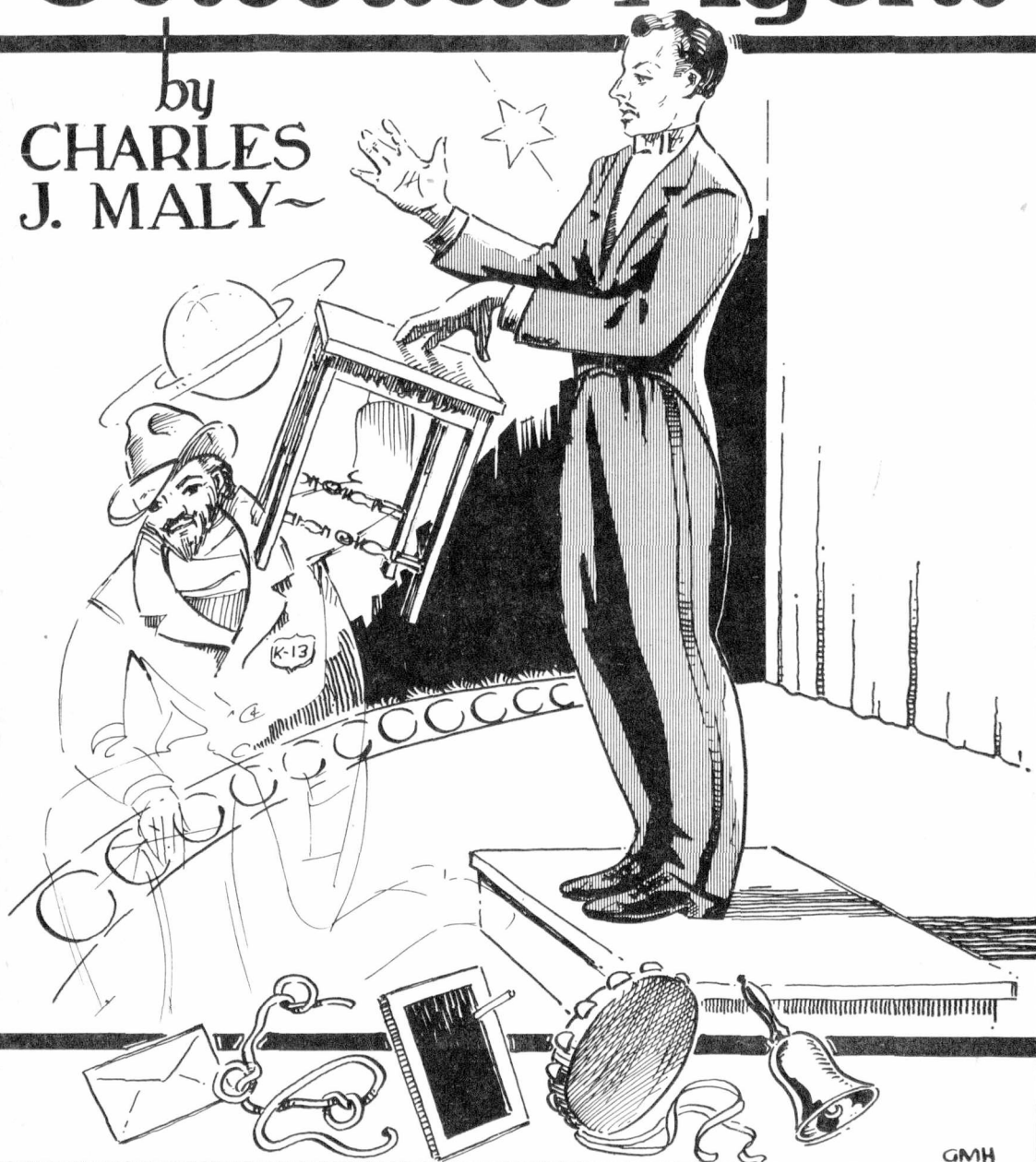


# Celestial Agent

by  
CHARLES  
J. MALY



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# **CELESTIAL AGENT**

An easy road to mind reading, mental and spirit effects,  
and muscle reading, complete with lecture and patter.

by

CHARLES J. MALY

*Illustrations*

by

GORDON M. HOWATT

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## CELESTIAL AGENT

Fantasy....

In modern conflict between nations, most of the romance, adventure and intrigue centers around the Espionage or Intelligence departments and the Secret Agent has become a figure that stands apart, symbolic of all that is clever, incapable of being foiled, all-wise, all-powerful in face of obstacles.

If it were possible that man could communicate with the spirit world, we would be favored with similar agents from "where the woodbine twineth". They would especially aid and abet magicians, for who else takes such an interest in them?

Let us assume then, that such communication is possible and that you, as a magician, have your Celestial Agent, your guiding star from another world where the impossible becomes possible. He will acquaint you with the secrets of the spirit world and then hang around to help you show them to the citizens of this world. Being accommodating, he has arranged the material in this manual. You have only to read, and then to act, to show the world how confidentially close you and your Celestial Agent are!

\* \* \* \* \*

Fact....

Charles J. Maly has been known in magic circles for over forty years. He has always been an avid student of magic, particularly the mental and spiritual field. His business man's mind could not accept the theory that there could be contact between this and another world, but his sense of showmanship told him that any audience likes such a demonstration.

Thus was born the original show and lecture that we now publish under the title of "Celestial Agent". Mr. Maly has performed it in its entirety, to the amazement and delight of many audiences over a long period of years. He has also used parts of it for parlor work, or single demonstrations to silence a "non-believer". It was this flexibility of the material that made us feel that it was just what our customers needed, their various requirements differing so greatly.

The material is laid out in a suitable sequence for an entire show. The lecture runs throughout. However, as you read, you will see that each part is complete in itself and may readily be used separately or may be linked together to form a briefer performance. You might always plan to use the opening lecture paragraphs, as they put your audience in the proper mood for what is to follow.

Generally, the effects are intended for a performer with no assistant and without the use of a stage. One or two more elaborate effects, requiring stage and assistant, are included for the man who might require them. They can be omitted without affecting the sequence or the performance in any way.

Likewise some pet effect of your own can be fitted in with the Maly



routine. One word of warning - go lightly in your use of effects with playing cards. Consider that if there is any kind of magic the public sees more of than another, it is certainly card magic. As card magic it is fine, but do not convert it to represent also mental and spiritual magic. The public will discount the value of the effects, because they come to believe that if one trick can be done with playing cards, there is nothing marvelous about the fact that another can be done also, and you end up with nothing but "tricks". The show laid out in this book is intended as a demonstration of spirit and mental phenomena, of the fact that spirits can influence both the mental and the physical.

In one of the effects, a deck of blank cards is prepared with sketches or signatures, as a medium with which to work, but to keep away from the playing cards. This same type of deck could be used if you wanted to convert some trick of your own.

Mr. Maly does not claim that all the various effects in this book are his origination, but he has taken various ideas and arranged them to fit in with his original idea of a psychic demonstration. He has built up every effect to its height in showmanship and if you will follow his suggestions for action and patter, you will get good results.

\* \* \* \* \*

#### The Mood....

This show, whether used in its entirety, or in part, is intended to be performed (as befits action directed by spiritual influence) in a rather serious manner. We say "rather" because it must NOT be deadly serious, it will, indeed "die" on you! Keep your voice bright and interesting, never adopting the hollow tone of beyond the grave. Be sure to smile now and then, and adopt within yourself the attitude that this Celestial Agent is a hell of a good fellow and he'd like this world to see just what spirits can make possible.

The opening lecture should be told in an anticipatory, story-telling, form. It may look a bit lengthy in print, but you can tell it in just a few minutes. In those few minutes of talk, you cover the theory of spiritualism, touch on the arguments about it, name some of the "big names" in the field, explain what you are going to do, and ABOVE ALL - you convince your audience that you know what you are talking about. Isn't that a pretty compact result for your first bit of work on the show? The lecture then moves right into the first effect and follows thru.

There is no place for slapstick, or out and out comedy in a show of this type. However, humor, which is really comedy in its Sunday clothes, is necessary to high-light the show. It is obtained by different means throughout the performance, and will get you just as much fun as any custard-pie-throwing comedy. Keep yourself especially serious just before these bits of humor, so they arrive unexpectedly and deliver best results.

\* \* \* \* \*

## Introductory Lecture....

Ladies and gentlemen, never in the world's history has popular interest been greater than at the present time in so-called spirit phenomena, spiritualism, and methods of looking into the minds of men and into the future. You have all heard of the wonderful feats performed by spirit mediums; how they have received messages from the dead, caused tables and other inanimate objects to move by alleged psychic power, and all the rest of it.

It is not surprising, my friends, why these things fascinate us. We are all human, and some time or other, we have all asked ourselves that great question: "If a man die, shall he live again?" Is there life beyond the grave and if so, is there possibility of spiritual communication between this world and the next? Where is the world headed in its present chaos, and if we could communicate with spirits, could they help?

It was in answer to these questions that modern spiritualism came into being and today the believers in this so-called religion are numbered by the millions throughout the world. During my career of many years as a magician and public entertainer, I have studied and investigated with an open mind the phenomena and history of spiritualism, both ancient and modern. I have attended hundreds of spirit seances and demonstrations and have witnessed the work of many of the foremost mediums and ghost workers of these times, and always with an open mind - anxious and willing to be convinced and converted.

