

PSEUDO - HYPNOTISM
and
HYPNOTISM BY RADIO
by
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Introduction -- Hypnotic demonstrations in public always excite a great deal of interest and talk. They are entertaining, and always prove a good box office attraction. Hypnotism is much like mindreading, as the public are in doubt as to whether it is genuine, or some form of trickery. You have them on the 'fence', and your showmanship will convince them one way or the other. You have the decided advantage--they do not know--they are skeptical, therefore, you have their interest and attention from the start.

Here is the general routine followed in the 'hyp' show. After a few introductory remarks, spectators from the audience are invited to come upon the stage to assist and act as the performer's subjects in the various tests to follow. The spectators are seated on chairs, which were previously placed in a semi-circle, facing the audience. The opening test consists of the performer going to each subject, and causing them to go asleep for a few seconds. The subjects either awake in a few seconds, without the assistance of the performer, or with a slap on the cheek by the performer.

Another test usually worked with the spectators is as follows; Spectator is told to close eyes, and after making passes, etc, over the subject the subject finds it impossible to open the eyes. A third test is used, in which the subjects as a body are told to start whirling their arms around--that is, the arms around each other in front of the body while they are seated. The performer keeps up a running fire of talk, and has the subjects increase the speed of the arms. He then tells them they cannot stop until he awakens them.

The falling forward and backward is a favorite test to use early in the demonstration. Following these tests, one subject is placed under the performer's control, after remarks about the value of hypnotism in surgery, etc, are made. While the subject is apparently asleep, and feels no pain, needles are run thru the fleshy parts of the ears, neck and into fleshy part of the arms and legs. This is really accomplished, and the audience really see what they think they see.

As a ~~concluding~~ concluding test, another subject is hypnotized, and his body is made rigid and as strong as a steel beam. The body is placed across two chairs, supported at the shoulders on one chair, and the ankles at the other chair. While in this position, two or three grown persons stand on the unsupported portion of the body, or a large rock is placed on the subject's stomach, and broken by a heavy sledge hammer.

As you will note, the program builds up to a sensational climax, although it is difficult to conclude the program with the 'Rigid test' as the stage will be filled with interested spectators from the audience. For a finale a good, strong comedy test is best.

The entire circle of subjects are now hypnotised, and informed that on awakening they will imagine they are in front of a beautiful lake of water and that they are going swimming, and the last one in knows what he is. They immediately start to undress in all possible haste, and each subject is awakened in turn, before they have dis-robbed beyond the point of decency. This test usually 'tears the house down' with laughter, and clears the stage for a proper exit.

The above paragraphs will convey to you a skeleton outline of the hypnotic program. There are countless tests used to vary the program from night to night, and it only requires a little imagination on the part of the performer to arrange any such tests. In place of the 'Swimming test' wherein subjects undress, the 'bee test' is often employed for variation. In this test, subjects are hypnotised and informed that they are surrounded with bees, which are stinging them. They fight imaginary bees (which apparently are swarming the air) and remove various parts of their clothing. A third test, suitable for a finale, is the hot and cold test, a popular favorite with the hypnotist. Subjects are hypnotised and told that they are cold, that the temperature has suddenly dropped to below zero, and that they are cold and shivering. Subjects immediately shiver, one tries to seek warmth from the footlights, another wrapping his body in the stage settings, others huddle together, teeth chattering; This situation, well acted, brings more laughs. The hypnotist now tells his subjects that it 'is becoming warmer', warmer, why how pleasant. Why it's getting warmer, hot, hotter. Goodness, it's hot. Why, your clothing is on fire; During this patter, subjects thaw out, turn their coat collars down, etc. As the 'heat suggestions' continue, and when informed that their clothes are on fire, they immediately start to dis-robe, only to be awakened or the curtain lowered, before they have removed too much clothing.

Perhaps one of the most amusing experiments presented by the hypnotist for comedy relief is the 'barnyard' test. All the spectators are hypnotised, and while asleep, hypnotist gives each subject a post-hypnotic suggestion, as follows 'To the first spectator, he will say--' On the count of three and the clap of my hand, you will open your eyes and imagine that you are a duck'. To another subject--' On the count of three, etc, etc, you are a chicken'. Others are designated as pigs, horses, cats, dogs, etc, etc. When the performer awakens them with his counting and hand-clap, each subject acts the part of the animal assigned to him. One barks like a dog, another will meow, a third will quack like a duck, another will act like a horse, chicken, etc, each making as much noise and confusion as possible.

Much comedy is achieved by having one subject (girl) play the part of 'Mother' another (a boy) as the child, with a milk bottle, dipper, etc.... The 'Lecture test' is very comical. Subjects are hypnotised and informed that they are great orators, lecturing on the alphabet. Each subject proceeds to sing out 'A-B-C-D-E-F, etc' repeating the letters of the alphabet. One subject will tackle the matter very seriously, trying to impress the seriousness of his subject on the audience. Others will sing it, some fast others slow, all taking at the same time, and making as much confusion as possible. The subjects are awakened one at a time....The 'flour' test gets many a laugh. Having hypnotised the spectators, each is given a small dish, filled with flour', and a spoon, and informed they possess a bowl of soup, very hot soup; Being instructed to 'cool before eating', they bowl upon the flour, with the result that their faces become covered with a coating of flour, which gives them a very comical appearance. The soup now

cool, they are instructed to eat it, which they proceed to do, filling their mouths with flour. Each subject is rapidly awakened in turn, and discovering a mouth full of (sticky, dry) flour, proceeds to spit and blow it out, over his nearest co-subject....For another test, a race is often used, by placing two chairs on the floor, a subject mounting each, as if the chair was a horse, and drive their chairs around an imaginary race track on the stage.

The hypnotic program should consist of not more than seven or eight of these tests (unless working a 2 hour show), with one scientific test (Bloodless Operation or Rigid Test) per program. The performer should seek comedy, and employ one of the scientific tests to strengthen his program from the scientific standpoint.

To the individual who has never had the pleasure of witnessing a hypnotic performance as related above, the above tests may seem foolish and lacking in comedy element, but when presented properly and convincingly, a hypnotic show employing these tests is one of the 'funniest shows on earth' and this is said in all due respect to other great comedy situations.

The success or failure of the hypnotic performer depends entirely on the subjects, or the performer's ability to handle them. While the next statement may come as a 'thunderbolt' to a few, it is ~~never~~ never the less true. Practically every stage demonstration of hypnotism is made possible by the use of paid, trained subjects; The subjects are not under hypnotism while performing these tests, by acting them out as a result of clever coaching. The author does not wish to go on record as saying that real hypnotism does not exist, nor is presented on the public stage. This manuscript deals entirely with 'pseudo-hypnotism'.

