

"SLATE SECRETS"

CHEMICAL SLATE TRICKS

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In presenting this complete and practical treatise of Slate Tricks we are adding this chapter on Chemical Slate Effects. Most of these methods are however obsolete. The following ones are, in the Writers estimation, the "Cream" of this type of work, and will afford the fan an evening of pleasant experimentation.

CAUSTIC PENCIL METHOD

This is one of the very oldest of Spirit Writing Methods. It was in use twenty-five years ago to the writers knowledge. It has one disadvantage, the slate used in the trick can be used but once.

Procure a cheap slate (five cent variety) and write your book test answer or message upon it. (using a caustic or silver nitrate pencil) This may be purchased at any Drug Store for about 15¢. Be sure to get silver nitrate. This pencil will last for many performances.

The Message is written upon the slate just as you would write it with an ordinary slate pencil. When the complete message is written it can be made to disappear by breathing upon the slate. Upon your table you should have a glass dish containing a weak solution of salt water, and a sponge. Wash slates upon both sides with this. Then both sides of the slates are wet with the solution they may be freely shown, without danger of the message being seen. Place Slate-Writing side away from your audience and proceed with your book test. The slate will dry in a very few seconds and may then be handed to your spectator. The writing will appear as if written with an ordinary pencil, slate pencil. (The Salt Water solution having converted the nitrate of silver into chloride of silver-- which is white or grey precipitate -- closely resembling slate pencil writing.) As this message is really etched into the slate, therefore for the use of cheap slates is apparent.

LIBRARY PASTE METHOD.

Make a weak dilution of library in water. With a fine Camel hair brush cover one side of the slate with this solution. While the slate is still wet write your message upon it with an ordinary slate pencil. This paste solution will "Fix" it to the slate. When exhibiting slate wash it with a sponge dipped alcohol and it may be freely shown while wet in an ordinary dim lighted Seance Room. Dry it lightly and tie it up with the unprepared slate. Opened a minute later message will be developed. The burning of Incense will prevent alcohol odor being detected if performed in a small Seance Room.

ANOTHER CHEMICAL SLATE EFFECT.

This is one of the best of the other types of chemical tricks. It has many distinct advantages. The slates may be left in full view upon the table before the trick. They may be shown when dry to be clean on all sides. They are washed with a damp cloth again shown to be perfectly clean. They may now be held or tied together, and after the usual book test, opened and found to contain the answer apparently written in clear white chalk, instead of faint slate-pencil writing produced by most of the chemical methods.

The methods and requisites are both very simple. The one thing to keep in mind is that the chemicals are POISON !!!!!!!.

The writing is done with a fine camel hair brush dipped into

SULPHURIC ACID (poison). This writing will be invisible and the slates may be shown and handled with ease. THEY CAN BE BRUSHED OFF WITH A DRY CLOTH. Now, the damp cloth is apparently wet with water but it is actually wet with a solution of SUB - ACETATE OF LEAD (POISON) The slates are washed with this solution. When they are dry your message will appear in CHALK WHITE WRITING.

SLATE MANIPULATION (NO FLAPS)

Below we describe a series of moves and manipulations that will be new to most Magicians.

TWO UNPREPARED SLATES ARE ACTUALLY SHOWN (APPARENTLY) ON ALL SIDES AND YET THE SPIRIT MESSAGE IS PRODUCED WITHOUT THE AID OF FLAPS OR FAKES.

To make these moves clear to the student without the use of illustrations, we suggest that you number your pair of slates on all four sides, i.e. Numbers one, two, three, four. (These numbers may be written in small figures upon the wooden rims of your slates in the extreme right hand corner) Naturally, these numbers are NOT used in the ACTUAL PRESENTATION of this effect.

Stack the slates together, having on the top the slate marked one and two. (Being sure to have the number two side on the bottom) Now the bottom slate, (having the numbers three and four on it) is placed so that the number four side is at the bottom. This will give you the numbers stacked in consecutive order, one, two, three and four -- from the top to the bottom when the slates are stacked or placed together.

The writing that you wish to materialise is written upon the side of the slate that we have marked number two on its border rim. After you have written your message on the number two side you are now ready to proceed with the trick. First show to your audience the sides of the slate numbered One and Four. (HOLDING THE TWO SLATES TOGETHER SO THAT THE MESSAGE ON THE NUMBER TWO SIDE -- WILL NOT BE EXPOSED --- AS IT WILL BE IN THE MIDDLE OF THE TWO SPACKED SLATES BEING FLUSH WITH THE NUMBER THREE SIDE.)