But, my friends, and please listen carefully - never once during this long period have I ever encountered anything that was anything but pure trickery, subterfuge or deception.

When I make this statement please remember that I have no quarrel whatever with spiritualists. I hold the greatest respect for all sincere believers whatever their creed may be, for a man is entitled to choose his own religion. BUT I am and always will be opposed to fakers, who delude their victims and obtain money by false pretenses under the cloak of sympathy and understanding. These people have risen in great numbers in the last few years, due to the fact that there is hardly a family in our country that is not interested in knowing what is taking place with their absent loved ones, or what the future for all of them will be. I hope that the demonstrations here tonight will convince you that it is best not to be hasty in letting anyone disturb your peace of mind, or fill you with false hopes or false worries, under the guise of spirit contact.

Many people believe in spirit manifestations simply because such famous personages as Sir Oliver Lodge and Conan Doyle gave their endorsement to mediums. This means nothing. Everyone who has investigated this field knows intelligent minds are most easily deceived. Conan Doyle, for example, pronounced the famous New York medium, Nino Peccaro, to be genuine. Yet only a short time later Peccaro publicly confessed himself to be a faker and a cheat, a trickster of the first rank. So you can see these imposing testimonials mean nothing.

My purpose this evening is to attempt to reproduce or emulate the

best known phenomena or feats performed by celebrated spirit mediums and mind readers. You will witness things that, to most of you will no doubt appear so remarkable and mysterious as to transcend normal belief. But, let me say, once for all, that I possess no superhuman or abnormal power, and the things that I do are but the results of natural agency and scientific means. I am no seventh son of a seventh son. I possess no mysterious sixth sense and I know nothing whatever of the fourth dimension. The things I do, you can also do with the proper training and knowledge of scientific principles. I claim that at least 95% of all spirit phenomena is fraudulent and other 5% bears investigation.

In presenting these various tests, as they are called, I will do so in the same language and in the same manner as they have been presented by the noted spiritual figures. The only difference is that they claimed or intimated them to be the result of genuine psychic or spirit power, while I openly confess them to be the result of scientific trickery and psychological deception. So please remember this and do not allow yourselves to be deceived or prejudiced by something that appears to be what it is not. If I possessed real spirit power, and could prove it, I would be worth a million dollars by next week, but unfortunately I expect to be just as financially embarrassed next week as I am this week. Need I say more?

As many of you are aware, most psychic work is performed under cover of partial or total darkness, which permits abundant opportunity for trickery. This evening, however, I propose to work in full light at all times, and every move I make will be subject to your strictest scrutiny.

\* \* \* \* \*

## THE SPIRITS LIFT A TABLE

For my first test this evening, I feel that nothing I can show you would be more appropriate than that remarkable psychic experiment known as the Spirit Table Levitation - an example of phenomena that has been attempted by many ghost workers, including Eusapea Palladino, the eminent Italian medium who performed the experiment many times under the watchful eyes of committees representing the British and American societies for Psychical Research, and for many years was thought to be a genuine example of spirit phenomena.

The form in which I show it to you follows closely that used by Palladina, using this small stand table which originally was a piece of furniture. To accomplish the levitation, I merely place the tips of the fingers against the smooth top and exert only a very slight pressure, yet sufficient to cause it to adhere to the fingertips as if by magnetism. It requires a few seconds to generate sufficient force to levitate it into midair.

The force you'll note momentarily becomes stronger until we are able to accomplish the ultimate objective - that of complete ethereal suspension with a minimum of physical contact.

The remark is often made that the levitation is made possible by the use of a powerful wax or glue on the fingertips. However to silence such theories, allow me to effectually insulate the top with this silk handkerchief, which totally eliminates physical contact.

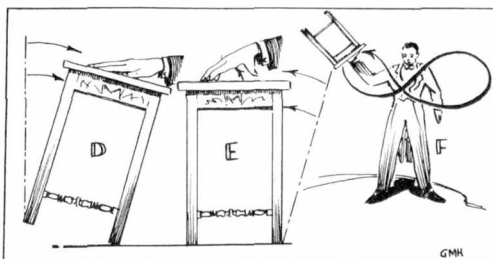
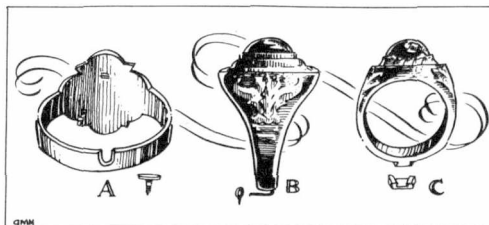
*Despite the precaution, the result, you see, is precisely the same, altho the primary force is diminished somewhat owing to the texture of the silk. If you will watch my fingertips very closely, you can actually see the tension visibly lessen until the force becomes entirely exhausted.*

*The demonstration you have just witnessed is virtually identical to those that have puzzled the best minds of two continents and is often regarded as a true indication of the presence of co-operative spirits in the room.*

#### THE METHOD:

The table to be used in this demonstration is to be small and light weight. The type of table used in a home as a decorative piece and designed to hold a few knickknacks, is the kind to use. These little tables are often called tabourets. May be round, square or octagon, in shape. A dark varnished or stained finish is to be preferred. A light colored enameled table obviously would not be very suitable.

The sketches herewith show several ways that the actual lifting can be accomplished. A heavy ring is worn, and it may be prepared to operate as in A, B, or C. In A, the most minute of tacks or brads is put into the middle of the table's top, and a slot in the ring will engage it. In B, a tiny wire on the ring engages a tiny screw eye in the table, and in C, a tapering bar on the ring engages a similar tapering slot of metal fixed on the table. Whichever method is used, the connection on the table is touched up with a bit of varnish and will be invisible. When the ring is slid over to engage it, the pressure of the flesh against and around the ring, holds the connection firmly. When the hand raises, so does the table.



One other method, not pictured, is that of a small hole being made in the table top, and a loop of fine black wire being allowed to protrude from the top of the hole, and fixed with a knot beneath the table. Performer's third finger runs thru this loop and action proceeds as in other methods. However, one bit of artistry is possible with the ring, and not with the loop. That occurs at the completion of the demonstration. The head of the tack can be gracefully disengaged from the ring during the final rocking motion of the table, to and fro, but with the wire loop, the finger must be slid out, which is something the alert may be looking for.

When about to start the demonstration, place the four finger tips on the table, somewhat off center. Begin to press down in such a way that the table tips down (because of the pressure) on the side where you are pressing, the other side lifting into the air. Rock the table

back and forth a bit, lowering and raising the hand, as you do so, getting hand finally in just the position it needs to engage the tack, and at the same time rock table back the other way, as shown in figure D. Keeping hand flat against table top, rock it again slightly, then begin to lift, not forgetting a few dramatic moves and passes with the other hand. (At this point you are at the end of the second paragraph of the patter.)

For the next moment, do not speak, as the table should be raising in the air, and then you begin to swing it, as shown in figure F, almost as if the table were controlling you. Put a lot of showmanship into this, breathing hard, and wearing a look of extreme concentration. As you reach the greatest height of its swing, use the third paragraph of the patter.

I always liked to lower the table and go into the part with the silk handkerchief spread over the top, which of course does not affect the action in any way, since you use a "magic silk", too thin to interfere. This repeat of action can be left out if you prefer, but it adds much to the argument that you have nothing on your hands.

At the finish, as the table's first leg touches the floor, begin the rocking motion again, moving hand a bit to disengage tack, but do not let fingertips leave the table's surface. Go thru the same action as you did at the beginning, pressing always down with the fingertips, altho by now the ring is free (figure E). Finally lift fingertips gradually until the middle finger is the only one that is keeping the table tilted slightly off balance. Let table settle to floor, lift final finger tip, and the demonstration is over.

Don't rush in this series of actions. Any fool can toss a table into the air and down again in an instant. Act as if you were generating power to lift the table, finally lift it, and then diminish the power.

Note: When you are working on a stage or platform, you usually have things your own way. When working on low platforms, rather close to your audience, or in any of the more intimate parlor type of performances, follow this procedure. Throughout this series of demonstrations you will require cards, pencils, envelopes, cotton, silk handkerchief, etc., etc. Have this material laid out on a little tray or shallow basket. Carelessly folded in half over this basket or tray (which until now has been sitting off to one side on a chair) have a velvet, or other heavy, but good looking, table cover, cut to fit the top of the table just levitated. As soon as you finish the table demonstration, reach over, toss the cover on the table with one hand, and immediately lay the tray on it with the other, so that at once you are off into your next demonstration. Nobody has a chance to do anything about investigating the table, and by the time you take your final bow and have left the room to pack away your apparatus, it will be too late.

\* \* \* \* \*

## A LADY CONTACTS HEAVEN

*And now we approach another fascinating phase of modern spiritualism - slate writing, or what is technically known as psychography. Such well known mediums as Slade, Keeler, and Bishop, were especially profi-*

cient in securing written messages on unprepared school slates under test conditions.