Most hypnotic attractions carry a few well trained subjects, who hire (for 50¢ a show) local town people as subjects, with the understanding that they are to do just as the 'professor' tells them to do for their money. It is not difficult to secure subjects in this way, and many are glad to work without any thought of re-imburement. When the performer calls for volunteers from the audience, the plants come upon the stage. Of course, the audience do not reconize them as paid performers. Seldom, spectators other than those arranged for will volunteer and be accepted on the stage.

With the first test--that of placing the subjects asleep. This should be performed on the genuine subjects to prove that you can do as you claim also it will take some of the 'pep' out of them if they are inclined to be smart. This test is later described as 'Instantaneous Hypnotism', and is sure fire. This test is also used on the plants, who merely feke it. A second test, that of the falling forward and backwards may be presented with excellent success on any spectator. Then, if the performer does not wish to use these spectators, they are excused and return to their seats.

Two or three spectators, that is, genuine spectators, mixed in with the other paid plants will follow out the suggestions, and go thru the tricks the same as the others, AS A RULE, altho they are not hypnotised, but enter into the tests in the spirit of fun.

The psychology is peculiar. They are less conspicuous if they do as others do, than to refuse. The performer may whisper in their ear, asking for their co-operation, which is seldom refused. Or he may offer them a little money for their assistance, or often times will get the desired co-operation thru lodge emblems, etc,.. Some hypnotists long in the game, and capable of handling any situation do not carry any plants, nor make arrangements previous to the show, but depend on their own ability to handle the spectators as they come upon the stage, getting them to work for him, all in the spirit of fun.

Two or three subjects should be used nightly with whom the audience is acquainted. They are not difficult to obtain--at 50¢ a head. One or two of the paid subjects are usually assigned to locating the plants, explaining the tests and how to subjects should act. The subjects should be coached in particular regarding their facial expressions. On awakening, they must register an expression of complete amazement and surprise, then seeing the other subjects, take the view point of other spectators, and laugh and enjoy the funny antics of their co-subjects. From five to ten subjects should be employed nightly, and two or three female subjects should be used at each performance. Subjects should be changed nightly, that is, the majority of subjects. The company subjects work every night.

A brief explanation of some of the more complicated tests will be given here, followed by a lecture and suitable patter for a few tests.

THE INSTANTANEOUS HYPNOTIC SLEEP TEST is usually the opening number, as previously described. The method of operation is carefully and fully described and explained in succeeding pages. However it is not necessary to actually perform this test on your plants--they can feke it, but use it on the genuine spectators. It is a sure cure for some of their smartness. When one of the subjects does not awake at the proper time, this subject (plant) should be slapped on the cheek, and awake with a bewildered and startled look on his face, ready to fight, and exclaiming 'What the hell, etc, etc, If properly acted, this never fails to bring a big laugh. Study this carefully and practice it.

THE SECOND TEST is performed in this manner. Tell the spectator to close the eyes, and let them remain closed for a minute. Then direct the subject to roll the eyes up--the lids still closed, and to look upward as far as possible. If the eye ball is rolled upwards, and the lid closed, it is impossible to open the lids as long as the eye ball is in this position. However, you must keep the eye looking up, and keep telling them they CAN'T open the eyes. Not only that, but after the eye has been held upward for a few seconds, it strains and tires the muscles, and it is more difficult to open the eyes on that account. This is not a dangerous test, but nevertheless, don't have subjects hold the eyeball in upward position too long.

THE WHIRLING ARM TEST is explained on first page, and as explained there, the plants carry the biggest part of the experiment. The audience's attention is rivited on the funniest subject, and the most active, not the one that is lagging.

THE FORWARD AND BACKWARD TEST is usually performed earlier in the program, but this is optional. With a plant, you arrange your own show. With a genuine spectator, you have him stand upright, chest out and heels together. Instruct subject to close eyes, and roll eyeball upwards. Now tell him he is slowly falling forwards--that an invisible force is causing him to lose his Balance. Also tell him that he must not resist, but allow this force to act upon him. Keep repeating the positive suggestions that he is falling--falling, falling forward..positive suggestions that he is falling--falling. And he will fall; Make passes, etc, for audience's benefit.

Of course, give him assurance that he has nothing to fear and that you will not let him fall on the floor, etc. This is accomplished by plain suggestion, nothing more or less. Having the eyes closed causes the subject to lose (in a small measure) his sense of balance, and he is more susceptible to suggestion when the eyes are closed. After trying this test, you can cause this spectator to fall backwards, in the same manner, or use another spectator. This is an excellent test for genuine spectators, and they will fall forwards or backwards, if they play fair and do not try to resist.

THE BLOODLESS OPERATION. In this experiment, you reach a climax. Patter, found elsewhere, will aid you further in explaining the test. Using one of your plants (either leave the eyes open or shut) take a large steel needle (that is sterile) and catch the skin at the subjects throat, just above the Adam's Apple, and pull it out a trifle, and PINCH the flesh hard and run the needle thru this portion of the flesh, so that the needle can be seen plainly to pierce the skin, and show both ends protruding. Or it can be placed thru the fleshy part of the ear or cheek, When placing the needle thru the cheek, it should be pushed from the inside of the mouth, out thru the cheek, and never, vice versa. Some performers use pins and actually push them to the fleshy parts of their arms, or legs. This, they actually do.

There is no trick about this part of the demonstration. The subject suffers very little pain. Just as the needle pierces the skin, the performer PINCHES the flesh, which practically deadens the pain, with the exception of the needle point piercing the outer skin. Just as soon as the first layer of skin is broken, the pain ceases, and if the subject's eyes are closed, and does not know what is ~~actually~~ actually going on, they cannot tell whether the needle is sticking in the flesh a quarter of an inch or two inches. To those who have never tried this experiment, they may doubt this assertion but it is nevertheless true. In some demonstrations, the mouth is sewed, but this is harmful to the subject and not recommended. Some performers place a local anaesthetic over the portion of the body that is subjected to the needles, threads, etc, but again, this is not recommended, as this action is more harmful than the needle pricks.

THE RIGID TEST is usually the concluding number, and it is carefully explained in detail in the following pages, also the radio hook-up. Needless to say, hypnotism by radio is accomplished by the backward and forward test and the eye test on genuine spectators over the radio if you have a well trained assistant to aid you at the loud speaker.