Now place the top slate on the bottom (which will bring number three on top. Number four and number one in the middle -- and number two (the side with your message on it) at the bottom.

Casually show the top slate which is number three, and open the two slates outward; (BOOK Fashion) which will expose the number one and four sides of the slates. Now place the slates so that Number one will again be on top and number three on the bottom. Now show the top and bottom of the slates as they are held together that is numbers one and three. It will appear now to the audience that they have seen all four sides of the slates, but in reality they have missed the message side -- Number Two.

You now have the slates bound or tied and you are ready to proceed with the balance of the effect. After a little practise you will make these moves in a natural manner and very quickly, without a seconds hesitation.

You will find upon perfection of this routine that you are in possession of a series of moves that will fool many a Medium and Magician.

The illusion created is perfect. The onlooker actually thinks that all sides of the slates are exhibited.

The writer saw The Great Blackstone do these same moves at one of his famous Spook Nite Shows. It was actually a miracle in this Magicians Hands.

VISIBLE MATERIALISATION AND INVISIBLE SPIRIT WRITING METHODS.

Preamble.

Visible Materialisation Methods of Slate Writing have enjoyed a large sale among Magic Dealers, and an immense popularity with the Magicians of the past few years. These methods are the ones that all Magicians and Pseudo-Magicians have been hoping for -- for years-- but thought impossible to perform. Doing away with all mechanical means and processes, fakes and flaps, as it does, it is no doubt the greatest single advancement in this particular line of effects that Magicians have yet encountered.

(Nothing apparently) Not a thing but an ordinary slate is used. The fact that the message is developed in real sharp chalk writing -- (That is, actually Chalk) -- and that the spectator may wash away the message at the conclusion of the trick, is also an added feature. Spectator may even keep the slate as a souvenir, as no amount of analysis will reveal the real chemical secret.

VISIBLE MATERIALIZATION METHOD NUMBER ONE.

EFFECT: Slate is cleaned with sponge -- and shown repeatedly on both sides. It is then placed upon a stand-rack in full view of the audience. The usual Book, Dictionary, or Figure Addition Test is made. A spectator is now asked to go to the slate, (Performer does not need to go near it) and spectator upon turning the slate around finds the message, word, or total, in snow white clear chalk. Slates may now be examined most minutely.

VISIBLE MATERIALIZATION METHOD NUMBER TWO.

EFFECT: In this effect two slates may be used, and the message produced on one side -- or on two sides -- or three sides -- or on all four sides. This is possible with method Number Two, and is offered for the first time in Magic to the writers knowledge. The Messages may be produced one at a time or all together. In this method the slates are covered with a borrowed handkerchief.

INVISIBLE SPIRIT HAND METHOD NUMBER THREE.

EFFECT: An ordinary slate or silicate slate is exhibited. This is now thoroughly cleaned with a moistened sponge. A short question is now addressed to the 'spirit World', such as 'Do they Dead return' This question is written across the top of the slate in plain white chalk, or the spectators initials may be written there instead for later identification. Slate is now placed upon stand-rack on your table, or suspended by ribbons across the stage.

Performer now 'calls' for message to appear from the 'spirit world' Slowly while the entire audience is looking at the slate a spirit message visibly -- line by line -- appears written right under the question or the initials that were always visible at the top of the slate. THIS MESSAGE APPEARS IN PURE WHITE CHALK. The slate may now be passed to the audience with a dish of clear water and a sponge --- and both message and question may be washed off, too. TO PROVE MESSAGE WAS NOT ETCHED OR PAINTED UPON THE SLATE.

REQUISITES AND CHEMICALS FOR MATERIALIZATION METHODS.

SPECIAL DESIGNED SLATES.

Slates with wooden rims may be used in these experiments, but they are

inferior for this type of work. The wooden rims retain the chemical odor of the block out liquids, and make the entire test obviously just a chemical trick.

The type of Straw Board Slate described, are easy to make and are ideal for all methods of Visible Materialization.

Procure a large sheet of Straw Board from a Book Binder Supply House. Give this board three coats of "Blackboard Slate Paint" (This paint is obtainable at all sign painter stores) Cut this painted board (after a thorough drying, into sizes of 10 x 13 inches. These slates will be found to be suitable for all of the visible and invisible methods.

They are porous, and absorb and retain the block out liquids perfectly.

