credited with giving almost miracle "readings," have followed this rule: **SIMPLY OBEY YOUR FIRST IMPRESSIONS, AND ACT UPON WHATEVER "HUNCH" COMES TO YOU.** Even if at first it's the weakest "hunch" imaginable, still it forms a beginning, and as you go along you will find yourself becoming keener, and your sensitivity growing.

It is like developing sensitivity in any field. The musician is sensitive to tone, and the artist is sensitive to color because neither has ever refused to act when he seemed impelled to so respond. **It is in the finesse of response to these almost unconscious promptings that the road to true artistry leads.**

Consider this example: A person approaches you for a "reading." Immediately, you sense that he is unhappy, or studious, or an energetic businessman, or whatever his moods and personality may be. Follow your "hunches." Ask a few questions, not bold and obvious, but vague questions designed to confirm your "hunch." Then go on from there. At first, you will make some mistakes as not every "hunch" will prove correct. But keep on practicing, and you will be surprised at the results you will soon be obtaining. Remember, people like to hear the good, not the bad. And you, as an entertainer, should play on this like. It will make everyone far happier, **AND A GOOD TIME WILL BE HAD BY ALL.**

F I N I S H



Thus the doorway is open, and as
through these mystery portals you
pass . . . may success and fame
be yours.