From repeated experiments conducted on the radio where the performer

is supposed to place a subject under his control, and who continually uses the positive suggestions, such as 'Sleep, you are fast going to sleep. Asleep, asleep, fast and asleep', etc, etc, some radio listeners have been known to go asleep. This, of course, is caused from suggestion and no doubt the fact that they were sleepy, and resting easily at the time they heard the suggestions. Such persons nearly always report the fact that they were HYPNOTISED to the radio station or newspaper, that is REAL news and publicity.

Also, you will find others who, in their mad desire to get their names in print, will also confess that they too were susceptible to the influence and that they were likewise hypnotised. All kinds of stories will result. Cash in on each one.

GROUP HYPNOTISM. When presenting tests where the entire body of subjects are to be used, stand in the middle of the stage, facing your subjects (back to audience) Start in a loud voice 'Look into my eyes they will appear to grow larger and larger, and you will become drowsy and sleepy. A feeling of drowsiness will come over you, and you will find it hard to keep awake. Why look your eyes are closing. You cannot keep them awake, you are going to sleep, fast asleep and cannot awaken, keep up this kind of patter and the subject should appear very sleepy and find it difficult to keep their eyes open. One by one they should fall 'asleep' slipping back in their chairs or slouching forward or to one side. Where a boy and a girl are seated side by side, the girls head should fall over and rest on the boys shoulder, or vice versa. This gets a laugh. Other subjects can go to sleep and fall off the chair. Having placed the entire group asleep, continue like this... 'You are now under my influence and control, fast asleep. You will obey my command. On the count of three and the clap of my hands, you will awaken, place your hands together, and find that they are stuck together and you cannot, cannot, get them apart, no matter how hard you try to get them appart. One, your hands will be sticking together, one they wont come apart, two, remember you can open them, three, (clap hands). You're awake and you can seperate your hands. Try it' Business of subjects trying to get hands apart. Performer wakes each spectator individually, slapping each on the cheek, with the command 'Awake you are all right'

Similar patter is employed all through the demonstration in hypnotising and awakening the group.

PUBLICITY STUNTS. get the money at the box office. The window sleep is an old but graat favourite. Of course you will use your own subject, and this subject is hypnotised on the stage of the theatre on the first night, and placed on a bed and removed to a window of some prominent store, where the subject reposes for twenty four hours, to be awakened on the stage on the second night. The subject is not hypnotised but is merely hired to lay there. In the small hours of the night a switch is made, while the subject gets up and secures food, water etc. The exchange is quite easy. The subject is awakened on the stage the next evening after her twentyfour hours sleep.

Contrary to all appearances, most hypnotists require their subjects to remain awake, pretending to be asleep. This prevents the possibility of snoring, or the subject awakening with a startled jump, etc...

A member of the company should be in attendance with the subject at all times. This is the hypnotists greatest publicity test and WILL PACK ANY THEATRE the second night if properly executed. Also, revenue can be secured from the store in which the subject remains, as it will attract a crowd and hold them for hours, Promote an ambulance to remove the girl from the theatre to store, and return, This increases the ballyhoo.

A similar stunt is to have a hypnotised subject sitting on a bicycle, treading the pedals, the rear wheel suspended and running free of the floor. This is continued for three or four hours, or from the matinee performance to the evening show, to be awakened on the stage that night. This is not a trick ---the subject actually does this. The pedalling is slow and not difficult.

Other tests ~~xxxx~~ of a similiar nature result in box office attraction, such as placing several subjects asleep on the stage, and telling them to go to-----blank store window and fish all afternoon. Place sign in window explaining the subjects were hypnotised by Prof-----, at the-----Theatre, and will be awakened on the stage that night. The subjects sit in the window (like idiots) and fish with a can in a bowl of water all afternoon. While foolish, it creates talk, and the side walk spectators become interested.

Not only do these tests give you publicity and advertising, but they can be sold to various merchants for real money, as one cannot deny the advertising value they create for the store.

A lecture and patter for a few different tests is supplied, as it will act as a guide and aiding the individual performer to arrange suitable patter for this complete performance.

Lecture

Ladies and Gentleman--- In presenting my demonstrations in scientific hypnotism and suggestion, I wish to state that the tests will be given, with a few exceptions, for their fun-giving qualities.

In olden days a man travelling around giving demonstrations of this kind was called a humbug and a faker, laughed at and ridiculed. I cannot, nor will I try, to hypnotize anyone against his or her will. There are just three kinds of people who cannot be hypnotised. First, the idiot, who has a mind, and therefore cannot ~~be~~ concentrate. Second, the drunkard and drug fiend, who has a mind, but cannot use it. Third, the skeptic, who has a mind, but refuses to co-operate. Hypnotism is fast becoming one of the greatest sciences in the world. By that I mean, learned men are using it for major and minor operations in our hospitals. But for the fun giving qualities a subject must be trained, the same as teaching a child his lessons. Should I fail in any of my demonstrations, you will know that I have tried to entertain you, and after my stage performance, I will be glad to spend further time in hypnotising any that may fail me on the stage, where my time is greatly limited.

Now if there are any in the audience who would like to experience the sensation of hypnotism and go thru a few simple experiments please come forward at once. Come down either aisle, upon the stage. My assistants will gladly seat you. (Music)

(test)

This is what I call my eliminating contest, ladies and gentleman. Now my little fellow, have you ever been hypnotised before? You have'nt? And you are willing to give me your full and undivided attention to the test I am going to put you thru? Now I assure you that there is nothing to fear, as no harm will come to you. I wish you to place your feet close together, your hands upon your knees, I want you to roll the eye balls upward and in a moment, after releasing my fingers, you will find that you cannot open them. No matter how hard you try, now try, try to open your eyes. You can't open them. The harder you try, the harder it becomes. One, two, three. Open. Now, my little fellow, no harm came to you? I thank you. Just be seated. (next test)

Now my friends (address group), or subjects I want you to place your hands upon your knees, and I want you to keep your eyes directly on me, as I am going to try a very difficult experiment--attempting to hypnotise you as a group. Now keep your eyes direct upon me, and in a few moments I will try to place you at my command. Just look into my eyes and in a moment you will find that your eyes are becoming heavy, and it seems hard for you to keep them open. One, two, three. Your eyes are becoming heavy and your falling--fast, sound, dead and asleep. one, two, three, Fast, sound, dead and asleep. Now ladies and gentleman, as you notice, these subjects are sound asleep and under the influence of hypnotism. At this moment, their minds are a blank. Now my friends, you can hear no one else--no other voice but mine--and in a moment I am going to awaken you, but you will still be under my command. At the count of three and the clap of my hand, you will awaken, One, two, three (clap). Well, well, my friends. Notice my hands. (performer starts whirling hands), your hands have the same tendency to duplicate mine. See, they are turning, turning, faster, faster, and you simply can't stop them. RIGID. (all motion stops at this command, but subjects retaining position). (Awaken each subject by slapping face, with word 'right', leaving subject in funniest position until last) Now, ladies and gentleman, as you can see the glassy stare of the eye, which makes it a picture no artist could paint. We will see what the subject does on coming out from under the influence of hypnotism. Right, wake up;