FORMULAE FOR BLOCK OUT LIQUIDS.

LIQUID "A".....Mucilage.... One part.
Alcohol.....One part.

LIQUID "B"..... Benzole. C.P. (Chemically Pure)
or Naptha.

LIQUID "C"..... Carbon Tetrachloride C.P.

SPECIAL GRADES OF CHALK FOR METHODS.

There are two grades of chalk used in the visible materialization Methods. All Messages are written with the soft chalk known as "Atlantic White" Brand, or "Kroma No. 53" made by the American Crayon Co. The HARD CHALK is known as the "Dustless Type". This hard dustless type is used in the last method for writing question or initials on slate only !!

MESSAGE WRITING BEFORE PRESENTATION. METHOD 1.

First, sharpen to as fine a point as possible, the fine white chalk. Prepare about ten sticks ---- dip a piece of this chalk into Solution "A". Let the chalk soak up well in this liquid. Remove the chalk from the liquid and shake off excess fluid. Start writing your message upon the straw-board slate. WRITE VERY LIGHTLY. (You will find that the writing is scarcely visible --- due to the chemical combination "A" rendering the chalk almost invisible.) You may disregard this, as writing will turn snow white upon drying. Dip chalk into solution "A" every three or four words -- NOTE. As the soft white point of the chalk wears down -- that is -- as the writing becomes thick and broad, discard chalk and use a new fine pointed one, dipped of course in the "A" solution. Upon completing message let it dry for ten or fifteen minutes if possible. Your message will now appear clear and white, just as any other chalk would appear (Except that the writing is very thin and fine lined) always bear this in mind -- WRITE LIGHTLY -- Keeping the writing thin and fine lined --- Much of the success of these methods is due to this fact, as the messages will develop and block out quicker when the above is adhered to. Now while this message looks like ordinary chalk, a peculiar will be noticed here. If you rub the message LIGHTLY with your finger tips it will be seen that the message will not erase or rub off as regular or ordinary chalk writing would. Also it will not wash off, with a sponge soaked in solutions, "B" -- (with which you will later wash the slates) -- but upon washing with the above message merely disappears! The solution "A" performing the function of binding or holding the message intact to the slate when it is lightly rubbed over with a sponge soaked in the "B" solution.

PREPARATION BEFORE PRESENTATION. Method One.

Upon your table have a large bowl, (Brass or Cellini Ware) Bowl should be about six inches deep and ten to twelve inches in diameter) Into this bowl place two small glass cups such as used in Offices to hold moistening sponges etc. Fill one of these cups with plain water. Into this place a small pad of cotton or a small silk sponge. Into the second cup place wad of cotton or silk sponge (silk sponges are much better) and fill this cup with liquid "B". Now take your straw board slate (which has your message written on it with the soft chalk and 'fixed' to the slate with liquid "A") Flow a quantity of liquid 'B' over the slate ----- (writing will disappear at once) The soft porous nature of the slates will retain the liquid for a minute or more, thus keeping the message blocked out or blank. NOW LIGHTLY wipe the wet surface of the slate with your sponge dipped in the liquid "B" ---- This will remove the wet shiny look --- Do not rub too hard. Brush your sponge very, very, lightly over the surface. You are now ready for the presentation :

MATERIALIZATION METHODS. (CONTINUED)

Bring table as arranged as above into room (or you may have the bowl prepared as above -- and have an assistant bring the "treated " slate to you. Slate may be shown freely to your audience as it is now to all appearance blank. Remember however which side DOES have the invisible writing upon it.

Place your hand into the bowl, remove from it the sponge out of the small cup CONTAINING THE WATER . Wash the side of the slate that is actually blank (The one that has no message prepared on it) Wash this thoroughly with the water soaked silk sponge. Now place the water soaked silk back in the bowl--- and with one movement pick up your other sponge soaked in the liquid 'B' --- Make this exchange appear as if you were merely re-wetting your first sponge Now-- turn your first turn your slate over (blocked out writing side toward) and then SQUEEZE OR FLOW the liquid from the sponge all over the surface of the slate. This will cause any writing that may have developed to again disappear. LIGHTLY brush over this surface as if you were intent upon giving it a thorough cleaning. Slate may now be shown on both sides. After this "cleansing" place the slate wherever designated by the audience. (Writing side away from them always !) If you use two slates wash the second slate with the water sponge and place the second slate upon the first one ---- writing to be the inside----- Place a piece of chalk between them and bind slates with a stout rubber band ----- chalk between slates allows air to enter thus drying slates and developing message . After the usual tests the slates are opened or turned around as the case maybe and message is found to be written in clear white chalk. While the audience is inspecting the writing give a spectator the water sponge and instruct him to wash the message away --- TO PROVE THAT IT IS NOT ETCHED THERE WITH ACIDS, ETC.

