

THE
REAL SECRET
OF THE
Stage Second Sight Act
INCLUDING
The Author's New Improved Plan and System of Act



By

Burling Hull

TO WHICH IS APPENDED
A SUMMARY AND CONDENSED COMPILATION
INCLUDING OVER \$30.00 WORTH OF
THE VARIOUS "INSTRUCTIONS" "SECRETS" AND "SYSTEMS
FOR THIS ACT AS PREVIOUSLY SOLD AT FROM
\$5.00 TO \$12.00 EACH

HOW I CAME TO WRITE THIS MANUSCRIPT.

I was commissioned by one of my old customers of the BURLING HULL STUDIO days, for whom I had written and staged several Acts, to prepare for him THE VERY BEST STAGE SECOND SIGHT ACT I could produce, and to furnish him with the instructions in manuscript so that he could study and practice the Act while still on the road presenting his current Act. Regardless of expense or labor involved I was to produce the best that I could bring forth. I immediately set about preparing and perfecting an improved form of Act on these lines which I long had in mind, evolved from close observation of what is to day the only uncrowded field in vaudeville; the only Act of which there are less Acts than the demand.

To further my manuscript and to make it more complete, I decided to incorporate a summary or a compilation of ALL the various 'Instructions' for this Act, as sold by magical dealers and individuals. To this end I placed orders for all of the various Instructions from every source that I or my friends had ever heard of or could learn of for while many of the instructions are alike in the main, I did not want a single good point that might be contained in any of them to escape me. In addition I had a stenographer from the American Magic Corporation go thru the Ellison Library and make extracts of everything there on the subject, and also called upon Mr. Hereward Carrington and other brother collectors for all the assistance they could give me. As the resulting literature came in, I scoured it for the points I sought, but with invariable disappointment, until it gradually dawned upon me THAT THERE IS NOT TO DAY A SINGLE SET OF COMPREHENSIVE INSTRUCTIONS OBTAINABLE ANYWHERE AT ANY PRICE.

Though I paid from Five Dollars to Twelve Dollars for these "Instructions" there was not one which gave more than a mere Code of a dozen or two words to represent either numbers or letters and a list of articles, such as is common knowledge. Not a word about the Real Secrets of the Act: The unseen assistants; the Electrical Apparatus; the Handling of the Means by which the "Subject" can Accurately Describe Articles even beyond the pale of her knowledge; the Tricks of the Trade in Avoiding Difficult and Troublesome Articles; the very important idea of drawing or sketching unfamiliar objects; the description of personal articles in the pockets of spectators and in fact all of the features and "Special Effects" which create or form the real mysteries of the Act.

I am not critical of any of the dealers purveying these "Instructions" for those they sold were all that was sold by other magical depots, and all that was obtainable on the subject. Naturally no dealer had the time to devote to such investigation, and obviously no capable Second Sight Act was willing to sell the Act they were using. Again, the Code principle was ONE PART of the secret, and ONLY ONE of the principles employed, but should by no means be put forward as more than one of the secrets, certainly not as "INSTRUCTIONS" for the Act.

The real Second Sight Act as presented on the Stage to day by the prominent artists could never be accomplished by the means described in these limited "Secrets".

The sum that was advanced to me for expenses and the amount to be paid to me on the completion of the manuscript totals \$150.00. This is a very small cost for an Act, about the price of a single Stage Illusion; but I retained the privilege of selling the manuscript to a limited number of patrons. So long as the purchasers agreed not to present it on the same circuit as my original patron.

Owing to the sad death of my client before the completion and delivery of the manuscript, I am offering it to my old friends; the readers of the "Burling Hull Books" that have gone before. As a too wide circulation of this manuscript would probably be injurious to the Act (as it has never before been practically explained and is fortunately now somewhat rare) I have prevailed upon my publishers to issue it only in manuscript form, rather than as an attractively covered book for display in store windows, from which it would soon get into general circulation. This plan of restricted publication worked out successfully with my recent manuscript "The Challenge Handcuff Act" published in the same form a few months ago.

In consideration of the very limited sale it is necessary for my publishers to charge a slight increase over the standard prices of the "AMAGICOR" Books, to protect themselves from total loss. But this is but a fraction of the price that any of the previous very brief and incomplete Instructions sold for, and the fact that the sale is limited will retract to the benefit of each purchaser who applies the information practically.

Therefore, while I do not expect that all of my readers will be in a position like that of my late client at the time i.e., with bookings ahead for the particular act so that it was worth all of One-Hundred and Fifty Dollars to him, I do hope that if they are interested in the subject (as their purchase of this manuscript would indicate) they will find it worth to them such a part of that sum as will make them feel they have received good value for their investment.

Trusting that it may meet with the approval that many of you have so kindly expressed to me in your valued letters, following the publication of my previous works, I beg to be considered

Fraternally yours,

BURLING G. G. HULL.

New York City,

July 4, 1916.

**INSTRUCTIONS
FOR
SECOND SIGHT ACT.**

The reason that this act is so puzzling generally; and ESPECIALLY to MAGICIANS who have bought what has previously been sold as the "Explanation" of the SECOND SIGHT ACT, and find upon seeing the Act, that they are as much or more mystified than the general public as to how the results are accomplished, in spite of the fact that they believed they had acquired the secret; is because, like the secret of the best tricks, it employs

SEVERAL ENTIRELY DIFFERENT PRINCIPLES

only ONE of which the so-called "Secrets" as previously sold have explained. The reader, if a magician, will recall how tricks like the "Clock Dial" etc. are made puzzling by the use of TWO WIDELY DIFFERING PRINCIPLES, as for instance, when the Clock Dial is operated ON THE STAGE by thread, the hand apparently MOVING OF ITS OWN VOLITION and then when the "bright ones" in the audience have decided that SOME SORT of connection with the hand MUST exist, the clock is carried down into the audience and worked there (though by a DIFFERENT METHOD) so that they are convinced their conjectures were all wrong. Each method disproves the suspicions of the other, so that a perfect mystery is created.

