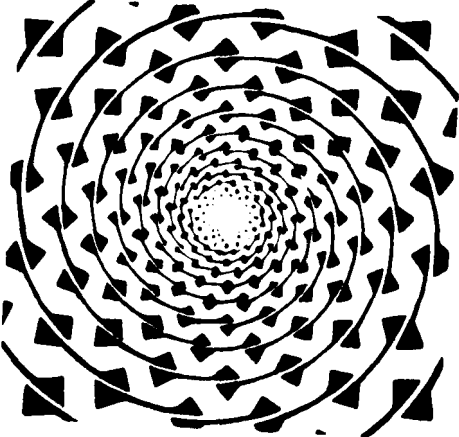


AL MANN *Exclusives*

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IMPER-SPACE



OVERSEY



INNER-SPACE ODYSSEY

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FOREWORD

With the technique presented in this book, the reader can carry his full show in his coat pocket.

Needed besides this technique is the presentation which in a mental act is showmanship.

The Great Alexander made 100,000 dollars in 20 weeks in one contract, see Sphinx 21 #3, page 101. In his lifetime, Alexander made over two million dollars.

When one studies the lives of these successful men one can see a number of similarities.

First of all these men were great showman. They never told anyone that they did their miracles by trickery. Very few performers ever got far by saying so, especially in the mental field.

The Amazing Dunninger was known to take a 30 cent trick and add 70 percent of showmanship and make a million dollar effect out of it.

In performing mental effects, the mentalist must forget the insignificance of the materials and the method used and devote all his cunning to the presentation of the effect.

If the performer treats his 'gimmicks' with indifference so will the audience.

" ---for that onelie is woonderfull to the beholder, whereof he can conceive no cause nor reason, ---"

The Discoverie of Witchcraft
by Reginald Scot (1584)

j/mz/kk

(the design on the front cover is not a spiral
but a series of complete circles)



THE ODYSSEY ENVELOPES

This odyssey will take us into well charted waters since we will be dealing with the metamorphosis of matter, teleportations, the Q-A act and the thought reading effect for the close-up performer and the private reader, BUT the instruments are different, making the presentation simple and direct and as easy as falling off a magic wand.

This phantasmagoria of mental marvels is made possible by the employ of the commercial business-size glassine-window envelope as shown in Fig. 1.

If a mentalist set out to design the ideal envelope that could be devilishly tricked, he could do no better than to come up with this type of envelope! The very fact that this envelope has a see-through glassine window, removes all suspicion of trickery from the minds of the audience, as anything put into it can be plainly seen through the window!

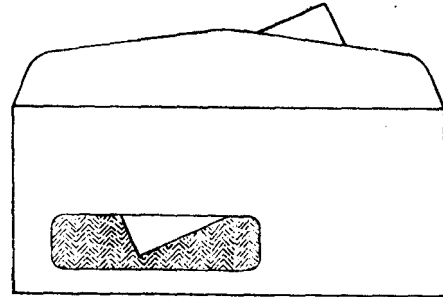


Fig. 1

With the technique offered here, the switching of envelopes will become obsolete! The objects to be switched are openly placed inside the envelope which also show through the glassine window. The envelope is then placed aside, burned or given to someone to hold. The 'transposition' of matter has already taken place before the audience is made aware as to what the effect will be. But most amazing of all is that the same envelopes used can be inspected and torn apart by anyone and no clues will be found to the mystery. These are indeed 'devilishly' gimmicked envelopes. This is mental magic in it's purest form!

THE ENVELOPES

As shown in Fig. 1, our 'Odyssey' envelope, except for the window is made of opaque material. These envelopes are made so that the address only shows through the window and the rest of the contents are hidden. Sometimes called 'Security' window envelopes by the makers. The business size envelope measures 4 by 9½ inches and for the purpose of this tractate we will say that the envelope is composed of five parts, the address side, the flap and the 3 parts of the back labeled "A" "B" and "C" in Fig. 2.