*I will demonstrate a slate test that is very similar to the one used by that celebrated medium, Dr. Henry Slade, who completely baffled and converted the eminent German scientist, Professor Max Zollner of Berlin in 1878. Professor Zollner, with characteristic scientific accuracy believed it to be the result of the fourth dimension!*

*The test is quite simple, but watch the fairness of every step. Two school slates such as can be found in any school store are used. Both sides are free from any writing, but I will thoroughly wash all four surfaces one by one in approved spiritualistic fashion. All psychic investigators insist that the slates be subjected to a sponge bath before the seance starts! Thus made sanitary and beautiful, we will further enhance them by tying them together with this ribbon, and, madam, I wonder if you will be kind enough to rise and hold the slates on your two hands, up at chest level where all can see them.*

*In a demonstration of this kind I find that the ladies are particularly interested in having something personal happen to them, and since every woman is anxious to pierce the veil of the future, I am going to let a few of the ladies ask any question they like of the spirit world. Those in the beyond know the answers. I will pass out these slips of paper and the ladies receiving them will each write a question concerning business, travel, love, marriage, health or the like. Address the message to someone departed, and sign your first name. If you have nothing to ask, write your telephone number and I'll call you up tomorrow night!*

**METHOD:** We will explain the method here, and the balance of the patter will follow a bit later.

As shown before, you will need two ordinary slates and one flap. Some performers very familiar with slate work can get by with only a single slate and flap, but two slates make it much easier and we recommend the easy way always. On one slate write in chalk, in scrip (see illustration) as follows: "Dear Mary: No, not if I have to live with you. John". Lay this slate blank side down on the table, lay flap over writing, and lay the other slate on top of it. When ready for the trick, wash them off with a damp cloth, holding flap well against slate so nothing is noticed, then put them in the same order as they were lying, and let the lady hold them, bound around with a ribbon or heavy elastic band.

Have about eight squares of paper, 2x2 inches in size, each of which has been previously folded once, and then again, but which are now opened out by the time they are handed to eight different ladies. This encourages the idea of folding them in the same manner. Distribute the pieces of paper as widely as possible, keeping the assisting spectators well apart.

In your pocket have an identical square of paper, similarly folded, and on which is written in feminine handwriting: "Dear John: Would you like to live on earth again? Mary". Secure this in your fingers (finger palm) when you casually thrust your hand into your jacket pocket,

while explaining what questions may be asked. Don't clench your fist over it. It will be just a tiny folded square of paper. Curl your fingers slightly and it will rest in the curve.

*Now that the questions seem to have been completed, will one of the gentlemen lend us a hat? Thank you.* (Show the inside of the hat to audience, transferring it to the other hand as you talk, and at a moment when it is tipped back in your direction, slide your message, which you have been holding in your fingers until now, under the sweat band. Now either pass the hat yourself or ask someone else to do it and collect the folded messages from the ladies.)

*All the folded messages written by the ladies are in the hat now and I will ask this lady closest to me to hold the hat high in the air so I can select a message at random.*

(Reach into the hat, sift the messages thru your fingers, so the audience can see them falling back into the hat. Do this a few times conspicuously, and about the third time, as you stir them around, get your own message. Your entire hand is out of sight in the hat, and you have had time during the sifting to look at hat and recall at what point under the sweat band you left the message. Bring the message out from the hat, hand it still folded to the lady holding the hat, and remove hat from her hand, putting it back on the table.)

*Will you please read the message aloud, madam, and then we will see if the spirits will answer it.* (Lady reads: "Dear John: Would you like to live on earth again? Mary". Performer takes message from her). *Let me read it. Let's see (as if making out writing) yes, it says, "Dear John, would you like to live on earth again?" and it is signed Mary. Mary?* (Looks around audience as if to locate Mary. Then a look of attention, as if he did see a raised hand). *Oh, yes. Over there. Well, Mary, we'll see what John thinks about it.*

(Turning to lady holding slates). *Now, madam, you hold tightly to one end of these slates and I'll hold the other. Spirits don't frighten you, do they? Listen, perhaps you'll hear the message being written.* (Wait for silence in the room, and then scratch with finger nail on underside of slate to simulate chalk writing - always good for a surprised gasp or even a squeal from the lady helper). *Hold slates so the writing is on under side of top one.*

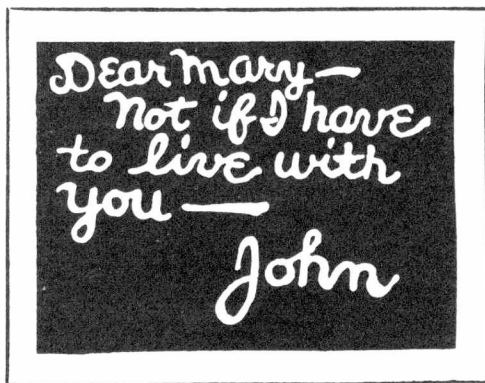
(Remove rubber band or ribbon. Lift off top slate, tipping it toward you so audience does not see the writing yet. The flap falls into the lower slate, and grasping lower slate on the slate part, so you grip flap against slate, between thumb and forefinger, swing slate slightly so audience sees both sides as you lay it on the table.)

(Now hold message before the eyes of the lady helping you. Her amazement and amusement show at once, so the audience is very eager to see the slate. But before turning it for them to see, repeat the message that was written on the slip of paper, adding: *Remember ladies and gentlemen, I am not responsible for what the spirits write. Laughingly turn the slate over for all to read, and pass it to them if you like.*)



Note: A card box or a changing bag may be used instead of the hat but you will be wise to eliminate props wherever possible.

I might add as a personal note that altho there never was a "Mary" for the above trick, very often members of the audience would talk to me after the show, and anxious to be let in on something, would say: "I know just who wrote that message. No wonder her poor dear husband answered that way. Why, she's a..." etc., etc., until I indeed felt sorry for dear John!



\* \* \* \* \*

#### THE CELESTIAL AGENT GOES PATRIOTIC

(The following routine and handling of the slates is credited to Robert Parrish.)

*Now that our co-operative spirits are really helping us - sometimes a little too well - judging by that last demonstration, let's try once more with the slates. This time we will not guide them with questions of any kind, but rather will let them take their own path and see what happens.*

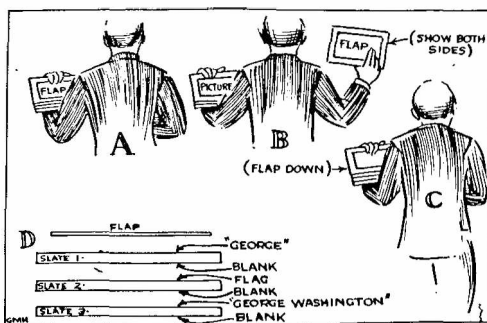
*I will again give the slates that necessary sponge bath - how the spirits do respond to water! And how I respond to spirits - no, no, I didn't mean that! Now, having washed them, we will write a number 1 on this slate and stand it on the chair here, and a number 2 on this slate and stand it next to number 1. On this third slate, I will write the name 'George'. If the spirits are on the job right now, that name should have been written on one of the other slates by a spirit at the same moment I wrote. That's what they usually do for me. And in full light, with no human contact, you see they have done just that!*

*Let us erase the word George off both slates - as if our futile human efforts could prevent the spirits from writing when they wish. (With both slates washed, one is tucked under the arm, and performer holds up the other.)*

*I will again write the name George and will add his last name - shall we say - Washington? Quickly now! Let's try to trap them - pull the blank slate from under my arm! No, they were still quicker than us. You see, they've already written the message on the second slate - George Washington! Well, sir, grab that blank slate on the table - see what they've done to it! A full colored picture of the flag of the United States of America!*



**METHOD:** To be sure you get the effect, two slates are fairly shown on both sides and after being numbered 1 and 2, respectively, are placed side by side on a chair. On a third slate the magician writes a name "George", explaining that whatever he writes will automatically be reproduced on the slates. He seizes the first slate and slowly turns it over, revealing a similarly written "George".



Both writings are completely erased. The writing appears no matter how well the slates are rubbed off, the magician explains, going over both sides of the slates he holds and deliberately showing them on both sides. Tucking one under his arm, he offers to repeat writing "George" and adding "Washington". Stepping up to a spectator, the latter is allowed to pull the slate from under the magician's arm and hold it up to show the duplicate "George Washington".

The man holding the slate is asked to step up and show what effect George Washington has had upon the slate on the table (slate numbered 2) which has been in view throughout. The man holds up the slate, and on it has materialized an American flag in full color and completely covering the surface of the slate! And the interesting thing is that both slates bearing the materializations are being held by the spectator, who may examine them as he wishes.

Let us now follow the routine of secret moves, remembering that the effect is briefly the three successive materializations upon the slates.

**The Set-Up:** Three LARGE slates and one flap are used. On one is written "George" and this is covered by the flap. This slate, flap up, is placed on top of the slate on which the flag has been drawn with colored chalk, which is picture side up. On the bottom goes the third slate on which "George Washington" has been written and this too is message side up. Chalk and a cloth to wipe slates lie on the table.