How little chance then, has the spectator, to solve the secrets of the SECOND SIGHT ACT where the METHODS USED are CHANGED EVERY FEW MINUTES, so that whatever you think you understand about the Act at first is disproved by several subsequent incidents in the Act?

THIS MANUSCRIPT IS NOT A "SECRET" BUT A SET OF INSTRUCTIONS.

It endeavors not merely to expose how part of the Act is performed, or even all of it, but to INSTRUCT HOW TO ACQUIRE IT in all its details.

A NEW AND IMPROVED PLAN AND SET OF CODES IS INCLUDED

in addition to the instructions for the regular act, and to make it still more complete, there is appended a summary of all the six (6) DIFFERENT METHODS AND "INSTRUCTIONS" AS PREVIOUSLY SOLD AT VARYING HIGH PRICES AS "INSTRUCTIONS FOR THE SECOND SIGHT ACT."

INSTRUCTIONS CLASSIFIED FOR STAGE,

LYCEUM, CLUB AND PRIVATE PERFORMANCES.

As different methods must be used for Lyceum, Club and Stage Performances, they are treated separately, first taking up the most elaborate form -

THE STAGE SECOND SIGHT ACT.

This, the most elaborate form of the Act requires the employment of several people behind scenes and about the theatre; entirely aside from the two performers who are seen on the stage; of whose presence the audience is unaware of.

THE SIX PRINCIPLES EMPLOYED

PRINCIPLE ONE: The Lady "Subject" on the stage has an invisible telephone concealed in her hair (which is dressed down over her ears), with wires running down to metal points in her shoes, which when she is seated she presses down so they pierce thru a thin carpet rug on the stage, and connect with two floor plates, the wires of which lead on to a telephone transmitter in the hands of an invisible assistant off stage.

PRINCIPLE TWO: This assistant or another one is situated at an opening in the back drop or wings with a pair of field glasses so that he commands a view of the "House", and can both read the little imperceptible signals (described hereafter) made by the performer as he moves about (such as the direction he faces, and whether he holds his hands at waist, height or above, etc. etc.) and also actually SEE the majority of the articles handed to the gentleman performer, their color, etc. or their SHAPE (so that they may be drawn by lady as explained hereafter in case they are difficult to describe) as clearly shown up by the field glasses. This information is telephoned to the lady Subject.

PRINCIPLE THREE: Aside from the foregoing, the performer uses either a WORD CODE for DIRECT COMMUNICATION with the Lady or a silent gesture or Signal Code read by assistant, and telephoned to the lady, to indicate the articles shown him, and how far he wishes her to go in describing any article.

PRINCIPLE FOUR: Several confederates are placed in the audience with special articles, messages, etc. which the lady is of course able to describe in wonderful detail and rapidity, sometimes even going into the history of the articles of the "Fortune" of the "Spectator" (confederate) holding same; which "Special Stunts" increase the mystery and wonder, and incidentally convince spectators that if she could go into such detail with ONE PERSON she could do the same with ANY ARTICLE if she had time. Incidentally these prearranged stunts take up time and also enable performer to DODGE DIFFICULT SITUATIONS by turning to or having confederate put forth his article, etc. when any difficulty confronts. Confederates are given different articles each day the Act plays at the theatre, so if any of the audience visit subsequent performances they will not find repetition and suspect collusion.

PRINCIPLE FIVE: Local information news and directories or investigation are drawn upon to add to the various effects at times.

PRINCIPLE SIX: Consists of the fact that while it appears impossible for the gentleman to communicate a description of so many different articles, numbers of watches, etc. because this APPARENTLY requires the SPELLING OUT of many words; they are not aware that:

FIRST - there are only a LIMITED NUMBER of articles LIKELY to be found in the audience.

SECOND - that most of these articles are known to, classified and GIVEN A NUMBER by the performers, so that it is only necessary to signal a NUMBER to let her know what the article is.

THIRD - these are so CLASSIFIED into sets and all other "Descriptive Points" also classified into LISTS of "Colors", "Shapes", etc. that with ONLY A SET OF 10 CODE WORDS, to represent the figures 1 to 9 and

POINT SIX, Cont'd.

and 0. (or a set of 10 IMPERCEPTIBLE SIGNALS) it is possible to indicate anyone of a THOUSAND different articles, colors, numbers, initials, etc. Thus the work is vastly simplified.

THE IMPROVED PLAN DEvised BY THE AUTHOR.

This consists of not only vastly improved CODES both SILENT AND SPOKEN, but an entirely new method which makes it unnecessary to ask any questions, as "What is the COLOR" What is the DATE?" etc. (which is sometimes suspected of being part of a CODE) after the performer has asked the Subject to name the article; but SHE MAY GO RIGHT ON DESCRIBING IT IN DETAIL, apparently spontaneously, though she is really under the control of the performer at all times.

EXAMPLE

One of the best systems and one which should be acquired in addition to whatever general means you use is the

WORD CODE

This consists of a set of words to indicate the numerals 1 to 9 and the cipher (0). It is necessary to memorize at least TWO sets of words to indicate these same numbers for the reasons which will appear later.

QUESTION CODE

"STARTERS"

- | | |
|------------------------|----------------------|
| 1. WHAT (is this) | |
| 2. WHAT'S (this?) | |
| 3. WHAT NOW? | 3 - DESCRIBE (this) |
| 4. NOW WHAT? | 4 - TELL (this) |
| 5. AND NOW? | 5 - NAME (this) |
| 6. (AND) THIS? | 6 - GIVE (this) |
| 7. THIS ARTICLE? | 7 - STATE (this) |
| 8. NEXT? | 8 - LOOK (at this) |
| 9. AND HERE? | 9 - PICTURE (this) |
| 10. OVER HERE? | 10 - QUICK (- - -) |
| 11. OVER THERE | 11 - SEE (this) |

AFFIRMATIVES.