ADDITIONAL HINTS ! ! !

You may find that the message will develop too fast for proper presentation and examination. This will be true if your 'B' liquid is the Benzole. If you use Naptha for your 'B' liquid you will find your development a little slower, as Naptha evaporates much slower than Benzole, and is not as suitable for Parlor work as Naptha gives off a much stronger odor than Benzole. Suggestion : If your table top is covered with flowered cretonne cloth, the following hint is a solution for the 'Too fast developer' effect.

Soak a piece of cloth of the same material as your table top cover, with the liquid "B". Fold this cloth to just the size of your slate. Lay this cloth upon your table top -- taking care to arrange the design of the folded cloth to match the pattern upon the table top. This will be scarcely perceptible at a short distance. If the slate is placed upon this moistened PAD (writing side down) and a little pressure is used when placing the slate upon it, WRITING WILL DISAPPEAR AND REMAIN INVISIBLE as long as it is left in contact with the wet pad. This method is a fine one for the Performer who lacks an assistant.

ANOTHER METHOD.

If you use the stone slates with the wooden rims, in place of the recommended straw board ones, this is the method to use.

Get a SILICATE FLAP to fit the stone slate you are to use. Upon one side of the flap, glue several layers of absorbent tissue paper ---the kind known and advertised for the removal of cold creams is perfect for this kind of work, i.e., "Kleenex", etc.

Trim off any overlapping edges, and your flap will consist of one slate side and one side having a heavy layer of tissue glued to it.

Write a message upon stone slate with the soft chalk soaked in the "A" solution the same way as described elsewhere in this work, WET THE TISSUE SLIP of the FLAP with the liquid "B" and place it tissue side down, upon the message side of the stone slate. Now to all appearances you show an ordinary stone slate (a la old style flap) In the act of "washing" this slate the flap is left upon your table top and the slate is placed upon your stand rack for "development". You will have just time enough to flash the blocked out message side to your audience as the message will show upon your straw board five times more slowly than on your stone slate, due to the fact that none of the block out liquid is retained by the stone or silicate slates.

VISIBLE MATERIALIZATION METHOD NUMBER TWO.

This effect is merely an elaboration of the Number One method. As there is actually no "force" of the side of the slate that the message is to appear upon, it becomes worthy of mention here. Two Straw Board slates are used. They are numbered 1,2,3, and 4 respectively. The numbers should be painted upon the slates in the upper left hand corners. Large numbers in any bright colors are suggested. NOTE: The message to be produced is written upon all four sides of the slates. The Messages are "fixed" to the slates just as in Number one method. The Performer now asks the audience what numbered side of the four sides of the slate they want the message to appear on. After the selection of a side is made proceed as follows: If number one side is selected -- wash the number one side with your sponge soaked in liquid "B" (This causes the message to vanish from the selected side -- which you now freely show) Now while you are showing the now INVISIBLE message side number one, exchange sponges getting a water sponge this time, and actually wash off the message that is visible to you upon the number two side. This slate is now placed on the stand rack (message side away from audience) and the message is now shown at the proper time. If the No.2 side is selected -- wash the No.1. side with the water sponge, and wash the No.2 side with the liquid "B" and proceed as above.

If the No.3 side is selected -- wash No.1 and No.2 sides with the water sponge and the No.3 side with the liquid "B". Wash No. 4 with the water sponge.

If the No. 4 side is selected -- Wash the No. 1 and No. 2 sides with the water sponge, and the No. 3 side also with the water sponge and the No. 4 side with the sponge soaked in the "B" liquid.

In other words you merely wash off the messages from sides that are not selected by audience with the water sponge, causing message on side of the slate selected becoming blank (invisible) for the moment.

INVISIBLE SPIRIT HAND METHOD NUMBER THREE.

In this, the last method, the success of its performance depends on the showmanship exhibited by the Performer as well as his manipulations.