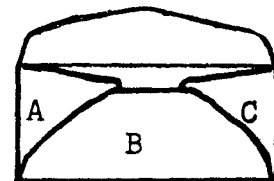


Fig. 2

PREPARING THE ENVELOPES

The envelopes needed as shown in Fig. 1 should be available at stationary stores, however the reader should have a catalogue depicting all the types of envelopes made available to the public by the envelope makers, many of which are also useful to the mentalist. The reader may get a catalogue free by writing to:

Famous Envelope Company, Inc.
271 Canal Street, New York, N.Y.
10013

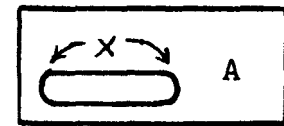
The first envelope, "A" envelope in Fig. 3A, is prepared by unglueing the top of the glassine window as shown by the arrows "X" in Fig. 3A. This is best done by inserting a sharp pointed pencil between the glassine paper and the envelope proper as the envelope is held address side up, and then rolling the pencil slowly and carefully from side to side which should detach the entire top edge of the window.

A very valuable trick envelope as used by mentalists is the envelope which has a slit across the address side but one that can not be inspected and handled by anyone.

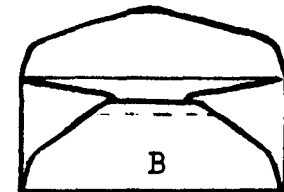
Here we now have, in the 'Odyssey' envelope, an envelope with a very large slit that can be seen by all but yet it goes unnoticed as if it were invisible and arouses no suspicion!

The second envelope, envelope "B" in Fig. 3B, is prepared by unglueing only 1/2 inch of the top of part "B" from parts "A" and "C" as indicated by the dash lines in Fig. 3B, just enough so that the flap can be tucked in under part "B" but over parts "A" and "C" as shown in Fig. 3C.

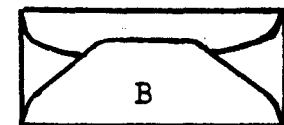
That is all the gimmicking needed on the two envelopes, and as the reader can see, the gimmicking of envelope "B" with the top of part B loose a bit is inconsequential and will go unnoticed. The detached top of the glassine window should also go unnoticed BUT if the performer desires he can apply the rubber-cement treatment to the two surfaces of the detached window, allow the cement to dry by keeping the surfaces separated and then



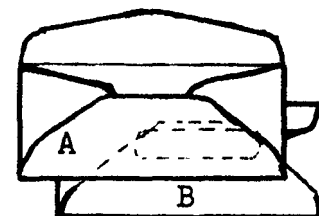
A



B



C



D

Fig. 3

PREPARING THE ENVELOPES cont.

after the effect the two surfaces will become cemented again by applying a slight pressure with the fingers.

In any event it is best to just tear the two envelopes in half and leave them on the table for anyone to inspect. Nothing will be found to explain the mysteries.

THE SET-UP: To set up for the effects that follow, the performer simply mounts the "A" envelope over the "B" envelope, flaps up, so that the loose part of part "B" of envelope B is inserted through the detached top of the glassine window of envelope "A." This set-up is shown in Fig. 3D.

The two mounted envelopes must remain in that position. Envelope A overlaps envelope B about one inch and is also offset to the left about one inch. These two mounted envelopes are placed over a stack of two or more unprepared envelopes all with their flaps up.

This set-up can be done right in front of the spectators during the preparations for performing. The performer carries the envelopes stacked in his coat pocket or in his brief case with the "A" envelope on top and the "B" envelope below it. As the performer takes out the envelopes he simply overlaps the top envelope and mounts it as in Fig. 3D. This move is quite simple since envelope "B" is prepared as in Fig. 3C and the loose part B inserts into the window of envelope A almost automatically when B envelope is buckeled a bit.

A few trials will convince the reader how easy this move is.

TRANSPOSITIONS

This is the metamorphosis effect where two objects change places. This will demonstrate the basic principle of the 'Odyssey' envelopes. Let's transpose two playing cards.

For the working you will of course need a deck of cards plus one duplicate, say the 4 of diamonds.

Sign your name across the face of the 4 of diamonds and place the card face up into the "A" envelope and over the glassine window so that the back of the card will show through the window. This card is not known by the audience. With the 'Odyssey' envelopes ready proceed:

Have the audience spread the deck of cards face-up on the table or floor and have them pick any card (except the 4 of diamonds) and sign their name across it. Let's say that they chose the Ace of Spades.

Take the signed Ace and openly insert it into "A" envelope, face-up so that everyone sees the card entering the envelope, but actually you have inserted the card through the opening in the glassine window and into envelope "B." The top of part B of envelope "B" makes the move quite easy.