(Bloodless Operation)

Ladies and Gentleman, my next test is what I choose to term the 'Bloodless Operation'. (hypnotise boy). I am going to place one of these boys in to a deep sleep, where he will feel no pain, and will perform a minor operation. Now to show you that the little fellow is really asleep, I am going to roll his eyelids upward, and you will notice the whites of the eyes and see you yourself that he is in one of the deepest sleeps known to science. I am going to take these three steel hatpins, sterilize them, and place them thru the cheek, arm and throat, respectively. On past occasions, I have noticed that a few of my female spectators have been inclined to faint, so I going to make the request that if you must faint, please wait until after the experiment, or go into the foyer, and faint there. (Place needles thru body, etc). Now you see, ladies and gentlemen, that there was'nt a flinch on the part of my subject, no nervous reaction. If there are any ladies or gentlemen in the audience that would care to step upon the platform to personally inspect the needles and see that they actually pierce the young man's body, please do so with haste. I am going to remove these needles and show you that the blood has gone to the relaxed portions

of the body. Now to show you the arm is free from blood. And now my little fellow, it is time for you to awaken, and you will awaken and open your eyes on the count of three and the clap of my hands, FEELING NO PAIN, no pain, etc, etc...'

The Window Sleep.

(subject placed in bed on stage). Now, ladies and gentlemen, I promised you that I would place a lady to sleep for a period of 24 hours. She will sleep in the window of the-----store, where you will be able to view her body day and night. This little lady is one of my own subjects, one of the two I carry with me. The reason why I carry these two is because in many towns I cannot find subjects who are willing to undergo this ordeal. I am going to have the little lady come upon the stage to show you she is not doped or under the influence of any narcotics. Now, my little lady, I want you to tell the audience just how you feel and that your mind is clear and normal, and that you are willing and ready to go under the hypnotic spell for 24 hours. (Business of girling telling name, age, conditions, etc) The time has come when you must go under. In a few minutes I will place you in a deep sleep. but a restful sleep, You will awaken with no after effects, and strong and healthy. I am going to take your temperature, respiration and pulse beat. Is there a doctor in the audience? If so, I would like to have you come upon the stage and examine my subject--to verify my statements. If you are ready, little lady, we will proceed. I want you to gaze into my eyes and in a few moments you will notice a peculiar sensation coming over your body, your eyes are becoming heavy, and you are getting sleepy. And at the count of three and the clap of my hand, you will notice you are falling in a fast, sound dead sleep. One, two, three. I am going to impress this upon your mind---nothing can or will awaken you untill the time during the next 24 hours, except my commands. You will not want food or drink during this period and you will awaken upon your own free will and accord after the 25 hour-- should anything prevent my presence. And if by chance or by the Will of God, I cannot be here, you will awaken of your own free will and accord. Counting slowly to yourself, one, two, three, falling fast, sound and dead asleep. one, two, three. Asleep; Now ladies and gentlemen, the lady is in one of the deepest sleeps known to science, and will remain there untill 8 o'clock tomorrow night. Her mind carries only one thought--that of remaining dead asleep untill 8 o'clock tomorrow night. She will be awakened at that time, suffering no ill effects, nor will she be tired, hungry or thirsty. Immediately after I awaken her tomorrow night, I am going to use her in another of my scientific tests to prove my assertions. The sleep subject will be removed to the store window of -----, where she will remain in full view of the public night and day, and will be returned to the stage tomorrow night to be awakened at 8 o'clock.

(to awaken subject)

Now ladies and gentlemen, the time has arrived when I must awaken my subject, who has reposed in full view of the public for the past 24 hours in the store window of-----company. (I call committee on stage). I am going to ask you gentlemen to stand close by, and for you sir to hold the little lady's feet, sir, and you the ladies hands, I request this as sometimes, the subject awakes in a fighting mood, I want you to hold her very tightly, if not, she may throw you to the stage. Now, my little lady, I am going to awaken you. You will be gradually conscious of my voice. The time suggested for your awakening has arrived, your period of slumber

has been fulfilled, and you went through your ordeal faithfully. I am going to start counting, and on the count of three and the clapp of my hands your body will relax, and you will again regain your full faculties, but you will not feel tired or hungry. I am going to start counting, one , two, three. And in a few moments you will notice a change come over you -- your body will regain life and start to move. Alright, awaken. Why you are quiet alright...Thank you,...Now I want you to set up in bed, little lady, are you hungry? feel thirsty, or sleepy? I want you to tell the ladies and gentlemen in the audience just how you feel (subject talks) Just get up and retire to your dressing room, and as soon as you are dressed I want you to come back onto the stage and I will perform another scientific test.

The sleep test is usually the next to the last test each evening After the girl has been placed asleep, the ambulance cot is lowered over the footlights and left in the audience aisle, while the show is closed with a fast comedy test. On awakening the ambulance carriage remains in the aisle until performer is ready. It is then placed over the footlights and the awakening takes place. The show is again concluded with a comedy test.

It is well to mention (here) that an assistant remains with the subject during the sleep (?) for the 24 hours and turns the subjects body every half hour. This moving of the body in various positions gives the subject great relief and makes the sleep comparatively easy.

Having supplied the bulk of the tests, routine and patter, the performer will find it an easy task to arrange a suitable program, and patter for same, if he will follow the above examples.

Nelson Enterprises
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INSTANTANEOUS HYPNOTIC TEST // 52

Here is a sure fire method of instantaneous inducing hypnotic sleep to most subjects. It will be welcomed to the fraternity at large as being one method whereby the performer can hypnotise the most skeptical, the 'let's see you do it' kind and others. This experiment can also be performed under the most adverse conditions.

Previous methods of producing a quick hypnotic sleep involved the use of drugs, a mixture of chloroform and rose water being the most popular, the subject really falling under the influence of the drug, and suggestion has little to do with the experiment. Needless to say such a method was not popular, or permitted by law in many states.

