

DR. Q'S HYPNOTIC ACT

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Thayer's Studio of Magic is pleased to be able to offer the magical fraternity, Dr. Q's own Hypnotic Act—together with his inimitable method of presentation.

We wish first to warn the reader not to let the extreme simplicity of Dr. Q's unique hypnotic methods scare you from using this sensational act. Give it a try on your very next show, and we feel sure you will keep it in the act ever after. Dr. Q's Hypnotic Act has been successfully performed before every type of audience . . . its daring audacity being the key to its very brilliance.

The good Doctor always presented this hypnotic act as an interlude in his magic and mental program . . . as such, it is extremely effective precluded with this introduction:

"And now, friends, from the magic of the hands, let us turn for a few moments to the magic of the mind. The study of hypnotism has claimed human thought for centuries, but it has only been in comparatively recent years that a real appreciation of its marvels have come to be recognized. For, as you have undoubtedly read in the many current articles now appearing, hypnotism is now being practiced in our foremost hospitals and colleges with almost miraculous results both curatively and psychologically.

"Tonight, in just a moment, I am going to invite a few volunteers up on this stage to participate in some demonstrations in this remarkable phenomenon called hypnotism.

"First, however, I should like to remove the old superstition that to be hypnotized a person must have a weak will. Such has now been proved by science to be a complete fallacy. Indeed, some of the very best hypnotic subjects have been persons of very high intelligence, and vivid, creative imaginations. So, tonight, when you volunteer for these demonstrations, you may rest assured that you are placing yourself amongst the very best of intellectual company.

"And furthermore, I want you to realize that I shall treat every person who comes on this stage with the utmost in courtesy and respect. And, by the same token, I merely ask that you give me your earnest cooperation and attention.

"And now, without further ado, I wish to invite a few of you gentlemen up on this stage to participate in these demonstrations in hypnotism. Will four or five gentlemen please step forward? Thank you, sirs."

You will find that this introduction sells your audience almost instantly on the fact that you know your subject, and interests them intently in what you are about to do. Also, it places the volunteers at ease in coming upon the stage, removes them from any later criticism that their will was weak, and places them in a frame of mind to work along with you. Which point is most important in applying the Dr. Q. Hypnotic Method.

Having secured four or five volunteers on the stage, have them stand in a row about two feet apart. Go to the one on the left end of the line (as you face them), and turning your back deliberately on the audience, place your left hand on the back of his neck, at the base of the brain, and *squeeze gently*, but at the same time *firmly*.

In assuming this position you will be facing the subject squarely, so look him directly and earnestly in the eyes while your free right hand makes gentle pass-like gestures in the air, and you *whisper* (simply speak in a low, soft voice . . . this will carry clearly to the subject but will not reach the ears of the spectators in the audience) *to him*:

"We are going to have some good laughs on the audience and fool them . . . so when I tell you to do some funny things, do exactly as I secretly tell you. O.K.? Swell!" (Then deliberately wink at the spectator in a friendly fashion.)

The psychological effect of such a proceeding is to render the man a willing dupe to your ends. Your stance, with the pressure upon his neck puts you in a position of dominance. This coupled with your position as "master of the stage" will render him amenable to do exactly what you tell him.

Then, too, your words to him are in the form of a "whispered confidence" of producing laughs on the rest of the spectators in the audience. The volunteer then begins to feel important that he is in on a secret, and is to become "part of the show."

Your bold "O.K., swell" . . . implies his automatic acceptance of willingness to follow your instructions, and your parting WINK cinches the spirit of "good fellowship" between you. Handled thus, any spectator

that happens to come up on the stage quickly becomes "a perfect hypnotic subject" for your demonstrations. Dr. Q is certainly to be commended for developing this perfectly brilliant psychological method of "handling" the subjects.

Proceed next to the second spectator in the row and repeat exactly your instruction. Take the same stance with him, and say the same words—just as you did with the first subject. Possibly this second spectator may have heard a bit of what you whispered to the first person. If so, he will simply "catch on" that much quicker.

Then go to the third spectator and proceed likewise with him. Just before you leave, however, whisper, "After I shake your hand and let go—make your palm stick to mine."

Step a bit to his side, and, as tho it were a friendly parting gesture, take his right hand in yours and shake it. Move the hands around a bit, and then *open your fingers, at the same time pressing your palm tightly against his. Push your palm up so it forces his arm back.* This tends to "set" your whispered instruction in his mind, so when you now pull your hand down, as tho to take it away, he will follow right along with you exactly as if his palm were really glued to your own.