TRANSPOSITIONS cont.

The Ace of Spades is pushed in all the way to the bottom of "B" envelope. immediately envelope "A" is picked up and the audience is shown the back of the card showing through the glassine window. That of course is the back of the 4 of diamonds!

Give envelope "A" to someone to hold or seal it in a chest etc.

Next pick out the 4 of diamonds from the face-up deck and sign your name across it as was done with the duplicate and place the card into envelope "B" but actually all you do is to place it on the outside and hold it there with the left thumb-tip and right away pick up the envelope which shows the back of the card through the window. The outside card is retained by the thumb, the envelope "B" is given out to someone and the rest of the envelopes and hidden card is put away.

THE GAFF IS IN!

The dramatic conclusion follows.

If someone happens to think of or raise the question as to why such a large envelope was used to enclose a playing card, so much to the good, since it can be stated that the envelopes used were the only ones at hand which makes the whole thing look real and impromptu.

Envelope "B" has it's flap tucked in as shown in Fig. 3C, which is opened out for the above presentation.

The reader must admit that this is the most direct and uncomplicated method for the transposition of two cards. Those that know the usual method of double-lifting will be thrown off the scent. Those that know about gaffed envelopes will also be baffled, as the envelopes used can be inspected.

However the glassine window on the envelopes makes them look so innocent that no suspicion will be cast on them by the lay public. The illusion is perfect. In the mind of the audience, the performer simply placed something into an envelope which they plainly saw with their own eyes, and it vanished. The action as imagined by the audience is seen in Fig. 1.

The 'Odyssey' envelopes are indeed a most powerful weapon. It will assist the mentalist in creating many marvels.

NOTE: In the above working, the second card is held back behind the "B" envelope by the left thumb tip. If the reader wishes he can prepare a third envelope, the "C" envelope so that the second card goes into it. The glassine window of the "B" envelope will have to be unglued at the top for the purpose. A little care and practice must be excercized when placing the first card into the "B" envelope so that it does go into the "B" envelope. HOWEVER the "B" envelope can be mounted over the "C" envelope for the second operation with the second card.

TELEPORTATION

EFFECT: A spectator seals his own credit card, sight unseen, into a small envelope. This envelope is sealed into a larger envelope which is signed by the spectator. The signed and sealed envelope containing the credit card is then placed inside a chest and locked and the key is given to the spectator.

Performer next has a second envelope signed by another person. A small envelope is also passed out for examination which proves to be empty. This small envelope is next sealed into the larger signed envelope and locked into a second chest on the opposite side of the room or platform. The key to the second chest is also passed to some spectator to hold.

Through the combined efforts of the performer's and the audience' mind, the credit card is made to teleport from one signed envelope to the other!

When the first chest is opened, the sealed envelope that was signed by the first spectator is opened and found to contain only an empty smaller envelope!

When the second chest is opened, the credit card is found inside the envelopes signed and sealed for the second person!

What can be more intimate than a credit card? To the owner there is not another card like it in the whole world. He is the only one that has (or should have) this card.

To your audience, the teleportation of a credit card is a profound mystery. If a playing card is used instead of the credit card, your audience will say, "He did a most impressive card trick." But with the credit card effect they will say, "He did something unbelievable!"

PREPARATION: You will need at least three identical tinted envelopes, say pink color envelopes, just large enough to hold a credit card. You will also need the 'Odyssey' envelopes.

Place one pink and sealed envelope inside of envelope "A" so that it will show through the glassine window. You will also need the boxes to lock the envelopes in although the effect is just as strong without the boxes. Chests however add mystery to the effect and afford a conversation piece.

PRESENTATION: After your lecture, give one spectator a pink envelope and have him seal in it his credit card sight unseen. Take back the envelope with the credit card in it and openly insert it into the "A" envelope so that everyone can see but actually passing it to envelope "B". Pick up envelope "A" and show that the pink envelope (the dummy) can be seen through the glassine window. Have the spectator sign one end

TELEPORTATION cont.

of the envelope while you hold the other end where the credit card is supposed to be. Then place the signed envelope into a chest or box and lock it and hand the key to the spectator.

Next pass out a second pink envelope and have it examined which proves to be empty. Have some spectator sign the "B" envelope as you hold one end of it. Then pretend to place the empty pink envelope into the "B" envelope but actually place it on the outside back of the envelope where it is held by the left thumb-tip. Pick up the "B" envelope, leaving the empty pink envelope behind and show that the pink envelope, (the one containing the credit card unknown to the audience), can be seen through the window. Lock this envelope into a second chest and all is ready for the conclusion.