The method to be described here has long been in use, and has been a closely guarded secret for years. It is well known among a small group of stage hypnotists, who use it daily in their performances. It is the one legitimate test they can and do employ to combat the skeptic. This method ~~employs~~ involves the application of four different methods in order to produce the hypnotic sleep or condition.

First suggestion plays a big part. Not only does it aid in the actual inducement of sleep, but it tends to give confidence to your subject and subdues a secret fear. Eye strain is caused by pressing on certain nerves and also by causing the eyes to stare into your eyes from an unnatural position. Last, but most important is pressure exerted on the carotid artery, reducing the supply of blood that is normally carried to the brain. Pressure on this artery produces a carotid state or stupor. This fact was known by the Greeks, who believed that the carotid arteries caused drowsiness and sleep. The real secret of this method is the proper application of pressure on the carotid artery, the three other operations merely contributing to the general effect.

Webster defines hypnotism as follows "The induction of STATE RESEMBLING SLEEP or somnambulism, which is called hypnosis, or hypnotic sleep; also, loosely, the induced state, hypnosis. Hypnosis is a state resembling normal sleep in many particulars, differing from it especially in a greater rapidity of pulse and respiration. etc".

The general effect of 'Instantaneous Hypnotism' is identical with hypnotic phenomena as defined by Webster and others. However, it is not deemed wise to try and give the sleeping subject and post-hypnotic suggestions while in this sleep. A better procedure is to awaken the subject who will then have an abundance of confidence in you, KNOWING that you CAN hypnotise them (which is half the battle in real hypnotism), then proceed to re-hypnotise them, using the three methods of procedure and not the pressure on the carotid artery.

To induce this hypnotic state, place the subject in a strong chair. The back of this chair should not extend higher than the subject's neck, as the object is to rest the subject's neck on this part of the chair during the procedure, but after the subject is asleep.

The subject should relax all muscles, and the performer must have the subject's undivided attention. Standing directly in front of and ~~directly~~ over the subject, place the fingers of the left hand on the subject's head,

INSTANTANEOUS HYPNOTIC TEST 2.

the arm encircling the head and fingers approaching from the rear. Place two of the fingers below the eyebrow (corner of eye) next to and against the nose. Exert a slight pressure there.

With the right hand, using the thumb and forefinger only, press firmly against the carotid arteries in the throat. The carotid artery is divided into two branches. The external and internal carotid arteries. It is the most prominent on the right side of the neck. To locate, feel your own neck about an inch above the Adams apple (and in about a direct line with your eyes), and you will be able to feel your pulse beating thru this artery. It is easily located after you have tried the experiment. Pressure is exerted on this artery, with retards the supply of blood to the brain, creating a temporary stupor. This artery is located differently in various people, and its exact location is difficult (for that reason) to describe.

Just where to apply the pressure is the next question. This also varies greatly in different people. With some subjects, pressure should be brought to bear on the arteries farther down on the neck, others near the middle of the neck, and still others, the best results will be obtained where pressure is applied directly under the chin on the arteries. The thumb of the right hand should press against the subject's left side and the forefinger against the subject's right side of the throat, each finger on the carotid arteries as they appear in the subject's neck.

DO NOT CHOCK the subject, merely a slight pressure on the nerve centers in the forehead and the ~~xxxxx~~ carotid artery, and sleep will be induced.

With the left hand, pull the head back slowly and exert a slight pressure in the corners of the eyes (next to the nose), and then press against the arteries in the neck. At the same time, request the subject to look directly into your eyes. Glare back into their eyes, and as you slowly move the head backward, you likewise move your head back over their head, making it necessary for them to roll the eyes up almost into the head to see your eyes. This causes a strain on the eye muscles, and causes the eyes to tire and blink. Repeat the suggestions as you work. You are slowly going to sleep. You will first notice a sensation of drowsiness, then sleep will overtake you. Sleep, sleep, you are going to sleep. Fast and asleep, asleep sleep "WATCH THE EYES".

As you manipulate the nerves and pressure on the arteries, you will notice a helpless and numb look come into the subject's eyes. The breathing will appear hard and difficult (make sure you are not CHOKING the subject), and the eyes will close. At this point, many subjects become frightened and try to hold off this coming spell, and fear will be noticed in their eyes. They experience the same sensation as a person under gas or ether--that of floating into oblivion; Their inability to help themselves brings about a startled look. As soon as the eyes close, and the muscles of the body relax immediately remove the hands and fingers from the subject's head and throat. Be careful that the subject does not fall from the chair when they go under as sometimes will happen.

The subject will remain in this state a matter of seconds or a minute or two. To awaken (if they don't on their own free will), slap them two or three times on the face, with a sharp command 'Wake up--you're alright', Repeat this a time or two, if necessary. Note the peculiar expression of the subject's face on awakening Don't try to hold the subject under this

INSTANTANEOUS HYPNOTIC TEST 3.

influence or try other experiments at this time.

This method will induce a state of sleep in any normal person, as the secret is pressure on the nerve and artery centers, tiring of the eyes and suggestion. The subject has never been known to suffer any ill effects after or during this test. This state of sleep can be induced by the exper-~~iment~~ ienced operator within thirty seconds, not more than a minute should be required at the most. If a longer period is required, it is because the operator is not applying pressure in the proper place. On exper-imenting with this test, don't become discouraged if you do not succeed the first, second or third time. You will find it difficult to apply these directions, and only continued practice will give you the 'knack' of it, then you will find the experiment 100% sure-fire. In practicing, try more than one subject, as some people are easier than others, due to the position of the nerve centers and arteries in the throat. The fact the head is turned back, forming an angle at the neck with the back, also produces an effect that aids the induction of sleep. In conclusion be careful not to choke the subject---the object is not to GRASP but to push against the arteries. This experiment is not dangerous, if properly presented. physicians claim. Subjects afflicted with weak and disordered hearts should not be used in this experiment. As soon as the subject comes under the influence, release your physical contact with the subject. Practice with various subjects untill you 'get the knack' of knowing how.

The Hypnotic Rigid Test offers conclusive proof in the minds of thousands of people of the true existance of genuine hypnotism. It is a phenomena that cannot be explained, unless one is acquainted with the secret. Not only that, subjects have and can be used who really think themselves under the influence of hypnotism, and after the test cannot offer an accurate explanation of how they were able to accomplish the feat.

To the spectator who wittnesses the demonstration, the logical explanation is genuine hypnotism, or some form of trickery, where a brace for the body is applied. It is true that some performers endeavoring to present this test have devised mechanical braces to hold the body in a rigid state during the test, but in their search for something complicated they have overlooked the simple but true secret. However, perhaps it would be best to describe the effect briefly.