In order to acquaint the reader with the process --- we outline this test experiment -- Use a Straw board slate with the message "fixed" onto it with the soft white chalk and the solution "A". Allow the message to become DRY. Now place the slate flat upon your table top (Message side downwards) Pour a liberal quantity of Solution "C" over its surface. The message will fade out. After the slate has soaked up this first flowing of solution "C" again pour a goodly quantity of it over the message side of the slate. NOW RAISE THE SLATE TO A VERTICAL POSITION and lean it against your stand rack Step back a few feet from the rack and you will witness the process in action as seen by your spectators. As the liquid flows downwards off the slate the upper line of the message will become visible line by line. This effect really uncanny when seen from your present viewpoint (You may let the liquid run off on to the table top or if the slate is hung by clips and a ribbon let liquid run onto floor or carpet -- it is harmless.)

STAGE PRESENTATION. For the visible presentation of a message under a question written upon a shown slate. Also initials of spectator may be placed at the slate top for further identification.

Have upon your table a shallow pan, slightly larger than the slate you are to use. Pan should be about one inch deep. (Pan sunken into table top and pan bottom covered with table top material is a very good idea to use). In two corners of this pan place two blocks of wood about one inch square. The pan is filled with the liquid "C"

The message is written upon the lower half of the slate with the soft chalk just as in the other methods. Wash the top half of this prepared slate with a water soaked silk sponge (Do this off stage being careful not to get any of the now visible message wet with water Upon your table also have several pieces of the Hard "Dustless Type" Chalk.

With your table set as above walk out upon the stage with the prepared slate (visible message side away from audience) In the act of "cleaning" the slate insert it -- writing side down into the pan on your table. Proceed to wash the top side of the slate with the liquid "C" that fills the pan. The bottom side of the slate now having been in the pan long enough to absorb the "C" liquid -- the message is blank and the slate may be removed and flashed to your audience. Show it on both sides bringing the message side facing you You will now see that the top half of the slate -- that which you washed off stage with a water soaked sponge -- has resisted the block out solution "C". Pick up a piece of the hard dustless chalk and write the question or the initials you are going to use. You will find that the hard dustless chalk will not disappear as the soft one did but that it will stand in clear white outline. Quickly show this question across the top of the slate -- you'll have ample time before message begins to "materialize" if you've soaked them long enough. Now you may place slate wherever selected and await materialization.

For a visible effect after showing question upon the top of slate, replace the slate into the pan -- message side down --- having the "question" end resting upon the two blocks OUT OF THE LIQUID.

"Wash" the upper side again and slate may now be removed from the

"washing pan" and place in a vertical position against the stand rack or attach to ribbons and clips and hang from the centre of your stage. All that will be visible now is the question or initials as the case may be. But -- as the liquid "C" runs down off the slate the first line of your answer or message will become will become visible right before your spectators eyes. First it will appear faintly. Then clear and white and in real white chalk as though it was written by some invisible spirit hand from the spirit world.

THE VIBRATION OR THE OSCILLATION METHOD.

EFFECT: (a) An ordinary unprepared slate is exhibited. Slate is held by performer --- behind his back. Spectator now writes upon slate while held in performers hands. Performer names at once the Figure -- Ford -- or the Message written there by the spectator.

EFFECT. (a) Performer is now blindfolded -- Slate is held directly in front of performers body, with his outstretched hands holding same. The spectator again writes Name or Figure upon the slate and again performer answers correctly.

EXPLANATION: Slate writing by vibration is not a new method. But it has remarkable possibilities in Magic. It is a new field for the Magician to investigate. The "Message" is conveyed to the performer through his own "Nerve System". In the "a" effect above the slate is held LIGHTLY by the rim with the forefingers, and the thumbs. (slate behind your back) A little concentration as the spectator is writing his or her word or number will convey by vibration the message to you. The following test method is very helpful to the novice at the start. Procure a sheet of sand paper about 10 x 15 in ches. Glue this to a piece of straw board of the same size.

Place this Sand slate behind your back holding it lightly with the thumbs of each hand and forefingers. Have your assistant write upon this sand slate with the chalk. Start with single letters and figures first. One, two, three, etc. You will feel this vibration impression very easily. The chalk will 'pull' when writing upon this rough surface. Go into the simple names, i.e. .. Ann, or Don or Bill, etc. After you find you 'get' these vibrations return to the single unprepared slate. You will now find that while the vibrations are less pronounced, they are still strong enough to catch. The writer who has spent odd moments testing these methods is now able to detect pencil writing upon an ordinary calling card held behind his back. Practice plus a little knowledgship makes these tests appear to be nothing short of a miracle.