**Showing the Slates:** In presenting, pick up the stack of slates and turning them (message sides) toward you, remove the top (flap) slate and show it slowly on both sides, holding flap in place with fingers. Return it to the stack FLAP SIDE DOWN (on top of the picture) and, turning the slates slightly to audience, write a figure one on the slate and place it numeral out (minus flap which falls to cover picture), against the chair back. Do all this deliberately, so they may be sure no switch is made.

Repeat the procedure with the second slate, which leaves you with a single slate and flap (covering message). This slate is casually shown as you explain that whatever you write thereon will be instantly duplicated on the other slates by the spirits.

**The First Materialization:** Write the name "George" on the slate in hand. Grasp the number one slate and turn it reluctantly around - there is the same name. The two slates bearing the names are held in

either hand, names out, flap slate being in the left.

The Second Materialization: Place the slate in the right hand, on top of the one that is in the left. Pick up the cloth and rub off the name. Turn the slate over and erase the number. Top slate, erased, is placed under the right arm, while the other (flap) slate is rubbed off on both sides. When finished, it is held in the right hand which also still holds cloth. Left takes slate from under arm and the two slates are slowly presented on both sides, unmistakably blank.

Now place flap slate flap down on slate in left hand to permit right hand to place cloth aside on table and pick up chalk. Right then takes back this top slate and tucks it, blank side out, under right arm, right side to audience, while "George - Washington" is written in full view on left slate (which now carries flap).

Spectator pulls slate out from under your arm and holds it up showing the inevitable work of the spirit.

(Please note that the moves in cleaning the slates and switching the flap are what would be normally done in erasing two slates. The spectators do not realize that the message appears on the other slate because of the handling in the erasing. It apparently makes no difference anyway as both are shown blank).

The Third Materialization is already taken care of and it is only necessary for the spectator to turn slate number 2 about and show. You have built up to a nice climax and if they won't applaud for the flag you might as well pack up and go home.

\* \* \* \* \*

### KNOTTING A ROPE IN THE MOST CELESTIAL STYLE (Proving that spirits are just Boy Scouts at heart.)

*Some years ago the distinguished English scientist, Sir William Crookes, was conducting a series of psychic tests and experiments in his laboratory with Daniel Douglas Home, possibly the greatest of all spirit mediums.*

*Among the many miscellaneous objects in the scientist's laboratory were a long piece of rope and an empty bucket. It was just a bucket like thousands of other buckets and a piece of rope like thousands of other ropes.*

*Catching sight of these two articles, the scientist, Sir William remarked that it would be wonderful indeed if the medium, Mr. Home, were able to perform a psychic experiment with two such unrelated and commonplace objects as a bucket and a piece of rope. Home, being a clever chap, immediately accepted the challenge and requested that the rope be coiled up and tossed into the bucket.*

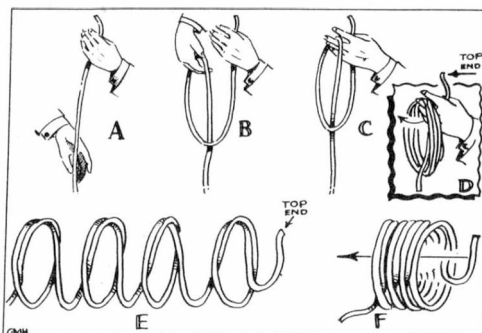
*This Sir William did, just as I am doing, and with elaborate precaution he placed it in the bucket, taking care to allow one end to remain in full view between his fingers.*

The lights were then extinguished so that complete darkness prevailed, but inasmuch as I have promised that everything this evening shall be conducted in full light, I'll not violate that promise. Instead I'll attempt to show you in full light just what occurred. You may attribute this to sheer trickery, or you may say, as Sir William Crookes did, that it is another manifestation of the spirit world. Regardless, I know your surprise and amazement cannot be greater than his when at the medium's request, he quickly jerked the rope from the bucket, only to find in it a series of tight knots -- just as you see them here!

That is the true story of how a great spiritualist completely fooled a great scientist and I've never been able to find out just how he did it myself.

**METHOD:** Needed for this demonstration are a length of soft rope such as is used in magic, and a little bucket or wastebasket. Almost any home, church or school will be able to lend you a metal or fibre wastebasket, so you will not need to carry one, but a little lightweight wastebasket will be handy when needed.

The illustrations show how the rope is stretched out to show that it is ordinary and then coiled about the hand. In figure A the rope is held at one end in the left hand, and the right hand takes hold of it as shown in that figure, and, right hand turning so that the rope turns with it, a loop is brought up as in B. This loop is hung over the fingers of the left hand as in C. The right hand takes hold of the rope twelve or thirteen inches below the loop, and repeats the same move again. This is repeated several times until you have used all the rope, as shown in figure D. E shows what happens in this action. The top end, as indicated, is then passed through all the loops. The rope, thus looped, is tossed into the bucket or basket and the top end, still held in the fingers, is allowed to trail out of the top of the basket and hang down over it.



By merely giving the rope a sharp jerk out of the basket, which takes up the slack in all the loops, a number of knots are tied in the rope. The rope can be passed out, because everything is very fair.

F further illustrates the action that takes place after you have reached the position shown in D. In other words it shows how the top end goes through the loops and it is this end that hangs over the top of the bucket or basket when you throw the rope into it.

\* \* \* \* \*

**Note to Reader:** The next two effects require the use of an assistant. These are the only ones in the book that do, and the assistant need not be skilled, as his work is very simple.

\* \* \* \* \*

## A DATE FROM THE SPIRIT CALENDAR

Several months ago I had the pleasure of attending a most unusual spirit seance in the company of a friend who is a devout believer in those doctrines. We saw tables float in the air, writing appear on slates, and other apparently impossible things. It was all very interesting of course but there was one feat that this particular medium performed that to me appeared the most strange and inexplicable of anything I have yet witnessed in the realm of subjective spirit phenomena.

I am going to present this same experiment to you this evening but in doing so, I ask one thing. My success will depend on your willingness to help and co-operate. If you will do that, I think I can promise you something you will long remember.

Now for the test. Here is a small sheet of writing paper. To eliminate the possibility of exchange or substitution I'd like anyone of you to call out a word or a number, merely that I may place it on the sheet for identification. Thank you.

Now my friends, I have three definite and concrete thoughts or words in my mind that I propose to consciously transmit from my mind thru space to your minds. These three words I now inscribe or print on the marked sheet of paper. For safety's sake, allow me to securely enclose the sheet of paper in this small envelope, and as a further safeguard I place the envelope in the large envelope. As I said before I make it a habit to explain things as I go along. It prevents misunderstanding. The envelope I will mark as I did the sheet of paper and place it here in full view, emphasizing the fact that never once does it leave your sight.

With these preliminaries, I think we are ready to start the real work. Will three ladies in the audience merely stand for a moment. Any three ladies, especially those that are interested in communing with ghosts or disembodied spirits. Thank you.

I want you three ladies to assure the audience that you are perfect strangers to me, and not confederates or secret assistants of mine in any way. Is that correct? Thank you.

(To first lady) When I say ready, I want you to call out loudly the first day of the week that enters your mind. In other words, any one of the seven days. Ready! For future reference allow me to write it on this small blackboard.

(To second lady) When I say ready, I want you to call out the first month of the year that enters your mind—any one of the twelve. Ready! Thanks. We will jot that one down likewise.

(To third lady) And now when I say ready for the last time I'd like you to call out the first day of the month that enters your mind—you have thirty one to select from. Ready! Very well and we will also write this one. You may all sit down now and I thank you very much. It's nice when you can get the ladies to stand up for you, isn't it?

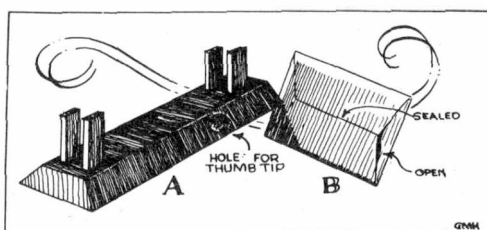
Now, for a most astounding climax. A few moments ago you saw me write something unbeknown to you on the sheet of paper sealed in these

envelopes which have never left your sight for an instant. With the exception of myself there is not a living soul that knows for certain the message in these envelopes. I ask if there are any of you that believe it possible that I could cause these three ladies to unconsciously voice a correct mental impression of what I have already written and sealed in these envelopes? Let us see.

Here it is, the sheet of paper bearing the mark of identification. Will you, sir, take it in your own hands and read aloud the first word you see thereon. In the meanwhile please look at the first word on the slate. Correct!

And this, my friends, shows how easily it is for you to be convinced that there might be something to mindreading!

**METHOD:** Pick up the sheet of paper and ask for the initial or word to write for identification. Your assistant is off stage, or behind a screen during this part of the trick. Let him assist elsewhere, if you are going to use these two tricks, so that the audience will be used to him. When the initial or word is called out, he hears it and writes it down on a duplicate sheet to the one you have. Now fold your paper after making a sham prediction and put it in the small envelope. Actually it goes into your thumb tip, which is held inside the envelope. Immediately run thumb into thumb tip, slide it out and a bit later, drop it off in your pocket.



The glued down part of this small envelope has been opened. This envelope is sealed into a larger envelope and given to someone to hold. Now the three ladies call out their selections, as explained in the patter. You repeat them and write them on the blackboard. This blackboard is not to be the big kind used by churches and schools, but merely a large sheet of heavy cardboard, or a good big slate, or something like that. You are holding the blackboard or whatever you use for this, in your hands as you write.