The performer makes a few introductory remarks about the power of the mind over others, and informs them that he is going to present a test in hypnotism, and of such a nature that it cannot be questioned. He introduces his own subject, explaining that he is able to accomplish better results with a subject that has been hypnotised by him before. (the other angle, of taking a genuine spectator and performing the test will be explained later) A committee are invited to come upon the stage, examine the subject and completely satisfy themselves that everthing is devoid of trickery. Mention of the 'mechanical sliding steel braces' may be made, and attention directed to the fact that the subject is unprepared.

Having satisfied the committee that everything is fair and above suspicion, the performer proceeds to hypnotise (?) the subject, and cause the muscles in the body to become taunt and rigid. At this opportune moment, the subjects falls backwards, the body rigid, and is caught by an assistant. The subject is then placed across the chairs, the shoulders on the back of one chair and the ankles on the other. The subject appears to be asleep, and the body rests on the two supports with apparent ease.

While in this position. one, two or three men are requested to mount ladders and stand upon the subjects body, showing that the hypnotised subject can withhold the weight of several men while in that condition, a feat deemed impossible while under ordinary conditions. The weight is removed from the subject's body, who is lifted from the chairs (still in a rigid condition) and placed on his feet, and awakened by the performer.

Or, the test has been demonstrated in a slightly different manner. After the subject has been placed onx the two chairs, a large rock is placed on the subjects chest, and broken with the blow of a heavy sledge hammer. This latter test is more sensational than the previous test, and will create a greater effect, and is really less difficult to perform than the first mentioned test, where the subject holds the weight of several men.

A study of the lecture will reveal the psychology of the test--that is to impress upon the minds of your audience that the test is absolutely impossible under normal conditions, and only thru the power of suggestion and hypnotism are you able to lock the subject's muscles in such a manner as to withstand the weight of several men of the terrific impact of the heavy sledge hammer.

To further your argument, you can offer a challenge to anyone in general, and the town's strong men in particular, to duplicate the trick by sheer strength and allow you to stand on their body. Further, to create the sensational effect that is desired, the subject should be a small person, and a young subject. This contract should be cited and stressed that your subject should not depend on strength alone, and that sufficient is not possessed in even the strongest of men.

The secret is simple, in fact, so simple that the mystery is perfect. Secure for you subject a boy twenty or twenty-five years of age (the age does not matter, but the subject should be young). The subject need not be stocky built, but should not exceed five feet six inches in height and the shorter the subject, the easier to perform. The subject need not possess more muscular strength than the average person.

In learning to present this trick, and coaching the subject, you should experiment with your subject to ascertain the best positions for placing the weight, etc. The coat should be removed. Have the subject stand straight and with heels together. Now have the subject grasp the back of his trouser leg with each hand, and pull the trousers backward (not upward) Place the shoulders in such a position that the arms will be behind the back, and arms run straight down the back, where the hands grasp the trousers at their length.

After showing the subject this position, and with the arms back, grasping trousers, tell the subject to try and bend forward. If the position is held this is readily found impossible. The body is so braced that it cannot bend as long as the arms are in position and clenched to the trousers,

With the use of an assistant, have the subject fall over backward while in such position, and assistant catch the subject by the shoulders, the performer to lift with the feet. Now place the subject across the backs of two strong chairs, shoulders on one chair and ankles on another chair as shown in catalogue illustration. To the surprise of the subject, he can lay there without strain, and almost as easily as if he were laying on a bed. To prove this assertion, request the subject to release his hold on his trousers, and he will find that he rests almost as equally well. To remove the subject assistant should lift at the shoulders, another at the feet, and lift the subject as if he were a heavy plank. Stand the subject on his feet and allow him to relax.

It is requested that reader of this manuscript personally try to bridge the body across two chairs to test out the author's assertion. Before causing the body to become rigid, the chairs should be placed there proper distance, also a cushion or heavy padding should be placed on the top backs of each chair, to keep the chairs from cutting into the shoulders and ankles.

After having experimented in private with the above test, you should allow the subject to rest a few minutes. Then go thru the same procedure, but on the second attempt suspend the weight of your body on the subject's body while suspended on the two chairs. Do not easily, and observe the results. It will prove somewhat of a strain to the subject at first, and it will be necessary that you experiment several times to ascertain the best distribution of weight over the subject's body. Never step in or place weight in the pit of the subject's stomach.

In the selection of a subject, it is said that the shorter the subject, the easier the experiment. This is true, as the distance between the supporting bases is less. Further, on each chair, large cushions should be affixed. This tends to increase the supporting surface, and lessen the distance between the two inner edges of the supports.

By now, the reader should have a definite idea of the procedure, and it is only a matter of details that must be learned, not from reading this or other text, but from the actual experimentation. If you propose to place one man on the hypnotised subject, he should stand just above the stomach. If two are used, they should distribute their weight and stand higher on the chest, almost over the shoulder support, and the second person almost over the ankle support. If three are supported, the two outside persons should stand almost directly over the supports, and the center person on the lower portion of the chest. These positions may not be found accurate with every subject, and that is my experimentation isn't necessary. In some instances, the one person standing in the center should spread the feet twelve inches or so apart, and distribute the weight. Try the various positions, and learn which is the easiest to accomplish for your subject.

It is necessary that some kind of covering be placed over the subject, as the shoes (and small surface) will cut into and perhaps bruise the skin. A heavy pad should be used, and while absolutely free from preparation, should be stiff, and not very flexible. The pad should be about as long as half the subject's body, and cover the center position. This pad not only prevents the shoes from bruising the flesh, but tends to offer a larger supporting surface, and distributes the weight. Or, a small board may be placed on the subject's body, and the weight placed on the same. The writer used an ordinary drawing board, which is placed over the subject's mid-section, and the writer stands on this board, with the feet about twelve inches apart. Cushions such as used in over stuffed furniture fill the part very nicely, absorbs the direct downward thrust of the feet, and tend to distribute the weight. Some subjects will find it easy to hold as many as five people.

In so much as the bracing and locking of the muscles brings into place muscle that are seldom used, the subject will no doubt experience "sore muscles" a day or so later, but this will disappear, and the experiments should be continued. The subject should not be left too long on a chair at a time, and should not strain to remain there. The sensation of being suspended across the two chairs is almost equal to that of laying on a bed, unless the subject remain on the chairs too long.