This is very funny, and in a second's time the fun will commence, and the spectator will begin to get a big "kick" out of all the laughs he's creating and will really stick to your hand in earnest, just as tho it were actually hypnotically stuck. If you wish, you can even try shaking your hand free from his, but he'll follow right along—stuck tight! The audience will HOWL! Then suddenly give him a tap on the neck (as tho snapping him out of the hypnotic influence), and with a loud "All right," jerk your hand free.

This demonstration, funny as it is in itself, is performed, at this time, for a very important purpose. It shows the other volunteers the kind of actions that are going to be expected of them . . . and thus gets them all *expectant* awaiting to follow your whispered commands.

Then quickly proceed on to your next volunteers and give them the same whispered instructions to do whatever you tell them . . . you are now ready to go into the Hypnotic-Routine:

First, however, let us consider for a moment just what has been the audience's reaction to all of this. *To them it looks like you are hypnotizing the subjects, and since that is what they are expecting you to be doing it all passes naturally.* The audience sees your stern position as you gaze into the eyes of the man, the mysterious passes your right hand is making in the air, and even the mumble of whispers seems to them the expected "hypnotic formula" used in hypnotizing.

Since you are whispering so softly that only the subject you are directly in front of, can clearly hear your words, the audience has no chance whatsoever of knowing what you are saying . . . and since they have no idea as to just what is going to happen, they have no cause for the least bit of suspicion. Their attitude is one of eager interest, waiting for something amusing to happen.

The whole "hypnotizing" proceedings with the first two subjects takes place so rapidly that it is completed before anyone has had much chance to give it critical thought. And then, the funny demonstration with the "stuck hand" is such a big laugh that it covers up the little remainder of the time it takes to get to the rest of the subjects in the line.

After that first test, the spectators will be more than ever on their toes, eager and expectant, to see more of your "hypnotism."

This building of audience acceptance is another ingenious aspect of the Doctor's Hypnotic Method . . . for not only does it psychologically handle the subjects on the stage, but it also psychologically handles the audience.

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Dr. Q's Own Hypnotic Routine

Having instructed each of the volunteers secretly, as has been described, Dr. Q next would dash back to the first spectator in the line and whisper, "When I clap my hands fall down." He would give these quick instructions in a flash without even so much as stopping in front of the party, and then pass right on to the second spectator in the line.

Pausing before this spectator he would raise his hands and clap them and the *first spectator would fall down.* While clapping his hands thus, and during the laugh on this unexpected occurrence, he would whisper to the second spectator, "When I pick him up, you fall down."

The Doctor would then rush over to the first spectator and pick him up from the floor, and the *second spectator falls down.* As he picks up the first spectator he whispered, "When I pick up this other fellow you fall down again." Then picking up the second spectator, the *first would fall down again.*

He would then shout loudly, "All right, all right . . . it's all gone!" and go over and help the first subject back on his feet.

It is impossible to describe how funny this demonstration appears to the audience. You will just have to try it to appreciate its value. You'll find that your audience will positively howl . . . and the more they howl, the better your subjects will respond to your whispered instructions.

Dr. Q, during this laughter on his "Falling Test," would go to the third subject (the one he had previously used on the "hand sticking") and shake his hand while he whispered, "Make our hands stick again." And the subject's hand would become again stuck to his. Dr. Q would then bend over, and placing the subject's right hand flat on the floor would go through the motions of nailing it to the sage while he whispered, "Make it stick there."

The subject would then vainly try to pull his hand free, until the Doctor hit him gently on the back of the neck as he said loudly, "Alright, it's alright!"

While the subject was trying to pull his hand free of the stage, Dr. Q would go to the fourth subject in the line, and while standing directly in front of this spectator request him to open his mouth wide. He would then whisper for him to keep it open as tho it were impossible to get it closed. Stepping aside, the audience would see the subject with his mouth stuck wide open. Dr. Q would even tell the subject to try hard to push it closed with his hands.

Few things could be funnier, and the audience howled louder than ever with laughter. During this laughter, Dr. Q would release the subject pulling on his hand stuck to the stage, and rapidly move on to the last subject in the row. Standing in front of this man he would raise his right hand and place his thumb against the tip of his nose, while he quickly whispered, "Hold it stuck there." The subject would then appear to try in vain to get his thumb away from the end of his nose.

Quickly Dr. Q would leave this last subject with his thumb stuck to his nose, dash over to the first subject in the row, and lead him over to the side of the stage or wall. Placing his hand against the wall, he'd whisper, "Keep it stuck."