- | | |
|--|------------|
| 1. THAT'S RIGHT | 6 YES |
| 2. RIGHT | 7. WELL? |
| 3. GOOD | 8. CORRECT |
| 4. VERY GOOD | 9 GO AHEAD |
| 5. RIGHT SIR? (asked of party.) | 10. GO ON. |

QUITE RIGHT

The object of having two sets is two fold as follows:

POINT SIX, Cont'd.

In the first column the words are all VERY SIMILAR, and should be used whenever possible as they are SO MUCH ALIKE that THEY GIVE THE IMPRESSION THAT YOU ASK THE QUESTION WITH THE SAME WORDS each time. This feature is a great improvement over all previous existing codes. But in case you have to signal, say No. 5 either for the FIRST article you are handed, or after a pause you could not well use "AND NOW" but can use the alternative Starter: - "NAME (this)".

Again if you wish to signal No. 45, you use a Code Word from the First list for 4 (Now) and a code word from the Second list for 5 (Name) making it:

4 - 5 - - - - - = 45
"Now Name this object."

Now when you first enter audience both lady and assistant know you are going to receive articles so your signals will apply only to ARTICLE LIST, and not to "Color", "Shape", etc.

To still further simplify and to make the words you use appear the same, you use a set of "AFFIRMATIVES" as below with which after lady has correctly named article, you employ to assure her she is right - AND AT THE SAME TIME SERVES TO GIVE HER THE NUMBER OF THE NEXT "COLOR "SHAPE", etc. WILL BE. For instance:-

Man. "Describe this".

Lady. "A watch."

Man. "Right" (now as the next POINT must be the COLOR, she applies the signal "Right" (No 1) to "COLOR" Table, which is either "White" or "Silver"; and as it is a watch, it must of course be the metal).

Lady. "It is a silver watch."

Performer has IN THE MEANTIME opened the watch and noted the time so that he is ready to signal her the FIRST figure of the time with his next "affirmative". Of course she already knows what time the HOUR HAND will be at because she knows what time her act appears on the bill. So supposing the time by watch to be 9.21, it is then only necessary to signal her the FIRST FIGURE of the MINUTE hand (which is 2) so he answers (in reply to her description of the color of watch):

Man. "That's Right" (Lady memorizes "TWO" but only says:-

Lady. "The time by the watch is a little after nine."

Man. "RIGHT" (this of course signals "ONE" for the second figure of the minute hand so she knows the full time now.)

Lady. "To be exact, it is just twenty-one minutes after nine."

IT WILL BE NOTICED HOW VASTLY SUPERIOR THIS CODE IS TO THE FORMER CODES WHERE IT WAS NECESSARY TO ASK; "WHAT IS THE COLOR"? ETC. IN LENGTHY AND EASILY DETECTED CODES SUCH AS "I want you to tell me what metal this watch is," or "GO, Favor me with the time," etc., as was formerly necessary.

WITH THIS CODE YOU DO NOT NEED TO ASK ANY QUESTIONS for the minute you start on an article LADY GOES RIGHT AHEAD DESCRIBING IT

HERSELF, giving the color, shape, size, time, date value, etc thus making it seem very wonderful indeed. Also you are one number ahead all the time and in case you wish to give her another number, you can do so by asking a question, in the question code, but asking for the color or date, so she will know that you are not taking up a new article.

You simply agree before hand that the first descriptive point in a coin will be the metal next the value and the next the date, etc. and with a watch, the first will be the METAL, the next the STYLE (open face, hunting case, etc. etc.) next the TIME, and in the case of all miscellaneous articles, the first will be the COLOR, next the SIZE, etc.

How does she know whether to go ahead with the description and when to apply the signal to a new article?

Why by the fact that you have used an "AFFIRMATIVE" following her naming of the article. So long as you keep on using AFFIRMATIVES like "YES" or "CORRECT", etc. she keeps on with the DESCRIPTION IN THE REGULAR ORDER that you have arranged. But the minute you wish to stop and take up another article, you simply say "Correct (4) MADAME! (meaning Stop regular order) NOW (4) etc. "Or you can dispense with an AFFIRMATIVE and simply say "NOW (4) TELL (4) us what this lady has" etc. The fact that you have ASKED A QUESTION informs your partner that you wish to take up a new article.

A "BE CAREFUL" or "STOP" or "CHANGE THE ORDER" SIGNAL

Whenever you find the regular order will not apply (as in a case where the hour hand of a watch is not the correct HOUR) or you wish to let your partner know that she must "be careful" simply PREFIX "MADAME" to your remark or question or adjoin it. You can also arrange with her to understand that when you END YOUR SENTENCE with "MADAME", it is to mean that you wish to SKIP one point in your regular order of description (for instance where the metal of an object is one you are not prepared for or the color is indeterminate) and go right on with the next point, continuing description in the regular order.

It is better to walk through the audience and first have lady name a number of different articles rapidly, using the Question Code to signal -

(1) (4) (10)
"WHAT is this?" "NOW what?" "OVER HERE?" etc.

Then when you come to an article like a watch or coin where color, value, date, initials, etc. may be given, why simply stop and use the "AFFIRMATIVE" list. If it is a watch, she will know that your affirmative signal "RIGHT" (meaning 2) applies to and signals the METAL, your next affirmative the STYLE of the watch, next affirmative applies to the TIME, next to INITIALS, etc. etc.

In the case of a coin the first applies to the METAL, next to VALUE, next to DATE, etc.

The first signal after any article has been named applies to the COLOR and next to INITIALS or SHAPE.

It is not wise to go into the description of any articles except coins watches, etc. which are of general interest.

HEIGHTENING EFFECT.

All performers have a few RARE articles "planted" with confederates or employees who pretend to be spectators and hand up the articles. This enables the lady to go into the description of these watches, coins, etc. in detail, telling the initials, number of watch, that watch was given to party as a birthday present such a year, has a dent in a certain corner of it, and describe a picture in it, etc. as to be very impressive. A few of these "fixed" stunts interjected at intervals astonishes the audience and convinces it of her wonderful powers. In one of these "READINGS" interrupt lady and say "That will do. The gentleman is satisfied and time is growing short." This gives you an excuse to avoid going into such lengthy detail with other articles handed to you by strangers immediately after.