Your assistant listens to the selections and immediately writes them down (offstage, of course) on the duplicate sheet of notepaper which also now bears the identification word, given at first. As soon as the selections are completed, he folds the piece of paper up the same way you did your piece of paper, and places it in a thumb tip. This he slides into a little stand, figure A.

This is merely a little wooden holder to take the board or slate which you have been writing the selections on. Assistant carries stand on to stage and hands it to performer. It is a simple matter for performer to run his thumb into the hole and pick out the thumb tip. As he does so, he relieves himself of the board or slate by putting it into the holder and placing the whole thing on the table in full view of the audience. (Thumb tip hole to rear, please).

Thumb tip is on right thumb. Take the envelope from person holding it and tear off the right hand end of the large envelope. Right thumb with tip goes inside and right thumb comes partly out of tip, dragging with it the folded paper. This paper is pulled out just far enough so it can be pushed back into the opened end of the small envelope. This is all in one move and then the small envelope is pulled out and held in the right hand while the left hand goes to the left coat pocket and drops in the large envelope (thumb tip left in it). Tear off the faked end of the small envelope now and hand same to spectator to remove the folded slip. Then have it read to find the prediction to be true.

A little different version is to use unprepared envelopes. First open the large one and pull out the small one, leaving thumb tip in the large one. The right thumb holds the folded slip against the small envelope. Small envelope is then torn open and performer himself removes (?) slip from it, but actually of course the slip is slid along the small envelope and it looks as if it came out of the envelope.

\* \* \* \* \*

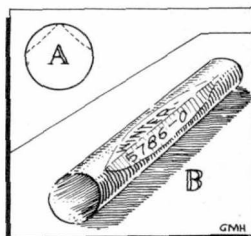
### THE SPIRITS WORK WITH THE SPECTATORS

#### A Miracle Blackboard Test to Follow the Above Routine

*And while we have our blackboard still here and plenty of chalk, let us see what luck the spectators have with the spirits. Will a gentleman from the audience come on the stage. Thank you, sir. Please blindfold me well with this scarf, and I will take a seat over here on the edge of the stage facing the audience. While I am thus resting, you take the chalk and write a word, any word, a number, any number from one to a million, and lastly, any simple design - a circle, a cube, anything you like.*

*Have you completed this writing, sir? Good. Now my assistant will erase the board clean and I will return to my post in the middle of the stage. May I have the chalk? Now, sir, the spirits seem to tell me that your word was WINTER. Am I right? Your number, as I write it here, was 5786. And your design, an easy one to draw, even blindfolded - a circle!*

**METHOD:** While the spectator from the audience was writing down the items on the blackboard, the assistant was also writing down what he saw the spectator write. The assistant was writing them in lead pencil on the shaved down sides of a piece of white chalk. Performer could sit at edge of stage or anywhere, as he has nothing to do at this time.



When performer returns to the blackboard, assistant hands him the piece of chalk, and due to the fact that a silk scarf cannot prevent you from seeing when the eyes are cast downward, all performer has to do is to look down, read the words on the chalk, and proceed to write.

\* \* \* \* \*

## CELESTIAL VISION

A few years ago during an investigation in New York City, I became acquainted with a young Spanish medium named Argamasilla, who boasted of the possession of super-normal vision, which he claimed enabled him to see thru metal and other opaque substances. Senor Argamasilla carried imposing credentials testifying to his remarkable powers signed by noted European scientists. I was fortunate in witnessing practically all the tests performed by this gifted young Spaniard, and the one that impressed me most was the one in which a committee of well known Eastern University professors challenged him to permit them to blindfold and otherwise obscure his vision so it was impossible for him to see.

This committee devised a most elaborate system of blindfold which they claimed made it impossible for him to distinguish light from darkness. But he overcame all these obstacles.

Tonight I am going to reproduce the identical phenomena which puzzled so many at that time. In other words, a committee of any two gentlemen from among you will securely blindfold my eyes in the same rigid manner as was followed in the case just described. Will two gentlemen, any two, come on the stage. Thank you.

Now if I used an ordinary bandage or blindfold there might be some grounds for suspicion. So I will first ask these gentlemen to securely tape these pieces of cotton against my eyes. This, as you see, is ordinary cotton from the drug store. Will you each take a piece and wet it in that cup of water, to make it further opaque. I also use two strips of adhesive tape,  $1\frac{1}{2}$  inches wide. It not only securely holds the cotton against the eye, due to its width, but it also acts as a further blind to the eye.

I have now both eyes effectively blinded with cotton and tape. If you doubt that I am prevented from seeing, just take some of the cotton and tape and try it yourself. But there is still one more step. This heavy cloth bandage or blindfold, which consists of eight thicknesses of heavy fabric, making it impossible for even bright light to penetrate, must be tied on also. Anyone may come up and try out the blindfold before we put it on.

Now that I am shut off from any possible vision, let us begin the tests. On that table is a little metal stand on which hang a number of bright colored ribbons. I know that because I put it there myself, not because I can see it now! Will one of you gentlemen rearrange the order of the ribbons. Now touch them with your forefinger one at a time, in any order you choose, and I will endeavor to name them. Ready? Blue! Violet! White! Red! Black! Green!

Perhaps you will say that was trickery - after all, they ARE my ribbons. Then let me come among you and describe colors you are wearing, tell time by your watches, list the contents of your purses. Take any object in your hand and I will name it and describe it for you.

That's a lovely red hat you have, madam, and the object you hold is a diamond ring. You, sir, are holding your handkerchief, and your necktie is gray. Madam, you have too many things in your purse but I see you smoke Lucky Strikes. That's a dollar bill there, sir, and I think you will find the date on it 1934.



METHOD: This act demands mostly showmanship, as there is nothing much for the performer to do, once he has practiced seeing with the eyes covered.

To see how this works out, take large balls of cotton, wet them, and lay on the eyelids. Take strips of adhesive tape, and lay across the balls of cotton, diagonally, but as you do so, frown severely. After adhesive is on, when the eyebrows are lifted, the bandage is thus loosened. The heavy blindfold is tied over the cotton and tape, but it makes no difference one way or the other.

As soon as you are thus blindfolded, try looking downward along the sides of your nose. This will take some practice to get proficient in, but it is a very practical method. By tipping the head back now and then you get a good glimpse ahead, and you must practice to be quick at seeing things and remembering them. Thus you will be able to name objects several feet ahead of you, as well as those directly beneath your hand.

In a small group, you can take note of curious pins, watches, garments, etc., throughout the evening, and during the above demonstration, you can describe them the instant you see them, with no study of the object at all. Until you get sufficient practice, the ribbon naming test on the stage will do nicely to acquaint you with the possibilities of this marvelous work.

The illustration shows how, at the last moment, when the head is bent so the blindfold can be tied, the little fingers run under everything against the face, and plough a nice path for your vision. (Or thumbs can be used).

In naming the objects in the audience, you can add a neat note to the naming of bills. You can readily see if it is a one, five or ten, but it will be a long time before you could read any of the finer print. However, from all the bills we have looked over, it seems as if all dollar bills are marked 1935 series. This is just a serial number, but most people think it is a date. In the same way, five and ten dollar bills are marked 1934 series. So you can safely say, after the value, that the date is 1934, or 1935.

Keep your hands off the objects, for the most part. Also try not to be looking - that is, having your face in the immediate direction, of the object you are describing at the time.



\* \* \* \* \*

#### RAVETTA'S REFLECTED IMAGES

During the years I lived in Indianapolis, I was well acquainted with Ravetta, magician and mind reader, who spent the last few years of his life in that city. Ravetta had many original ideas, which he usually shared with me, as we often worked on them together. A few of them were published in a little book about 1920, in which he collaborated with a magician named Walton. (Up To Date Magical Ideas).



One effect of his origination I always used with great success in connection with my mental and psychic work was his Reflected Images. Years later, in the Rhine experiments, the transfer of images from one mind to another was actually tried out - as Rosini would say - with "no fake!" Ravetta's method was definitely "fake" and just what a magician wants.

He took a deck of blank cards and with India Ink, made simple pictures in outline, a different one for each card. There were all sorts of geometric designs, vegetables, flowers, animals, furniture, garments, etc. Some could be more complicated than others, because most of them were in the deck merely for effect. Ravetta was something of an artist as well as a capable magician.

Three of the cards were removed from the deck, prior to the performance, being three that had fairly simple designs to duplicate. These three cards were thrust under his belt in the middle of the back, just under the bottom edge of coat. (When I began to use the trick, I had a card clip handy, which, pinned at the back edge of the coat, did good work. A paper clip, pinned with a safety pin would do.)

One of the ordinary slates used elsewhere in the show was on hand and the trick was ready to work.

*Patter: Whether mind reading is possible or not is a subject of much controversy and my audience always like to help in experiments whereby I attempt to capture a thought or an image from their minds. It is always difficult to capture thoughts at random, and so as not to prolong the experiment, we will attempt to direct your thoughts along certain lines by letting you concentrate on any one of a number of pictures, which will then form images in your mind.)*

(Fan thru the pack of picture cards so the audience can see the many sketches. Then request a nearby spectator to look them over and then shuffle the cards).