Dashing back to each of the remaining subjects on the stage, he'd command each in turn to open their mouths wide, and then a whispered cue to "Keep it stuck."

By this time, there is so much action heaped each upon the other, and the audience is laughing so loudly that you will find in working the act that you can almost give your instructions out loud. In fact, your subjects will so have caught on as to what is expected of them, and be having such a swell time in making the audience laugh that they'll do anything you suggest at the slightest provocation. In fact, you can abolish the whispered instructions almost entirely and proceed right into the role of a hypnotist giving suggestions as: "Open your mouth wide. It is stuck, you cannot close it!" As you look steadily at the subject while giving such suggestions, give him a *wink*.

Doctor Q would thus go from subject to subject until he had a row on the stage standing with their mouths stuck wide open. Then going quickly to each one, he'd apparently snap them out of it by a gentle tap and a loud "Alright, it's all gone!" At the same time he'd whisper to each, "When I clap my hands fall down."

Doctor Q then would thank the subjects for volunteering help in the demonstrations, and ask them to return to their seats. As they left the stage he'd watch them carefully, and when some were in the aisles and others on the stairs, he'd clap his hands together loudly . . . and the subjects would fall down in a heap wherever they happened to be! Thus providing a perfect climax for a perfect act.

The foregoing is the exact hypnotic routine as performed by the celebrated Dr. Q. Of course, the reader can work out his own routine in any number of countless variations, for in applying this method numerous tests will suggest themselves to you. However, don't make the mistake of performing too many demonstrations. Just do a few and let it go at that. Personally, we doubt very much that Dr. Q's own routine can be very much improved upon. Performed with showmanship, it will positively provide the magician with a few minutes of utter amazement and humor that his audience will never forget.

Before we proceed to Dr. Q's Challenge Hypnotic Method, we should like to call the reader's attention to a very subtle method in the Dr. Q method of giving whispered instructions. Note how all instructions are given under the misdirection of some larger action, and how all instructions tend to be "one-ahead" of their occurrence . . . so, that while the audience is laughing at one stunt a new one is being set. Thus, when it later transpires it appears to occur spontaneously.

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Challenge Hypnotism

Occasionally, altho very rarely, you may run up against a person who is refractory about entering into the situation with you and following your instructions. Dr. Q would always get around any such difficulty by resorting to the following secret method of putting the subject to sleep *against his will*.

Standing directly in front of the subject, push his head well back with your left hand on the front of his forehead. Then place the thumb and first finger of your right hand directly on his exposed throat, just above the adam's apple. You can quickly find the exact spot by the feel of the blood pounding thru the veins in his throat beneath your fingers. Push firmly in upon these veins, at the same time requesting the man to breathe deeply. (Even if he doesn't wish to comply, he'll be largely compelled to breath deeply in order to get air in such a position.) Maintain this pressure upon the veins in his throat for a moment, and at the same time push his head farther backwards . . . and carefully watch your subject.

You will find that he will suddenly go limp. Catch this moment and shout loudly, "SLEEP," and let him drop to the floor in a heap.

Step aside to give the audience a chance to see the "hypnotized" man on the floor. Then quickly bend over the subject and hit him gently on the back of the neck while saying in a loud voice, "Alright now, wake up now . . . wide awake!"

After that demonstration you will find that that subject will be most docile and willing to follow whatever whispered instructions you care to give. It also serves to impress the other subjects on the stage to the end that they'd better cooperate along with you—or else.

(This Challenge Method works through the device of cutting the blood flow to the brain, and thus saturating the brain with carbon dioxide—producing unconsciousness. Handle it with caution . . . as soon as the subject goes limp release your pressure upon the veins in his neck and let him drop to the floor. Since the effect of the unconsciousness is only momentary, for effect, bend over the subject and apparently snap him out of the "hypnotic trance" before he comes-to of his own accord.)

Herewith we have given you all the secret methods and insights to the performing of Dr. Q's Great Hypnotic Act. We should like to mention, however, that if the magician prefers, he need not necessarily present this as a special feature demonstrating hypnotism. In fact, he need not say a single word about hypnotism. He can simply have a few spectators come up on the stage to assist him with a magical stunt, and then suddenly slip into this hypnotic routine.

To the average public, a magician and hypnotist are very much one and the same, so your spectators will quickly catch on to the idea that you are hypnotizing the volunteers, even tho you never so much as say a word to that effect.

In closing, we hope that you will give this great act a try on your very next show. It will create an impression on any audience far more than almost any other trick or illusion. And once you use it, it'll be a "must" on every program you ever do in the future.