As you go down the aisle, keep your eye "peeled" for "easy" articles, but do so without appearing to look directly at anyone - this is because if a party with a peculiar article sees you look at him and then turn away, he will suspect you are avoiding him. But by "spotting" easy articles from the corner of your eye, you can turn to this party and that, and apparently "not see" anyone you do not wish to.

Until you are fully "broken in" make it a rule to avoid persons making any noticeable effort to get your attention as they probably have something they feel will catch you. As you finish with one article, it is a good plan to turn to a nearby person who is not offering anything and ask him "Have you something Sir?" A watch, pencil, cigarette case, etc. and as he is not prepared he will generally unconsciously accept your suggestion and offer ONE OF THE ARTICLES NAMED, or will bring forth a common-place article, easily described. Your verbal suggestion assists in this result of course.

Again, you can touch a fountain pen, initialed handkerchief or Secret Order button, asking "May I take this Sir?" All these little points make your work EASIER and simplify matters, though you can by the means hereafter explained, describe any article.

HOW TO DESCRIBE UNFAMILIAR ARTICLES.

There are three methods of handling unfamiliar articles.

No. 1. First signal that the article is something to be wary of. Do this by beginning your remarks with "Madame" (meaning be careful) can you - etc." signaling a number in the "SHAPE" list. Lady should then say "I cannot describe the article very well but I will try to draw it for you." She then draws on a slate a figure to represent either a square; circle; triangle; oval, or whatever shape signaled in asking the question. While this is being done, move out into the aisle with article so that your assistant behind wings CAN GET A VIEW OF IT WITH HIS TELESCOPE and telephone lady balance of information - helped out by such details as you care to signal. The barest outline is accepted by audience and always applauded. Therefore, only make a mere outline of the general form, and do not attempt ANY DETAILS even when you learn the article, FOR LATER YOU

TO AVOID ARTICLE Continued

MIGHT BE EXPECTED TO DRAW DETAILS OF SOMETHING YOU DO NOT KNOW You can see the point of this.

TO AVOID ARTICLE. If for any reason you find it advisable to avoid an article, and it is a small one like a strange lodge button or curio, take it, but allow it to slip from your fingers to the floor. It is very hard to find things dropped under theatre seats, so to avoid delay, after apologizing for dropping article, take something else and by the time it is found you have moved up the aisle out of reach. This cannot be done with large articles, but these ARE EASILY SEEN BY ASSISTANT THRU TELESCOPE, and can be sketched on slate.

ANOTHER PLAN:-

Ask party to put article in his pocket until later, adding "I will have Mme. describe it WHILE IN YOUR POCKET a little later on." When you are finished and about to go up on the stage, say "MADAME" I would like to have describe a few articles which are in the pockets of persons in the audience, which have not even been shown to me!" She then should begin; "The gentlemen in --- seat in ----- row, has - - etc. giving dates, etc. of several coins and bills (which she is familiar with, as your manager gave them out in change at the box office to ticket buyers, and noted down the seat number of parties (as explained hereafter) and also describe several articles which your confederates have in their pockets.

Ask each person to kindly stand up and state whether description is correct. This reading always causes great astonishment. WHILE SHE IS TALKING step into the wings apparently for the purpose of getting her a glass of water, but while YOU ARE OFF, QUICKLY GIVE YOUR ASSISTANT DETAILS OF THE ARTICLE WHICH YOU COULD NOT SIGNAL, and walk out with the glass of water. Assistant now telephones to her the details you have just given him and she of course describes the article while still in spectators pocket.

SURPRISE READING OF COINS

At certain points during the act, the lady subject can describe coins, their dates, etc. and bills and their long serial numbers, while the coins and bills are STILL IN THE POCKETS OF GENUINE SPECTATORS and are not shown to any one. This marvelous feat injected at intervals has a truly amazing effect as may well be imagined, but it is really quite easy to accomplish.

INSTRUCTIONS:- Take your place in the Box Office just before the Show begins, and when the rush for tickets is greatest, lay out several piles of change, in change of \$1.00, \$2.00 \$5.00, etc. (less price of ticket of course) and note down dates of each pile of coins. Select some seats near center of house and make a memorandum of their numbers, and set aside these tickets to be given to persons who wants ONE seat only.

When someone calls for a single orchestra ticket, push forward one of these "center-of-the-house" tickets, and as he puts down his bill, push forward (to the regular box cashier) the "Lot No. 1" of the correct change for the party's bill.

Of course you do not interfere with the regular ticket seller,

SURPRISE READING OF COINS, CONT'D.

but simply stand at one side and are apparently helping him to make change. As each pile of change goes out, you simply mark No 1 after your list of seat numbers, and put a corresponding number on your memorandum of the dates of the coins in the particular pile of change you just passed out. You check off each pile, and the seat it goes to, so when you are finished you can compare the seat memo and date memo, and give them to your assistant to 'phone to lady when ready.

You should only do this JUST BEFORE the show begins, so parties will go right into theatre and not have time to spend the money before the curtain rises. It should only be done with purchasers of SINGLE seats, as you would not know which seat a purchaser of two seats or more would take, and which his friends would occupy.

COLORS

METALS

1. WHITE... SILVER
2. YELLOW... GOLD
3. RED... COPPER
4. BLUE... GUNMETAL
5. ORANGE... BRASS
6. PINK... PLATINUM
7. GREEN... NICKEL
8. PURPLE... PLATINUM
9. BROWN... BRONZE
10. BLACK... IRON

To assist in memorizing; the LIGHTEST colors are FIRST, then the THREE PRIMARY COLORS (as near the order as in our flag as possible) then each of the SHADES as they would combine with the COLORS IN ORDER, (No.1 and No.2 would not produce a new shade) but No.2 and No. 3 give ORANGE, which we therefore place after the Primary Colors. Then No 2 with No- 4 (GREEN) and No. 3 with the next in order No.4 (PURPLE)etc.