*I will turn my back while the cards are being shuffled and when you have shuffled them, lay them on my outstretched hand. (Hands are held behind back.) Now lift off about half the deck. (You are still standing with your back to audience, deck held on hands behind back as you say this. Now turn almost around to face spectator for an instant to say: "Let's see, have you taken about half? Lay them on the table." (Almost immediately you have turned back to audience again, but in that instant in which you faced them, and your back was hidden, the hand holding the deck moves to card clip or cards caught under belt, and the thumb pulls them right down on to the deck. Or the other hand can take them and lay them on the deck).*

*Now, sir, since you've been such a help, will you take off a card (dealing him off the top card with your thumb, your back still turned). (Move along a few feet to another spectator). Will you have one? And you? (Three spectators now have cards and the deck is laid on the table with its other half).*

*Three spectators now have chosen a card at random and I will ask each of them to concentrate on the picture before their eyes that is sketched on their card, until the image appears in their mind. I am*

going to attempt to read your minds to the extent that will enable me to reproduce that image on this slate.

(You know which card each spectator took because you know in what order they lay as you added the three to the deck). *Now concentrate, sir, as I attempt to make the sketch. (Begin to draw with the chalk, slowly, looking at his eyes often, as if to read his mind. Occasionally, rub out part of sketch and start over, saying: "Concentrate a little more fully, sir. The impression is vague."*

When the sketch is finished, ask him to hold his card so audience can see it, and at the same time, turn slate around. Sketches are identical.

(Rub slate off with damp cloth and proceed with the next card, and then the final one. Or use this sensational finish for the third card).

(Ravetta always used this method of finish, and it is even very good when you are working for a small group and want only one spectator to select a card and have it reproduced on the slate. The idea is this. Pick up one of your other slates, wash it off and hand it, with a piece of chalk to the third spectator.)

*Sir, we will try a little different method. Concentrate on the picture on your card, and attempt to make a simple sketch of it on this slate. While you are doing so, I will try to read your mind and reproduce the sketch on my slate.*

(You both draw at the same time, and at the same instant, both slates are turned over. Allowing for the slight variation in drawing skill, both sketches will be identical. Shakiness and crudeness in the drawing, but with the subject unmistakably there, are most effective, because it is supposed to be a sketch obtained under trying circumstances - taken piece by piece from a man's mind.)

(Note: Ravetta had another angle on this trick which he used in working for schools especially. This was another deck, but made up in signatures of famous persons in world history. The action of course is the same as in the above, but it gave him an opportunity to mention the names of presidents, military leaders, and other important personages, giving the effect some educational as well as entertainment value.)

\* \* \* \* \*

## THE CELESTIAL QUESTION BUREAU

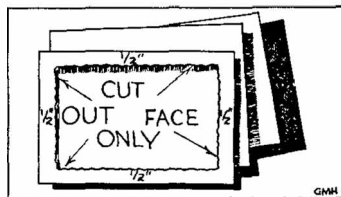
One of the things the public delights in most during a demonstration of mental and psychic effects is any part in which they personally are concerned. Men are as much interested as women in having their futures revealed, having their problems solved, or knowing their "fortunes."

Obviously this business of questions and answers could be a most lengthy routine and consequently become very tiresome. To keep it interesting, keep it brief. When the Celestial Question Bureau is one part of your entire show, six or eight questions should be enough to answer. When your audience is small, as at a house party, answer only

three or four questions. Those who do not have their questions answered will be your most ardent audience "next time".

There are many ways a performer can obtain knowledge of questions written by spectators. You might want to do some reading on this subject, for there are various methods available, many of them quite involved. However, we promised you a book of simple material that will at the same time have a miraculous effect on your audience and therefore we give you here the simplest, most clean cut version of all. Despite his wide knowledge of many complicated methods, Mr. Maly for many years has used none other than the classic method that follows.

**METHOD:** Have a small stack of about ten or twelve manila pay envelopes, about 3 x 4 inches in size. Also needed will be a number of blank cards of a size that will fit nicely into the envelope, but be about  $\frac{1}{4}$  of an inch shorter than the envelope itself. Take one of the envelopes and on the face of it, cut out a large window, leaving only about one half inch margin all around. See sketch. Lay this envelope on top of the stack of unprepared envelopes and then turn the whole stack over, so that the flap side will be upwards. This stack of envelopes is held in your left hand, with the window front envelope facing your palm. On top of the envelopes you have the white cards. These cards are passed out one to each spectator with the instructions to write their questions upon the card and sign their initials to them.



While the questions are being written, you pass out envelopes to these people until you have one left - the window front envelope. When questions have finally been written, tell them that you want them to seal the cards inside the envelopes in this manner - and as a matter of explanation you have one party hand you his question, writing side down, and you push it into the window front envelope that is in your left hand.

Moisten the flap with your right thumb and press it down, sealing it. When the others have sealed their cards in the envelope you proceed to gather them up, placing them on top of the window front envelope in your left hand.

On your way back to platform or stage, or to the end of the living room where you have your materials, you steal a glimpse of the question on the card that is in the window front envelope and memorize its contents. Place the stack of envelopes on your table still with the window front envelope on the bottom of the stack. You are now prepared to read the sealed questions.

Pick up the top envelope from the stack, hold it to your forehead, pretending to mentally read its contents. However, instead of merely reading the question, you simply say: "I get the initials J. D.", or whatever the initials happen to be on the message which you glimpsed in the window front envelope. After you have answered the question, which was written before the initials, tear open the envelope, remove the card, and, as a matter of confirming what you have already answered, state aloud, not what is on the card, but the question that you glimpsed in the

window front envelope. The impression, of course, is that you are actually reading from the card in your hand. At this same time, memorize the actual question that is on the actual card in your hand, then lay the card on the table.

Pick up the envelope which is now on top of the stack, hold to the forehead, and make a reply to the question you read on the card you just laid down on the table. Then tear that envelope open, obtain another message, same manner as described in the above paragraph, and go on from there, each time repeating the procedure. This is continued down to the last envelope, or you can stop at any time. If you answer all the questions, the cards can be handed back to spectators who wrote them if you desire.

So much for the mechanics of the trick, which are very simple. Do not hesitate to use this method because it seems simple to you. The greatest tricks in magic are simple. Always remember that the important thing is NOT how you feel about a trick, but the impression it has on the audience. Learn to handle the cards and envelopes casually, give your attention to showmanship, build up the replies to the questions so that your audience is moved, startled, absorbed, according to the subject you are mentioning at the moment, and you will have a reputation making effect.

Your audience does not know what you are going to do, or how you are doing it. They will not even have a chance to begin to think about it, if you have confidence in your ability to control them. Have confidence, speak up firmly and with authority, and you will be surprised to see how any audience will respond. Practice talking before your mirror, read the section on how to answer the questions, aloud, listening to your own voice. Don't reel off the replies like a parrot. Follow the style set by Gabriel Heatter, Dr. I. Q., Dr. Anthony, and other dramatic radio artists who are not working in plays, but are only delivering information that could be as colorless as reading a telephone directory. Get a little excited, forget your dignity now and then on a moving or sympathetic type of question. If you are not inclined to be talkative at home, start now to be. Explain some situation out of the newspaper to your family, getting on your feet to do it. Dramatize it - and talk, talk, talk. Once you get the feeling that you can talk about anything, on your feet, you will find it an easy matter to give replies to any question. This is a little different situation from reciting fixed patter for tricks, so it will seem a little strange at first to some of our readers.

There are many methods, as we said before, for "milking" an audience of information that you can hand back to them under the guise of replies to their questions. But we are assuming that if you knew all those methods you would not be reading this book, since we advertise it as material for the man who wishes to try out mental and psychic demonstrations for his own satisfaction and the pleasure of his audience. Such a newcomer to this field wants simple, direct methods he can have confidence in. There is no need, then, for trying to secure, and to retell, in a moment or two, facts and data about the spectator's present or past life. Such methods entail partial distribution of cards printed with words which will force such information, such as, name, address, phone, etc. Since all spectators do not have the printed cards, only

those having filled them out realize how you might possibly have secured the information. In small groups, such methods are dangerous. Until you are well advanced, and have only large audiences, keep to plain cards, our simple method, and THE FUTURE!