THE SINGLE SLATE TESTS

The use of a single slate for tests is very popular with many of the Performers of the present time. The Single Slate type of work has many advantages over the "Two slate" and the "pile" slate methods. First, from an audiences viewpoint, single slate tests seem to be devoid of the trickery of the other methods. We present three such tests that we feel he might welcome at this time.

THE PENETRATION TEST.

EFFECT: Performer shows an ordinary slate that is duly examined and washed by the spectator. A short word or figure is now written upon one side of the slate. The word or figure is now erased with a cloth, and the slate is turned over. Upon the other side is found the identical word or figure --- performer apparently rubbing it right through the slate.

SECRET. Like most of these effects the secret itself is very simple. The slate itself is due for some minor preparation. An ordinary five cent slate is painted with one coat pf black lacquer. The slate is coated with this, care being used to keep it off the rims.

This lacquer has but one function to perform. It renders erasure almost instantaneous. You will find that chalk marks seem to slide right off at the touch of your fingers. Now get some J And J Corn Plasters (Flesh Color) at your local Drug Store. Get the Oval Shape. These are little pads with a hole through the centre of them. One side of these little cotton pads has an adhesive surface. Moisten the adhesive side and place the pad upon the ball of your thumb. Insert into the centre hole, a piece of chalk about a quarter of an inch in length. This flesh colored pad will not be perceptible at close range. You are now ready for the test. After the slate has been passed for examination and returned to you write a word or a number upon it.

While in the act of erasure of this word, place the slate in a horizontal position, one end pressed against the stomach. Slowly erase the word with the cloth held in the right hand --- and at the same time -- rewrite it with the ball of the thumb of the left hand. (which has the chalk holding pad stuck to it) Turn the slate over and show the figure has been rubbed right through.

THE SELF ANSWERING SLATE TEST.

EFFECT: Performer writes a question upon a single slate. Question is now erased with a cloth. PRESTO! An answer appears on this slate where a moment before was a question.

METHOD: The answer is written upon the slate with "Stearin". This will not be visible. The question is written upon the slate with soft white chalk. Hard "Dustless" type will not do. The act of erasing the question with a dry cloth or sponge, brings out the answer. The soft chalk leaves a deposit of white chalk dust on the "Stearin" answer already there.

THE TWO SLATE TEST

This is another simple and effective method of obtaining "A Spirit Message" without the use of flaps. This method may also be used directly after performing the Slate Manipulation described elsewhere in this Manuscript. The marking of the cross-marks of X's in this method is very bewildering if done directly after the above mentioned manipulation.

Performer exhibits two slates set together, one slightly larger than the other. Six by Nine inch, and Ten by Thirteen inch slates are a good size to use. Performer now proceeds to mark an 'X' or cross upon the outside of these slates. He then opens the slates book fashion and shows the inside to be blank. He again puts the slates together (blank side outwards) and marks the outward sides with an 'X' or cross. Now (Apparently) your audience saw all four sides of the slates marked, yet, upon opening the slates, a SPIRIT MESSAGE IS FOUND WRITTEN UPON THE INSIDE OF THE SMALLER SLATE REPLACING THE "X" MARK ORIGINALLY THERE.

METHOD OF WORKING.

The message is written upon the inside of the small slate. Slates are placed together -- (small slate on top) message side inside, and slates are placed upon Performers table. Performer now picks up the slates, and marks the top slate -- small one -- with a chalk mark cross. He now turns the slate over and makes another "X" upon the large slate now on top. While his right hand is marking this "X" upon the large slate now on top, his left fingers erase the lightly drawn "X" that is on the smaller slate underneath. The chalk writing will erase very easily if the small slate is painted with lacquer as described in the single slate explanation elsewhere in this manuscript. Performer now remarks that he will show the insides of the two slates also.

As he says this, the Performer takes one slate in each hand (the large one still covering the small) -- and -- Under cover of the large slate -- Performers left hand gives the small slate a half

turn and then opens both slates up again book fashion. This half turn throws the message writing out of sight. The audience now see the side of the small slate you had marked but a moment ago with an "X" -- and had erased away under cover of the large slate as described above. The small slate (Blank side facing your Audience) is now laid upon the larger one, the blank side of which faces out or downwards. Both slates are again marked upon the now exposed blank sides with an "X".

The Message is now upon the inside again, and may be revealed by the Performer at the proper time.

o-o-o-o-o-o-o-o-o-o-o-o