SHAPES

1. SQUARE- (Will do for CUBE also, as most persons
2. OBLONG--(incorrectly say square when they mean cubical)
3. TRIANGLE.
4. ROUND - (This does for spherical and hoop or circle also)
5. OVAL.
6. MANY SIDED - (Does for octagon, sextagon, etc.)
7. STRAIGHT - (Like rod,)
8. CUBE - (These last three apply when you wish to
9. SPHERE-(signal what shape to DRAW on slate)
10. ANGLED

In case object is like a bracelet or frame (made of thin material bent to shape indicated) then say "Do it carefully" as she is about to draw, so she will draw a smaller design inside to indicate difference between circle and disk, square frame and solid square etc.

SIZES

NATURE (applying to razors, jewelry and strange articles.)

- | | |
|-------------|-----------|
| 1. SMALL | 1. ROUGH |
| 2. MEDIUM | 2. SMOOTH |
| 3. LARGE | 3. DULL |
| 4. STRAIGHT | 4. BRIGHT |
| 5. LONG | 5. HARD |
| 6. SHORT | 6. SOFT |
| 7. LIGHT | 7. SHARP |
| 8. HEAVY | |

U.S.A. COINS

- | | | | |
|-----|-------------|--------|---|
| 1. | CENT | | Coins graduated from the lowest value up- |
| 2. | NICKEL | | ward. In the case of foreign coin when it |
| 3. | DIME | | has been named as a "Coin", ask "AND NOW |
| 4. | QUARTER | | what COUNTRY"? thus letting the lady know |
| 5. | HALF-DOLLAR | | it is foreign and that your signal in "NOW" |
| 6. | DOLLAR | | (or whatever one you are using) applies to |
| 7. | GOLD PIECE | \$2.50 | COUNTRY Your AFFIRMATIVE which follows, |
| 8. | " | 5.00 | she then applies to number of VALUE 1, 2, 3 |
| 9. | " | 10.00 | etc. from the lowest coin of that nation |
| 10. | " | 20.00 | upward. |

It is optional whether you bother with FOREIGN coins at all. You will probably not AT FIRST anyway, as you can easily avoid them, and also all secret order emblems for Lady is not supposed to see or to know anything that YOU do not know or see, AS YOU ARE SUPPOSED TO TRANSMIT ONLY YOUR THOUGHTS to her. You are not expected to be an authority on foreign coinage.

Of course few people are familiar with many foreign coins or society emblems, so you can take the stand that you are not familiar with them. However, it is well to make out a list of a few of the MOST FAMILIAR of these as it creates a good effect; and you can always avoid any that you wish to, by means explained under "AVOIDING ARTICLES."

BLACKBOARD TESTS

Numbers written on large blackboard by audience and added up by the lady who is seated with her back toward it, and blindfolded, is accomplished in the following manner:

METHOD ONE: Assistant behind screen or wings sees the numbers and 'phones them to lady by the usual 'phone apparatus as explained elsewhere.

METHOD TWO: Code words are used, BUT NOT ADDRESSED TO LADY. As the gentlemen who have come upon the stage write the numbers you bring each one to the board and make a remark TO HIM in a low tone, which is not heard by the audience, but is heard plainly by lady, as "Write it LARGE Sir" (1) Write it GOOD and large (0) Write large PLEASE (2) Write CLEAR (3) Write GOOD and CLEAR (4) Make it PLAIN (5) Put your numbers HERE (6) Write it HERE (7) Write it THERE (8) Right HERE (9) Right THERE () etc. etc. or use, "Here is the Chalk" (1) Let me have the chalk (2) Very Good Sir (3) Thank you (4) That is good and clear. (5) All right. (6) etc. etc.

METHOD THREE: Communication is established with the lady and an assistant off stage by means of a familiar SPRING PISTON as sold by all magical dealers for use on magical tables, but which in this case is attached to a box which may be easily screwed to the stage floor from underneath the stage. A small hole is then drilled in stage floor so the piston will come thru, and to the head of the piston is attached a small disc of metal which resembles the head of a nail or tack, which head has a little projection made to screw into the top

BLACKBOARD TESTS Cont'd

of piston rod. When in place, it appears to be one of the nails or tacks in floor. A circular hole is cut in the sole of the lady's right shoe so that by sitting near and placing her foot over the spring piston "Nail-Head" she can feel the numbered signals or strokes of the piston, the thread of which is pulled the proper number of times to signal each number, by the assistant off stage.

METHOD FOUR: A loop of thread is passed over the lady's wrist before she comes on stage, and by pulling this thread the concealed assistant communicates the numbers.

FINALE:- Spectators are allowed to touch numbers on the board which lady calls out. Performer then touches a number of figures RAPIDLY which she calls out as fast as touched. Performers decide before hand that they will touch the following figures only, and in the following ORDER each time, which is memorized: 3 7-1-4-9-blank-6 4-0-7-. When tapping about board he touches a blank space, and as she knows what order this will come in she call out "Nothing there" COMEDY EFFECT: When all thru remark "Wonderful"! She sees it all with her mind" tapping your forehead to emphasize your remark, and as you touch your head she calls out "Nothing there"! Pretend surprise as laughter comes.

THE BEST METHOD FOR LYCEUM - is the WORD CODE. Feature the black-board test AT THE BEGINNING OF PERFORMANCE making that part lengthy, and allowing only little time for article description. Only run thru a few articles and then collect a few articles in a hat, loading in a few articles of your own secretly, which lady may describe while with your answers or "Affirmative" signals on these you code to her the other articles contained. Or if you have assistant in wings place hat on side with opening away from lady BUT TOWARD concealed assistant so he can see articles and signal them to lady.