*Patter: Girls - I have come to the point in this demonstration that I feel sure you have waited for with hope and expectation. The other folks have been waiting too, but the girls always want to know their future!*

*This is the time we contact the Celestial Question Bureau and see what the spirits have to say about you. You know what your past is - perhaps you'd rather no one else did! In any case, it is gone and there is nothing to be done about it. For the present - you are taking advantage of any opportunity to look into the future, and so there is no need to talk about the present. But the future -- ah! There's a thing to conjure with, as the poets say. Will it be bright or blue, will you marry, will you be happy, blessed with children, successful in business, engaged in travel - what shall it be? Let your question be sensible, and please don't ask any questions involving troop movements, ship sailings or other war information. And suppose we don't discuss the FOURTH TERM!! You may ask after the welfare of your beloved ones in this great conflict - any question from the heart is welcomed.*

**(While you talk, distribute the cards, or have them distributed.)**

*Everyone seems to have his question written now. Please sign it with one or two initials. I will now distribute small envelopes in which I'd like the cards sealed - like this. May I have yours a moment, sir? (Demonstrate as described in method.)*

**(You at this point read the message secretly as you go back to your former location on stage or in room and are ready to give the first answer. For clarity, let us give an example. Suppose the question you glimpsed in the window front envelope read: Will I get that job in California? J.)**

*Patter: I get the initial J. Does anyone recognize the initial? Thank you, sir. I have the impression of a question about employment - in the far west? Indications would seem to be at present that you will get the work in California and be very successful there. Let us check your question. (Tear open top envelope in order to get a fresh question) Yes, I see you have written: Will I get that job in California? signed with the initial J. Thank you, sir.*

*I now have another envelope and some one with the initials K. T. seems to be trying to contact me. I believe this is a lady asking about her husband ... etc., etc., etc.*

## HOW TO ANSWER THE QUESTIONS

We cannot give an answer here for every question you will be asked, but human nature being what it is, you will find that the questions will not vary a great deal. There are certain rules you can follow so that you will always have an answer.

One primary rule is to keep your replies on the happy side. Sick people are always going to improve, either now or later, operations should be decided by having faith in the doctor, sons at war are getting along fine, new ventures always seem to indicate success, or will bear a little more investigation. You have no right to depress anyone. If you can give the spectator a cheerful moment you have done both him and yourself a good deed. To vary this sunshine and light, get on the fence on some of your replies, by urging further investigation of a business matter, important decision or the like, state that a planned trip will not be made at this time, BUT (and qualify it immediately by adding) it will be made later, under much better circumstances.

The following are some suggested answers to the most usual type of question asked:

*Q. When will the war end? A. There seems to be an indication of a definite change for the better on all fronts before the end of this year, with a complete victory in 1945. (You can keep this up to date by repeating always the most optimistic current report on this question).*

*Q. How is my son doing? (Or any question pertaining to the welfare of men in the armed forces.) I am happy to assure you that your son is doing all right at the present time. Do not worry about him and remember always the present period of anxiety is growing shorter, day by day.*

*Q. Will my health improve? (Or any questions pertaining to health of the person or relatives of the person.) I see indications of an improvement soon. However, may I point out that you (or name the relative concerned) worry (or is worrying) too much about the condition. This tends to delay improvement, so I would urge faith in your doctor and a brighter mental aspect.*

*Q. Should I change jobs? (Or any question pertaining to new or changed employment.) In these days of national strife, everyone should be working at employment that does the greatest amount of good for the war effort. If you have determined in your own mind that the new job will make you more valuable to your country, by all means take it. If you are not sure, it would be better to remain where you are already adjusted.*

*Q. Will I make a trip? (Or any questions relating to travel, vacation, etc.) I see travel ahead of you, but apparently not at the time you originally planned it. However, when you do make the trip, it will be under much better conditions than at present.*

*Q. Am I right in getting a divorce? (With so much emotional upset today, questions concerning domestic life will be frequent. Don't get involved in them and say nothing that matters. Stock reply for all such questions is based on a delayed action.) Indications seem to be that things will improve for you, and I would caution against hasty action. Wait a while and see what result forces now in operation will create in your life.*

*Q. Where is my son? (During the war, this will usually refer to some one in the armed forces. To be sure, you can "bleed" a little information by first saying: I have the impression of a question about someone in the armed forces, but it is not very clear. R. J., will you*

correct me if I am wrong? The questioner will usually agree with this, and you have an obvious answer) I am very sorry, but I cannot reply to military questions. Rest assured he is well and you will hear from him soon.

*Q. Will I marry? (Or any question relative to becoming engaged, or attaining some ambition.) Before another year, you will have attained happiness in a new state of life. (The reply is general enough to mean anything, but will keep them happy.)*

*Q. Where is my lost ring? (Or any question relative to a lost object.) The object you refer to is not lost, but misplaced. It will turn up when you least expect it.*

Some questions will be either foolish, too involved to attempt a reply until you are experienced, or too vague to mean anything. So have ready a fake reply to a fake question, which you can include anywhere in your routine, when the situation calls for it. Since most of your questions will be on the quiet side (people being reluctant to air their more sensational lives), have a good interesting one cooked up. An example:

(For use at the average lodge or club show, or in private homes.)

*Q. When will they serve the beer (or drinks, or lunch?) Answer: I am beginning to feel the same way my questioner does about this subject, and I am happy to say that the barrel of beer has just arrived, and it will be served as soon as my performance is concluded. (The refreshments are always of interest, and this will bring a good laugh as well. Notice how often, when you don't give any initials at the end of this question) they will turn to the lodge's biggest beer drinker (or eater, as the case may be) and start to rib him, adding to the merriment. (For use when a sensational type of question is wanted.)*

*Q. Where is my husband tonight? Answer. Madam, I am sorry to have to inform you that at this moment your husband is looking into the eyes of a gorgeous blonde. He is seated not more than two feet from her, and - in another moment - (pause for dramatic effect) he will have finished his dictation and will be on his way with the car to pick you up here at the door as he promised. You have a good husband and should trust him more!*

\* \* \* \* \*

## MIND READING THROUGH PHYSICAL CONTACT

Also referred to as Muscle Reading and True Mind Reading.

Our magic writers tell us that magic traces its history back to early civilizations, to the days of Ancient Egypt. Mind reading, as a demonstration, has a much more recent history and seems to have been practically unthought of until the end of the 19th century. One of the sensational angles of the mind reading business had its origination in Chicago and for a time caused comment in newspapers and magazines, including much argument as to whether it was genuine or not.

This branch of mind reading was also called muscle reading, because it was based on a physical contact with the spectator. It was



probably the most genuine of all demonstrations in this field, because while the performer did not actually read the mind of the helping spectator, he did read his actions, reflexes and impulses, as indicated by the hand he held.

To give credit where it is due, we have been able to trace the first display of muscle reading to a Chicagoan named J. Randall Brown. Blindfolded, he took the hand of a friend, and located a pin hidden in the rug of a hotel lobby. The publicity accompanying this unprecedented accomplishment started him off on a nation-wide tour and he was very successful in his mindreading show. Washington Irving Bishop, who worked as an assistant to Brown, later took the idea to Europe and met with great success. Several others studied their methods at about the same time and attracted both public and scientific attention. However, the secrets were well guarded and only a handful carried on these demonstrations.

Since that time, down to today, there is still very little of this type of mind reading being done, and it is a marvelous field for the magician. It is scarcely known to the public, seldom seen, and just lately, when one performer began to use it, it caused much excitement and comment in the public press. Information on methods of its use has always been scarce, and magicians have usually considered it as something too advanced for the ordinary man. We are glad to be able to explain C. J. Maly's method here so that magicians may begin to use this sensational and exciting system.

### An Explanation of the Phenomena

This demonstration is based on the fact that a person's thoughts have a tendency to take form in action. All a person's mental conditions: joy, hope, sorrow, anger, etc, are expressed on their facial muscles, which you can see, and usually on other muscles which you cannot see, but if you were touching that person's hand, you would often be able to "feel" these expressions. The person involved makes these gestures and reactions unconsciously; they are automatic. Now if a person has hidden an object for you to locate, and is concentrating hard on that object, he will automatically (but unconsciously) lead you to it. He will hold you back from wrong movements, lead you forward, stop you - always with the muscular activity of his hand. Naturally, it will take practice before you can interpret this muscular activity, and the only real way to learn to perform it successfully is to keep trying it out, with as many different persons as you can. It will be ever easier, until you are in complete control of the situation.

### Some Important Points

Every person will not be suitable for this work of guide. As soon as you find a person inclined to giggle, chatter, etc, let him or her be seated, with the remark that your minds do not seem to be attuned and you will try another choice. Then use some one else. If you don't get results, even with a person trying hard to help, get some one else. You will understand this better after you begin the practice.

There are several ways in which the contact can be made, and you can try all of them until you find which you like best. The first is a



regular grip, or handclasp, or your hand with the guides. In the second way, the guide grasps your wrist, with his thumb on one side of it and fingers on the other. In the third way, a handkerchief is held by one corner, firmly, in the guide's hand, and by the opposite corner, firmly, in the performer's hand. In the fourth way, a wire, stick or wand is held, firmly, by each, same as in the handkerchief idea. Mr. Maly feels that the fourth selection is very good because the impulses are clean cut, but at the same time he recognizes advantages in the hand clasp or wrist clasp. He would rather you tried them out, and you will then make your selection.

Also there is a choice as to whether you will be blindfolded or not. There is no real reason for it, but some performers think it adds to the showmanship. Actually, since the demonstration should have action in it, and you are moving about, you will seem a bit clumsy, since you will be walking into things. If your guide tries to prevent you from so doing, it interferes with the work you are trying to do.

Mr. Maly recommends no blindfold. At the height of the concentration, the eyes may be shut for a moment or two, to aid in thinking, but this will be sufficient. Even tho you don't know yet what you are looking for, don't shift your eyes around as if searching. Instead, keep a concentrated, almost staring look in them.