Here you have the secret, and it is a secret because it is unknown; no one suspects the experiment possible by the means it is actually accomplished you will be surprised at the ease the subject may be suspended across the chairs. As to your challenge to anyone to duplicate the feat, you are safe in making it. The gag is that you simply (if the subject succeeds in getting across the two chairs) stand in the PIT OF HIS STOMACH, and down he'll come like a ton of bricks. However, you need not anticipate any public challengers as they are very scarce and far between.

If you wish to present a more sensational routine, secure a large lime stone or sandstone, which should weigh at least 50 lbs, and after placing this stone on the subjects body (first covering the body with cushions and padding to protect against cuts, and clips flying into the face of the subject).

Strike the stone with a heavy sled hammer, and break stone. The heavier the stone. the better it absorbs the impact of the hammer, and less strain is experienced by the subject. A stone such as mentioned. one that is easily broken, should be used. While the impact is terrific, it is greatly absorbed by the stone itself. and the subject knows the instance the blow is to be struck, and prepares for it. The stone should be broken by the performer or an experienced assistant. While the subject is across the chairs equally as long as in the other test, the strain is less. You should experiment considerable before attempting this in public, and be sure to careful cover and protect the body and face from the breaking of the stone or flying chips. The stone should be flat to break easily, and thus covers a greater portion of the body, distributing the force of the impact.

It has been the author's pleasure to take a genuine spectator, and perform the test, and at the conclusion of the test to have that spectator sincerely and honestly believe that he has been hypnotised and performed the test only under the influence of my will. To have insisted that he could duplicate the feat again without my assistance would have brought about a terrific argument; And you can accomplish this test using a genuine spectator (placing one man on the subject) if you will but us SHOWMANSHIP. Here's how.

By following along the lines set down in the lecture, and convincing your audience that you can really hypnotise, select a subject that you feel sure that you can handle. Once you have him on the stage, you are to a big advantage and he at a big disadvantage. Tell him to shut his eyes (and in an undertone, not to open them under any circumstances). Place his shoulders and arms back in the proper position and affix his hands to his trousers and warn him to pull back on same and ECT to let go, as he is apt to become injured. Proceed along these lines, then give the rigid suggestions, show him that he is rigid and cannot bend forward. Cause him to fall backward and place him across the chairs. He will find the sensation so easy that it is unbelievable and then comes the belief that he is really hypnotised. Keep up a running line of talk, and continually say "Rigid, now rigid, steady boy". Place confidence in the subject that he can hold the weight and that he MUST'NT let down.

This description may seem a little bold, but it is dead easy. The writer knows a number of subjects that have been placed thru this test, and firmly believe that they were under the influence of hypnotism. On such a subject, not more than one person should be allowed to stand. Use showmanship, and sell him the idea continually that he is alright, and frighten the rest of the performance into him. And you will have at least one firm believer in hypnotism. Odd, is'nt it?.

The PULSE Test #171

The medium states he has absolute control over his pulse, and may cause it to stop or start while his wrist is securely held by a disinterested party to prove that he is actually complying with his assertion. Having made this bold statement he asks a spectator to volunteer to act as judge and placing the spectator's hand on his wrist so he may feel the pulsation, he actually does make his pulse stop and start functioning as he sees fit. This is a problem that will baffle physicians as well as the ordinary audience.

The operation is very simple and easy to present. With the instructions, we supply a small wood ball and a card attached to same. This ball is placed in the arm pit and cord is to hold same from dropping. However, it will fit snugly up under the arm, in the arm pit, without inconvenience, nor prove uncomfortable. This is placed there previous to experiment and under right arm for best results. The cord may be used to suspend ball, preventing any danger of dropping same.

The ball rests against the inner side of the arm, and by drawing the arm tightly against the body (against ball), the pressure caused by the ball on the arteries in the arm cuts off this flow of blood, consequently the pulsation in the wrist stops. Now by relaxing the arm a normal flow of blood is allowed to pass into the wrist, and the pulse again resumes normal action.

When pressure is brought to bear against the ball, ask spectator if he can feel the pulse. The answer will be 'No'. Always get confirmation to your questions as to when the pulse stops and starts beating, as the experiment is designed to prove the "mind over matter" theory or trance theory. This experiment should be practiced several times before you endeavor to present it.

You can create a sensation by using this test in TRANCE work, etc, just previous to answering questions or giving readings. State you are just about to enter a trance and that the flow of blood is only sufficient to sustain just a spark of life in the human body, and even the pulse stops beating.

- P A T T E R -

"Spirit Trance, my friends, is something like electricity in its non-ability to be clearly defined. However, science tells us that when we are in a state of 'trance', we approach death in its closest reality being held 'back' only by a very thin thread of life, and in proving out this theory to those who can't or wouldn't try to enter a trance, it is noticeable that the pulse stops beating, indicating the action of the heart is practically at a stand-still.

As I enter the state of trance, will some spectator kindly hold my wrist, feeling the pulse. As soon as the pulse stops beating, please inform the remainder of the audience and retire to your chair. Once in the trance, I shall answer questions, describe conditions, etc.

Supplement to
The PULSE Test # I71

"Our every day existence teaches us that our mind controls various parts and movements of our bodies. If we wish to move our hand, automatically and unconsciously we tell our mind about it. However, it is contrary to common belief that we can cause our heart to stop beating, or even slacken it's speed.

If I were to tell you that it was my sincere belief that I could cause my heart to stop beating by will-power, the most of you would laugh at me. Fear not--I shall hardly attempt that--as I am skeptical as to my ability to start it, once stopped.

However, I shall cause it to come to a "practical stop", meaning that I shall slow down the speed of my heart to such an extent that it will not pump sufficient blood thru my viens to be noticeable. If someone will volunteer to come forward and feel my pulse, I shall demonstrate my ability to cause pulsation to stop and start at will".

To create an additional and very impressive effect with the Pulse Test, the performer can cause the pulse in the wrist to stop beating, draw the blood out of the hand, causing the hand to turn WHITE, and cause it to remain in such a state for several seconds. This makes a fitting climax for this excellent test.

Proceed to operate the effect by placing the ball in the arm pit, and cut off the blood supply. It is suggested that the spectator hold the wrist, and be allowed to detect the beat of the pulse. Then in a dramatic manner, inform them that you will cause the action of your heart to come to a practical stop,---that is, to beat so slowly that even your pulse cannot be detected. Ask spectator if he can now feel your pulse. On confirmation, proceed to stop the pulse, several spectators may attempt to feel it.