Reading of Sealed Questions written by audience (either one of the four standard methods) will entertain and prevent too much time being given to describing articles, which can only be accomplished to a limited extent in Lyceum, this feature belonging to properly equipped Stage Acts with full companies of assistants.

THE FOLLOWING IS A COMPTILATION OF ALL THE "INSTRUCTIONS" FOR THIS ACT SOLD BY MAGICAL DEALERS, ETC. TO-DAY, INCLUDING:

THE STAGE INSTRUCTING CO'S \$5.00 COURSE.

THE INSTRUCTIONS SOLD AS "THE ZANCIG and GREAT CARTER METHOD." MIND READING ACT of (and written by) "HOWE & HOWE".

THE GREAT POWERS Instructions.

MORRITS SECOND SIGHT (sold at \$12.00).

SHAW'S SECOND SIGHT INSTRUCTIONS (Two Methods).

ALSO A SUMMARY OF THE INSTRUCTIONS SOLD BY LEROY, HERNMAN, MYSTO, CLYDE POWERS, etc. and ALL PUBLISHED ARTICLES in the ELLISON COLLECTION OF MAGICAL BOOKS AND ALBUMS OF MAGICAL CLIPPINGS, and HERWARD CARRINGTONS contributions.

Extracts of which are combined in the following compilation of methods.

To avoid constant repetition (as several of the instructions etc. are identical, and all other feature points, except the systems of

CODING and ARRANGING THE ARTICLES) ONLY THE 'DIFFERING PARTS' of each set of instructions (in other words the new material) is given in each case.

THE SILENT "NO CODE" SYSTEM OF SECOND SIGHT.

This method is sold as the MORRITTS SILENT SECOND SIGHT and for as high as \$12.00 by one dealer. It is somewhat scientific and one of these things in Magic which read and sound very "clever" but which unfortunately are not so good as they seem. I am not stating my own opinion but that of no less an authority on the subject than ----, as well as numerous other performers with whom I have come in contact. Further no prominent Second Sight Act ever employed it.

THE SECRET: is that two persons may with practice, learn to COUNT TOGETHER in the same "TIME" as is done in playing music. This may be practiced either by means of a "Metremon" as used to regulate time beats in music, or by a loud ticking clock or again by a pendulum made with a string and weight. Counting about 70 beats to a second is recommended. When this ability to "Count together" SILENTLY has been acquired by two persons, so that either one can signal to stop counting and both will have arrived at the same number (never going beyond 9) the next step is to employ it to signal numbers. This is done by using words to signal when to START COUNTING together, and after the number has been arrived at another signal to STOP COUNTING. For instance, taking a coin, performer may ask the date and as lady subject knows all dates start with 1, she says, "The first number appears to be ONE", immediately after which both start counting. When performer has arrived at the number he wishes to signal he stops her from counting further by writing the figure just given on the blackboard, the TAP of the chalk on same being plainly heard by the lady. Lady then gives next figure and as she finishes speaking they start counting again, which is stopped when the number is reached by writing on board. A method of correcting or preventing one person getting ahead of the other is by Lady spacing her words or pronouncing them one at a time IN THE SAME TIME THAT SHE IS COUNTING, as:- "I - think - the - next - num - ber - is - Five." Again the use of a loud ticking watch in man's outside breast pocket, and one on Lady's breast, or by watching the rise and fall of the lady's bosom (two counts to each breath). If the reader wishes to go more deeply into the subject, he can find detailed instructions in "Magic Up To Date", by Shaw, or "Stage Illusions and Scientific Diversion", published by Munn & Company.

THE STAGE INSTRUCTING CO.'S \$5 00 COURSE

in

STAGE MIND READING or SECOND SIGHT.

NOTE: The grammar, expression and punctuation used is that of the original writers -- not mine. B. G. G. H.

"In Second Sight, you go entirely by figures, from 1 to 0. Words stand for these figures, for instance:

| | | | |
|---------------------------------|----|-------------------------|----|
| The letter (I) stands for (ONE) | 1 | (QUICK) for (FIVE) | 5. |
| The word (GO) for (TWO) | 2. | (PLEASE) for (SIX) | 6. |
| (Can) for (THREE) | 3. | (WILL) for (SEVEN) | 7. |
| (LOOK) for (FOUR) | 4. | (NOW) for (EIGHT) | 8. |
| | | (NOW THEN) for (NINE) | 9. |
| | | (FAVOR ME) for (CIPHER) | 0. |

Thus we have the KEY from (1 to 0) and by combining these words and figures, with the word (NEXT) and the word (AND) added where the

occasion demands, you can run the numbers up to the thousands, and do so with four or five simple words placed in proper combination, which I will show you as we go on in these studies. you will, as I have said, be able to run the figures and articles up into the thousands, so that you never lack a number to be placed on some New Article which you may want to add to your Repertoire. All you have to do is give the article a number. I will explain all this as we get farther on.

HOW TO COMBINE WORDS TO SIGNAL NUMBERS OF TWO OR MORE FIGURES (23-106 etc.)

1 - - - - - 0 - - - - - = 10.
(I) want you to (FAVOR ME) with this article - 10.

The word (NEXT) when used in any line with a Single Figure means that whatever (Code Figure) the word is placed after, is to be repeated, as in the next line.

(I) (NEXT) want you to tell what this is (11)
(GO) on (NEXT) tell what this is (22).
(CAN(YOU (NEXT) tell what this is (33).
(LOOK) (NEXT) tell what this is (44)
(QUICK (NEXT) tell what this is (55). etc.

TO MAKE THE FIGURE OR NUMBER ONE HUNDRED.

"(I) want you to (FAVOR ME)(NEXT) with this article" = 100
1 - - - - - 0 -- 0 -- - - - - - = 100.

The word "AND" when placed right after the word "NEXT" means that the figure must be REPEATED ONCE MORE, as example on line below:

Ask for the number this way:

(I) want you (NEXT) to try (AND) tell this article -(111.)

ARTICLES AND OBJECTS.