#### The First, and Most Simple Experiment:

You are going to start out with a simple demonstration. You will leave the room while some one of the group is selected as the person to be "found". A committee accompanies you, if they like. On your return to the room, one of the group is selected as guide, and you finally lay your hand on the person selected to be "found".

*Patter: Throughout this performance you have had demonstrations with objects of one sort or another, and now for my final experiment in the realm of the spirits and spheres of the mind, I am going to abandon slates, papers, pencils, equipment of all kind, and work only with that very elusive and intangible object - the human mind!*

*You will want to go home from here tonight with a definite opinion on the question: Is mindreading possible? I will not spoil your pleasure in making up your own mind. I will say only this - watch the several tests about to be performed, and - draw your own conclusion!*

*For these tests, I will need some helpers - some human minds to work with. Minds are like radio - there are different wave lengths possible. Some of your minds will not be attuned to mine. This indicates nothing but a different wave length, so do not mind if I find I cannot use you, and must select another person. If you are selected, enter into the spirit of the test, and do as I ask, as faithfully as you can. In that way, we will get most surprising results.*

*I would like any two gentlemen to act as a committee for these tests. They will leave the room with me when necessary, so that you may be sure I am acting fairly at all times. Thank you. Will you gentlemen now take a post near that door, and just witness my actions at*

*all times, so that in the end you can be prepared to testify as to my fair actions.*

*While we are absent from the room, please pick one of your number as the person I am to locate on my return. Let that person just remain in his or her customary position. Let everything be just as it is now. I will not need any help of any physical kind - this is purely a mental demonstration.*

(Leave room with committee and return in a few moments).

*Now if my committee will resume their seats until needed again, I will ask this gentleman (or lady) to act as my mental guide. Stand at my left side. Give me your right hand. Keep your mind fixed on the person the group has selected. Make no effort to influence me in any way or to give any indication. Just concentrate! With your mind, lay out my path to the person. Think me there, step by step! Think now! The impressions are vague - concentrate harder! I believe the mental contacts are coming through - I believe this is the person! Am I right? Thank you!*

THE METHOD: When you return to the room ready for action, you have probably noticed some one who seems as if they would be a good guide, (not giddy, intelligent, not a smart aleck). Ask this person to stand at your left side and give you his right hand. Tell him to keep his mind fixed on the person you are to touch, as shown in the patter. Take a few steps forward. If you are going in the wrong direction, you will notice by the pressure of his guiding hand that such is the case. He may almost pull you back, or the action of his hand may be so slight as to be scarcely noticeable. This will depend on the personality of the guide you use, and as you get more experienced, you will find which kind of people work best. He will check you if you are wrong and will even guide you in the right direction. Tell him that your success depends on his ability to concentrate his mind, and he will, under the circumstances, be anxious that you succeed.

His belief is to a great extent correct, for the more he keeps his mind on the object in view, and the desire for your success, the more likely he is to unconsciously guide you with his mind.

When you are getting a strong impression, move rapidly. Always seem ahead of the guide. Never let it seem that he is leading you. After a few moments, when you think you are getting near your goal (that is, the person selected to be "found") put out your free hand, as if feeling for the person. If you are not yet right, you will know it, by the pressure on the other hand. Move the hand in that direction indicated by the pressure, until it is relaxed or reversed, then grope again. The finding of a person is not difficult and you should get results after you try this a few times at home.

Always keep your attention on the guide's hand when you are moving. Remember that it is all you have to direct you! Try to keep a little ahead of him, or at his side. Never allow him to go before you. You must appear to be taking him to the object, not for him to be leading you.

## The Second Experiment

This time ask the audience to hide an object, such as a handkerchief, fountain pen, or a book. You are not to know what object it is, and until you get experienced, don't urge them to hide it in too difficult a place. For example, a handkerchief hidden in a pocket makes it tough for you. So don't insist they make it difficult, and they will probably just lay a fountain pen on a piano or some such more or less open place. Repeat the action, and necessary parts of the patter, as in the first experiment. When you return, try another guide. Don't be in a hurry, until you are sure where you are going. If you do not get a decided clue to start on, take a few steps forward and grip the hand more firmly. If you still don't get a clue, get another guide. Use the remark in patter to cover the dismissal of a guide not suitable. A good guide will lead you to the spot where the article is hidden and then stop. But before stopping he will relax the pressure upon your hand. You must be ready for this and stop when he does, or even before, so the audience and guide do not notice that he is leading you. We might say at this point that you should notice the audience's reaction when you feel your goal is about reached. If you have built up the suspense, the audience will show by their gasps, leaning forward, and sometimes audible cries, that you are very "warm". Don't study them - just take it in as part of the general scene, but use such indications to your own advantage.

You are now almost to your goal, let us say. Put out your hand and commence to grope for the handkerchief (or object you think they have selected). Remind the guide constantly to keep thinking, keep concentrating. If the object is placed high, you will notice an upward or lifting pressure of the hand. If it is low, there will be a downward pressure.

Again when the hand, during its journey in whatever direction the guide indicates, reaches the level of the hidden object, it will again be checked. The next most natural move is to put the hand forward, which, if it happened not to be right, would again be checked.

Practice will enable you to read the signs and clues to obtain results.

## The Third Experiment

Another variation of the first two is to have the audience determine, in your absence, some action they want you to perform. Explain that this might consist of lifting the telephone receiver to make a call, turning on the radio, striking keys on the piano, opening a desk drawer. By the time you can perform the first two experiments, this performance of an action will follow readily.

You have indicated in your request that you want them to select an action involving some object in the room. Don't say this, but indicate it in the request by naming the possibilities we have listed. You can always influence your audience without their even realizing it, if you learn to speak in a good firm tone and state exactly what you want. With an object involved in the act, you actually just repeat the second experiment, so as to find the object, and usually they will expect you to do the obvious thing with it - a telephone used to make a call, a drawer

to be opened, a radio to be turned on, etc. Couple this common sense with what your guide's hand informs you, and you are finished with the experiment.

#### The Fourth Experiment, or Reconstructing the Crime!

Again a combination of the others, but along much finer lines. The following patter explains the action:

*Patter: For my final experiment, I would like to create an amusing little situation. Let us pretend that one of the group is a thief. You will not mind that, will you, for a moment? During my absence, select a thief, a victim, a piece of money to be stolen (or a watch or ring), and a place for the booty to be concealed. To get the full effect, let the thief actually take the watch from the victim and hide it. Then when you have all seen the actual act performed, you will be amused at my attempt to duplicate it - reconstruct the crime, I believe they call it in the best Scotland Yard manner!*

*I will now leave the room with the committee and you may proceed with your skullduggery!*

**METHOD:** Incorporate all that you learned from the three other experiments. Be sure to announce that first you will find the victim, and after he has been ascertained, you will find the thief, so that your guide knows who you are looking for.

Throughout all these experiments, use several terms over and over. It keeps the action lively, keeps the guide on his toes, and covers up any indecision on your part. Use these terms: Keep concentrating. Concentrate harder, now, please. The impressions are vague. The contacts are becoming stronger. Will everyone aid in concentrating. I do not seem to get the impression, etc. Urge your guide to think, step by step; to will you mentally along the right path to the object. This will give you enough remarks so that you can talk pretty continuously, without paying too much attention to what you are saying, so that you can actually concentrate on that all important hand or wrist contact.

\* \* \* \* \*

*Closing Remarks: Ladies and gentlemen, I am happy to be able to deposit you, safe and sound, on the doorstep of the world you are better acquainted with. If you still are a doubter, come back to another performance. If you are now a believer, didn't I warn you in the beginning that it was all a fraud? Good night, all, and sleep tight - if y o u c a n ! ! !*

\* \* \* \* \*

#### Challenges

In this kind of work, you will find that once in a while a person, obsessed with their own cleverness, will want to challenge you. Do not be drawn into any arguments about spiritualism, good or bad, one way or the other. Say, instead: My dear sir, my lecture is very carefully prepared to say everything I have to say upon this subject. I hope you

have enjoyed the performance and will come again when I am at this place. Now I really must see to my luggage before the lights are turned off. Good night!

At house parties or in your own home, say: I'd like to discuss that now, but our host (or my wife) is just about to serve the lunch. Spirits don't have to eat, but I'm hungry. And so on, into another subject, and let it die there. Of course, argue it out if you want to, but there are some ardent enthusiasts who may know more about it than you do!

\* \* \* \* \*

### What to Wear

Charles Maly, in his work with this show, found that it was advisable to dress much the same for this performance as for any other. Tuxedo or tails where formal clothing was required, and a neat business suit otherwise. Hindu costumes, often associated with the mental type of work, are all right if you prefer them, but only the occasional performer has the appearance and personality to bear out such a costume. A very American looking man does not look his best in the draped costume of India.

One concession Mr. Maly did make to costumes however. He found that a white satin turban, not too gaudy, but rich looking, added much to his impressiveness. It commanded respect and gave that slightly theatrical touch many in your audience respond to. This turban may be assumed during the Celestial Question Bureau, for instance. Do not use it when the blindfold is needed. Be sure it is immaculate. A sad worn out looking turban classes you as a "carnival" magician and you might as well quit before you start, as far as respect and admiration of the audience are concerned.

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Good luck, fellow spirit worker and mind reader - and keep 'em concentrating!

Charles J. Maly

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