You then inform the audience what is proposed. The teleportation of matter by the power of the concentrated thoughts of all present.

Remind the audience that this is a most unique test, since no one knows what the credit card looks like except it's owner.

This last thought will be remembered by the audience. How is it possible for anyone to cause the invisible movement of an object that is not known or seen?

The audience is informed that the primary effort must be in teleporting the credit card only and leaving the signed envelope behind. This last statement will completely confuse anyone suspecting an envelope switch.

The effect may also be presented as PSYCHOKINESIS if the performer chooses. In any event the reader must decide that if he is to present this type of effect it must be dramatized to the hilt.

The method offered here is recommended for it's directness and free of any sleight-of-hand. All the moves are natural. If the reader is adapt at sleight-of-hand, he can ofcourse use only the "A" envelope and pass the credit card envelope into his left palm and then teleport the card to his wallet, nest of boxes, etc.

THE Q-A ACT

The Amazing Joseph Dunninger made headlines and became world famous with his no-code on-the-spot mindreading act. He collected the folded question slips, sealed them in an envelope, threw the envelope at the feet of the audience and then answered the questions from the stage.

Dunninger's act needed no previous preparation. Slips were simply passed out to the audience to write on. Later their question or thought were divined by Dunninger.

A detailed account of this event is on page 392 of The Illustrated History of Magic by Milbourne Christopher.

Dunninger also comments on his act on page 201 of his Complete Encyclopedia of Magic.

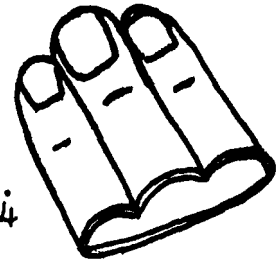
One method (there are several) offered for Dunninger's act can be found on page 191 of Burling Hull's Dictionary of Mentalism, Vol. 2, called "Single Person Mind Reading Act."

Another very clever method is by the use of the Three-Finger-Feke shown in Fig. 4.

This feke is worn on the right hand over the first, middle and ring fingers. When the envelope is produced by the performer, he opens it and sticks his hand into it leaving the feke inside. Billets are then collected and about half dozen go into the feke which is later taken out in the act of pushing the billets to the bottom of the envelope.

A small envelope cemented to the palm side of a single finger tip and worm on the middle finger will give the same service.

Fig. 4



Al Baker used the glassine window envelopes for a clever switch of envelopes containing billets (Mental Magic).

THE ODYSSEY ENVELOPES eclipse all of the above methods and adds the finishing touch to Dunninger's 'coup de maitre' to the question answering act.

The Odyssey envelopes do all the work and the performer's moves are all natural. The need to switch envelopes or to place the hands into the pockets is made obsolete. So is the need of cumbersome gimmicks.

TO PREPARE for the Q-A act, the performer prepares several "A" envelopes, say three, and places all but one at the bottom of a small stack of envelopes. Each of these "A" envelopes is loaded with dummy folded slips which contain dummy questions. About 12 folded slips are used for each envelope. The slips are of tinted color as suggested by Al Baker so that they will be plainly seen through the glassine window.

The second envelope from the top is of course a "B" enve-

INNER-SPACE ODYSSEY

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THE Q-A ACT cont.

lope. The performer can remove "A" envelopes from the bottom of the stack and mount them as needed.

THE PRESENTATION: After the slips are passed out to the audience, the performer instructs the writers to fold their papers so that no one can see what they wrote. Performer then produces the stack of envelopes. He passes some envelopes out to some spectators BUT he also collects some billets from others. Not all the billets that the performer collects need go into the "B" envelopes. Performer only needs to collect about six billets from each section. The rest of the billets the performer simply leaves in the "A" envelope. The "B" envelope serves to collect billets from several parts of the theater.

After the performer has collected about one dozen billets from one section of the house, six of which have gone into envelope "B" (stolen), he seals the envelope (A) and throws it at the feet of the audience and tells someone to step on it. This is repeated two or more times so that at the end the performer has collected in the "B" envelope about 18 or more billets which is all he needs for a good half-hour show.