EACH ARTICLE HAS A NUMBER, and WORDS ARE USED TO CONVEY THE NUMBER OR NUMBERS.

List of Articles.

| | | | |
|-----------------|--------------------|------------------|-----------------|
| 1-Pipe | 14-Gloves | 27-Wood | 40-Lorgnette |
| 2-Cigar | 15-Scissors | 28-Stone | 41-Broom |
| 3-Candy | 16-Button | 29-Coal | 42-Beads |
| 4-Cigarette | 17-Hat | 30-Grass | 43-Dog Collar |
| 5-Button-hook | 18-Screw Driver | 31-Bottle | 44-Card |
| 6-Eye-glasses | 19-Monkey Wrench | 32-Spy Glass | 45-Photograph |
| 7-Necktie | 20-Handkerchief | 33-Pocket Mirror | 46-Card Case |
| 8-Tiepin | 21-Tobacco Pouch | 34-Tooth Brush | 47-Playing Card |
| 10-Lead pencil | 22-Watch Charm | 35-Razor | 48-Cork |
| 11-Fountain pen | 23-Ring | 36-Pin | 49-Calendar |
| 12-Pocket-book | 24-Envelope | 37-Newspaper | 50-Tooth Powder |
| 13-Hand-bag | 25-Pocket | 38-Pen Holder | 51-Cigar Holder |
| 9-Watch-chain | 26-Comb | 39-Soap | 52-Paper Weight |
| 53-Marble | 73-Shoe Lace | 93-Card Case | 113-Fur Coat |
| 54-Eraser | 74-Necktie Clasp | 94-Camera | 114-Razor hone |
| 55-Dog Whip | 75-Bottle Glue | 9-Doll | 115-Razor Strop |
| 56-Horse Whip | 76-Printer's Devil | 96-Rubber ball | 116-Cup |

| | | | |
|-----------------|------------------|----------------------|---------------------|
| 57-Veial | 77-Key ring | 97-Baseball | 117-Bank |
| 58-Feather Boa | 78-Lodge card | 98-Needles | 118-Spool of thread |
| 59-Coat | 79-Stamp | 99- Matchbox | 119-Spectacle Case |
| 60-Duster | 80-Rule | 100-Toy Balloon | 120-Hair Brush |
| 61-Pants | 81-tape measure | 101-Pin | 121-Nut Cracker |
| 62-Shirt | 82-carrings | 102-Cigarette Case | 122-Thimble |
| 63-Collar | 83-Diamond | 103-Whistle | 123-Cork screw |
| 64-Book | 84-Opera Glass | 104-Mouth-organ | 124-Spoon |
| 65-Valise | 85-Handcuffs | 105-Jew's Harp | 125-Table Fork |
| 66-Hair Brush | 86-Badge | 106-Letter Knife | 126-Table Knife |
| 67-Umbrella | 87-String | 107-Popcorn | 127-Bracelet |
| 68-Parasol | 88-Breast Pin | 108-Shell | 128-Watch Bracelet |
| 69-Cigar Cutter | 89-Music Roll | 109-Can opener | 129-Cigar Lighter |
| 70-Pad | 90-Song Book | 110-Nail Clippers | 130-Toy pistol |
| 71-Glass | 91-Walking stick | 111-Finger Nail File | 131-Shoe |
| 72-Coupon | 92-Mittens | 112-Mesh bag | 132-Basket |
| | 137-Golf Ball | 138-Keys. | |

THE KIND OF METAL IN COINS.

"After the questioner gives the Cue, "WHAT WOULD YOU CALL THIS"? and received the answer, MONEY, he will then ask what kind of money, and the following table will give you the questions and answers necessary for the occasions:

METALS

| | |
|------------------------------|-------------------------------|
| WHAT KIND OF MONEY - Gold | TELL THE METAL - Silver |
| NOW TELL THE METAL - Nickel. | CAN YOU SEE THE COIN - Copper |
| DESCRIBE THE METAL - Brass. | CAN YOU DESCRIBE THE METAL IN |
| THIS COIN? - Gun Metal. | |

"Next I will show you how to tell the dates of coins, etc. after the money has been described, as to whether it is gold, silver, nickel, copper, etc. The following will enable you to tell the dates on the coins. If the coin is in the Nineteen Hundred Class, the Blind-fold will know this, as the Questioner will only ask the last two figures on a coin like this, if the coin is 1913: The Questioner will say: (I) want you (CAN) you tell the date on this coin?

1 - - 3 - - - - - = '13.

"You thus have, (I) which means ONE, and (CAN) which means THREE, so knowing that the date on the coin is in the nineteen hundred class the answer only can be (1913).

1 8 = 18.

If previous to 1900 say "(I) (NOW) want you to tell the FIRST TWO figures of the date." You may then ask for the last two figures of the date, and of course the code words you employ in the question tell your partner what they are.

THE INSTRUCTIONS SOLD BY LAURA G. FIXEN

AS

"THE ZANCIG SYSTEM & CARTERS METHOD."

As sold with affidavit of Laura G. Fixen made before Notary Public Geo. G. Commons of Cook County, Ill. and accompanied by "fac-simile signature letters of Julius Zancig" and Certificate from

Julius Zancig to the effect that Laura G. Fixen (the author) had completed Zancig's complete course in Telepathy, and also a letter from Miss Abigail Price (who presented the Act with Carter, the Magician) stating that the system was correct and as used by her.

HOW TO APPLY THE "SECOND SIGHT" SYSTEM

"Two persons are needed to perform this act, one on the stage, the other walks among the spectators.

Have a clue for every letter in the alphabet as follows:

| | | | |
|------------|--------------|-----------------|------------------|
| I. . . .A | Then. . . .H | Go next. . . .O | Now next . . .V |
| Go . . . B | NowI | Can "P | Favor next. .W |
| Can. . . C | Favor . . .J | Look "Q | Tell next . . .X |
| Look . .D | Tell. . . .K | Please next. R | See next. . .Y |
| Please .E | SeeL | Will next . .S | Well next . .Z |
| Will . .F | Well . . .M | Quick next . .T | - |
| Quick. .G | I next. . .N | Then next. . .U | - |

To change your cues, simply change the letters as you please.