All during the test, the sleeves are rolled up almost to the elbows. Now have spectator release his hold on your wrist. Double the fist as tightly as possible. With the other hand, grasp the wrist, encircling it with the fingers of the right hand. Proceed to rub the blood out of the hand, and wrist, up to the arm. Grasp the wrist tightly and rub, and rub. All this time, you are exerting pressure on the ball. Clench fist tightly. After several strokes (experimentation will reveal the correct procedure) gather spectators around you, and open the fist, out-stretching the hand as much as possible. Continue to exert pressure against the ball. The hand will appear very white, and you should make a contrast with the other hand, which will appear redder than usual, due to rubbing of the other hand and wrist.

Quickly ask spectator to grasp your wrist and try and find the pulse. All this time, hand is still white (a few seconds). Now release pressure against ball, and blood will come rushing down the arm and into the hand turning it a deep reddish hue very quickly. (When you release pressure on ball, relax the muscles in the hand). It is really an amazing sight to witness and creates a wonderful effect.

The spectator detects the pulse immediately, and as the hand takes on color, the pulse resumes a normal beat.

Supplement to
The PULSE Test // 171

As a further suggestion, the number of heart beats a minute can apparently be regulated. That is my pressure, then releasing quickly, etc. By advising your spectators what you intend to do in ADVANCE, and continually talking with them, using positive suggestions, they are readily convinced that you can actually control the action of the heart.

The author has on numerous occasions baffled physicians, who accepted the writer's (bunk) explanation as the truth.

Nelson Enterprises
198 S. Third St. Columbus Ohio.

The Rigid Test via Radio

To perform the Rigid test over radio, it is necessary to have a capable and well trained subject, also one or two dependable assistants. The performer reports to the radio station at the correct time, the subject and assistant at the theatre, store room, etc, with a loud speaker near by.

The performer broadcasts his introductory lecture, tells the subject when to prepare, places the assistant, ect, as if he were directing a stage play. The subject and assistants are guided by the performer's voice thru the speaker.

The test is conducted along these lines, and very much similiar to the stage presentation, the speaker directing. Newspaper men should be on hand to write up the story, as it thus far has been able to attract very favorable publicity, and it is fool-proof. You will find the radio stations favorable to such a hook-up, as the hypnotic stunt over the radio is new and a novel idea.

It has commercial possibilities, as you can arrange to have the actual demonstration take place in the window of some store, making a charge for the advertising value of the stunt to the store. In some instances, the performer will find it a good idea to merely place the subject asleep by radio, then make a personal appearance at the store window to complete the test.

Of course, in many cities you will not find radio broadcasting stations, and here is an arrangement that has proven very successful. From some prominent place in the city, arrange an ordinary telephone transmitter connected in a direct wire circuit to a store across the street, where a loud speaker is in the window. Make you announcements from the stage that at a certain time you will hypnotise and conduct a complete hypnotice demonstration will take place in so-and-so's window. By talking into the microphone, the voice is reproduced in the loud speaker and the speaker should be placed so that the side walk crowd can hear as well as the subject and assistants inside the store.

The phone arrangement consists of a transmitter, batteries, storage battery, amplifying unit, connecting wires and loud speaker. Any radio store should be glad to arrange the direct phone arrangement for the advertising they can get out of it. It can be set up within 15 or 20 minutes.

A similiar arrangement was used at the 1927 I.B.H. Convention at Kenton, Ohio, the transmitter being placed on the Court House steps and the speaker across the street in a window. The writer handled all arrangements for Dr Clarke, who performed the feat, and it was a huge success.

This proposition should be used on every engagement by all wide-awake performers, as it should prove to be one of the best publicity stunts of the year. It can be used to demonstrate "Mind Power", "Mind Projection", "Hypnotism at a Distance" "Telepathy", etc, and has tremendous possibilities for the live wire showman!

If additional information is desired, you are invited to address the author, care of the Nelson Enterprises.

LECTURE for the RIGID TEST.

"I now propose to demonstrate the power of my mind over the mind of another individual--to produce what is more commonly known as hypnotism. Rather than go into lengthy details regarding this phenomena, I will get down to most interesting part, the demonstration itself.

First, I wish to extend an invitation to any member of the audience to come up on the stage and to aid me in the experiment. I wish you to assure yourself that the demonstration is exactly what I claim it to be, and not some form of trickery. I prefer a committee composed of physicians, lawyers, engineers and professional people. Will you please favor me? (get eight or ten spectators on the stage).

This evening I am going to use Mr----, a former subject of mine, who has proven very successful in a number of such tests. I wish several of you gentlemen would examine Mr----and assure yourself and the rest of the audience that Mr----is free from preparation, has nothing concealed in his clothing, and is normal in every way.

(Prepare subject for test, listen to hear action, etc, and place assistant immediately behind to catch subject).(addressing the subject)"Please close the eyes, and let them remain closed. Make no attempt to open them until I tell you. Stand erect, place the heels together. Arms back, grasp the trousers here to prevent the arms from hanging down. Your muscles are getting tighter, more rigid, rigid, rigid. Steady, breath steady and freely. Tight. Rigid, the muscles are getting harder and harder. Your body is like a steel beam--it is rigid,rigid (continue like this feeling the muscles in the arms, legs and back to ascertain if they are becoming rigid. Make passes and start counting. On the third count, subject should topple over backward, and assistant catch subject by the shoulders, performer lift the ankles and set the body on the chairs).

Gentlemen, Mr----body is as rigid and as strong as a steel rail. He can under test condition, lay in that position for hours, but to prove my assertions and to convince you of the genuineness of this demonstration, I am going to place the combined weight of three men on his unsupported body. The pad will protect the body from bruises. You are at liberty to examine it freely if you wish (place pad on subject, and stand on body using spectators also to stand on body if desired. Chairs should be firmly held to prevent them tipping over).)after letting the three persons stand on body a few seconds, and letting the audience fill their eyes with the scene, remove the persons from subject, remove pad).

The experiment you have just witnessed was made possible only under the influence of hypnotism. To any one who think they can duplicate the feat while in a normal condition. I post a challenge and a forfeit of \$50.00 to anyone who can duplicate the feat and hold my weight and that of two other men.

(Standing directly in front of subject, start rubbing the arms and legs. Tear the hands free from the trousers). Steady now--relax, relax, slowly relax. Allow your muscles to ~~xxxxx~~ assume a normal position. Steady, open the eyes, open the eyes. Look at me. That's better now (slap the face with palm). Now--there you are; Make a bow to the audience; (to committee). Gentlemen, I thank you for your kind assistance".

NOTE--The above lecture is arranged only as a working model on which to construct a lecture suited to your own requirements.