TO TELL LETTERS.

In asking for the letter, say to your assistant:

| | | | |
|---------------------------|---|--------------------------------|---|
| I want the letter | A | Well this letter | M |
| Go on give this letter | B | I next want this letter | N |
| Can you give this letter | C | Go next give this letter | O |
| Look at this letter | D | Can you next give this letter | P |
| Please give this letter | E | Look next at this letter | Q |
| Will you give this letter | F | Please next give this letter | R |
| Quick give this letter | G | Will you next give this letter | S |
| Then give this letter | H | Quick next give this letter | T |
| Now give this letter | I | Then next this letter | U |
| Favor this letter | J | Now next this letter | V |
| Tell this letter | K | Favor next this letter | W |
| See this letter | L | Tell next this letter | X |
| See next this letter | Y | Well next this letter | Z |

"In giving letters, wherever repetition is necessary, the word "DO" or "NEXT" mean to repeat either the letter or number, whichever you are asking for.

For instance, I want the letter, means (A).

But, I do want the letter means (M) and so on.

To REPEAT a number use the cue "next".

For example, if you wish No 55 you say,

"Please next give this number"

In speaking learn to make your sentence so the audience cannot discover the cues.

TO TELL DATES.

Months are arranged from 1 to 12, as:-

| | | | |
|----------|---|-------|--------|
| January | 1 | March | 3 |
| February | 2 | April | 4 etc. |

The days of the week from 1 to 7, as:-

| | | | |
|--------|---|-----------|-------|
| Sunday | 1 | Tuesday | 3 |
| Monday | 2 | Wednesday | 4 etc |

To tell a person's age, ask him to whisper his age to you giving month and date.

In asking your partner you say, Please can you give me the month and date. The answer is May 3rd "Please" stands for May, the fifth month, and "can" for 3.

TO TELL ARTICLES.

Select your own list of articles and number them to suit. Give the number to your assistant. Examples:-

1-Coin 2-Comb 3-Pencil 4-Hat 5-Purse 6-Letter 7-Card 8 Knife
9-Cane 10-Umbrella 11-Case 12-Ring 13-Badge

LODGES AND ORDERS

In giving cues for "orders" use the word "represent" instead of "lodge" or "order". "What does this represent"

| | | |
|---------------|----------------------|-------------------------|
| 1 Mason | 11 Foresters | 20 Sons of St. George |
| 2 Oddfellow | 12 A O.U.W | 21 Daughters of Rev. |
| 3 K. of P. | 13 Sons of Veterans | 22 Daughters of Rebecca |
| 4 Elks | 14 Eagles | 23 Spanish War Veterans |
| 5 Redman | 15 Native Son Golden | 24 Eastern Star |
| 6 Medal | West | 25 Greek Fraternity |
| 7 G. A. R. | 16 Columbian Knights | 26 Mechanic's Order |
| 8 Knights of | 17 Knights of | 27 Owls |
| Maccabees | Columbus | 28 Hoo Hoo |
| 9 R. R. Order | 18 Royal Arcanum | 29 Lambs |
| 10 Woodmen | 19 Royal League | 30 Sheep |

No further instruction regarding the presentation, etc. are given.

HOWE AND HOWE SYSTEM & CODES

CODE WORDS.

| | |
|--------------------------|-----------------------------|
| 1. Yes -- Say -- Speak | 6. What -- kindly |
| 2. Be -- Let -- Look | 7. Please -- Prof or Madame |
| 3. Can -- Can't | 8. Are -- Aren't |
| 4. Do -- Don't | 9. Now -- Then |
| 5. Well -- Will -- Won't | 10. Tell us |
| 0. Come -- Hurry. | |

"Hurry up" means to REPEAT the last letter or number given.

"Yes, Now tell us the date of this coin" would mean 1910 as "yes" is 1.

"Now is 9, "Tell us" is ten.

The balance of this set of instructions is identical with the

other published "Instructions" of which all are about on a par so far as any real instruction goes, consisting of nothing but the same old worn out Code and a list of articles - nothing more.

THE SERIES SYSTEM OF ARRANGING A LIST OF ARTICLES.

Arrange your articles into SERIES that is, make up a set of 11 articles which are more or less alike. The eleventh will be the cipher (0). Call this Series #1. Then make up a second set and call it Series #2, and so on until all your articles are arranged into these sets, and memorize each with its corresponding number.

In this case, arrange a number of words which are easily prefixed to your question sentences, i.e. used to begin your sentence or question with to signal the "series" or Table, or Set of Articles, while the question itself will indicate the number of the article in that series. For instance, begin your sentence with "COME" (for Series One) or "MADAME" (for Series Two) "Please" (6) name this article", which means Series Two, Article No. 6, etc. One cue word for each series.

Then you prefix "Madame" or the series word before the question, which then tells what SERIES the number you give applies to. For THIRD ARTICLE in SERIES NO. 2, say "Madame (Series #2) can (No. 3) you give this article?"

THE THREE PART NUMBER SYSTEM

The articles in this case are arranged in one list but with THREE ARTICLES TO EACH NUMBER, as:

1. Watch - Compass - Clock.
2. Chain Charm - Locket (Articles of a LIKE NATURE being grouped under each number to assist in memorizing).
3. Cigar Cigarette - Pipe

You give the NUMBER in the word code, and then to let your partner know which of the three articles you mean you use one of the THREE CODE WORDS as follows: "Describe, etc". means that number applies to FIRST ARTICLE of the number given. "THINK" means the SECOND ARTICLE of the number given and "HURRY" for the THIRD ARTICLE.

It is claimed that this system can be memorized more easily than others. A little practice in the well known Memory System of memorizing articles in relation to each other no matter how different they really are (as is often done for a parlor amusement) will help the student greatly.