The "B" envelope with the stolen billets is left on top of the stack of envelopes. At the end, the performer is left with about 2 empty envelopes and the "B" envelope. On the way back to the stage, the performer simply folds the "B" envelope into quarters and palms it with the left hand which still holds the two empty envelopes. As the performer mounts the stage he throws the two empty envelopes to the left onto a table and then picks up his slate or tablet and commences to read minds.

NOTE: When mounting the "A" envelope in front of the audience care must be taken not to flash the window side of the envelope which shows the dummy billets.

NOTE: Dunninger's forte was not the answering of questions but the reading of thoughts. The mentalist must never underestimate the power of the 'thought reading' presentation.

Audiences are awed and amazed by the mentalist's ability to read even a single word from their minds.

NOTE: The "B" envelope as used above can be farther gimmicked by blanking out the glassine window so that the stolen billets will not show through it. This is done by cementing a strip of white paper over the window from the inside of the envelope as recommended by Al Baker. When the "B" envelope is prepared in this fashion, it can be freely handled and 'flashed' and it will appear to be empty.

THE PRIVATE READING AND THE CLOSE-UP PRESENTATION

For the single reading or the close-up act where it is desired to answer three or four questions as a test, the preparation of the Odyssey envelopes is a bit different. In this type of act it is necessary to get the question slips into the hand of the performer instantly without having to open envelopes in the pocket, for example.

Here we have the advantage that the folded billet is small and since only one billet or at the most half a dozen billets will be used, we can resort to the use of the letter-size window envelopes which measure $3\frac{1}{2}$ by $6\frac{1}{2}$ inches.

Fig. 5A shows a glassine-window letter-size envelope with the window in the center of the address side. The "A" envelope is prepared as described before by unglueing the top of the glassine window.

To prepare envelope "B" take some rubber cement or glue and cement the inside of the envelope so that the address side and the back side stick together, so that the envelope becomes one solid piece of paper.

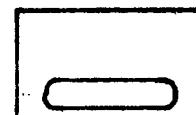
Next with a sharp knife, cut right through the envelope around the top of the "B" part of the envelope as shown by the arrows and the dash lines in Fig. 5B.

Note: The dash lines in Fig. 5B are only imaginary and have been drawn about one inch from the top of part "B" of the envelope.

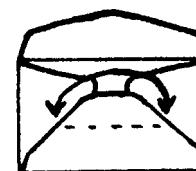
Once the cut has been made, the top of part "B" of envelope B will act like a solid flap with an opening right through the envelope so that anything stuck through the cut will emerge behind the envelope and into the performer's hand.

Now envelope "A" is turned over and mounted over envelope "B" so that the top one-inch of part B of envelope "B" is inserted through the opening of the glassine window of envelope "A." (the flap proper of envelope "B" has been tucked in as shown in Fig. 3C, page 2.) The two mounted envelopes now look like in Fig. 5C.

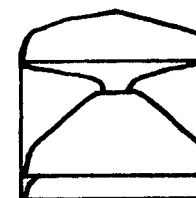
The 'method' should now be obvious. Performer holds the two mounted envelopes in his left hand as he collects folded billets made of tinted paper with his right hand and openly inserts them into envelope "A" but actually passing them through the opening in envelope "B" and into his palm!



A



B



C

Fig. 5

THE PRIVATE READING cont.

Envelope "A" has of course been prepared by loading it with dummy folded slips that show through the window as the performer picks up the envelope and burns it. The performer places the "B" envelope into his inside coat pocket as he walks back to his table or platform, picks up a slate or tablet and places his left hand behind it with the stolen goodies.

The reader may question the need of using the "B" envelope when all that is really needed is the "A" envelope with the opening in the glassine window, that leads directly to the performer's palm. The reasoning here is correct but the moves needed to cover up the angles are not natural.

When using the single 'slit' envelope, the operator must raise both his hands with the envelope. With the mounted envelopes, the operator need only lift his right hand as is natural to do. The left hand is seen holding a second envelope which unknown to the audience hides the stolen billet.

NOTE: In doing the private reading or the close-up act with this system it is necessary to burn the envelope with the dummy billet. The burning of billets in an intimate group is good 'business!' It adds intrigued and gives the spectators a conversation 'piece.'

NOTE: In Fig. 5B, the cut is made around the top of part "B" of the envelope and not over the dash lines.

THE \$100 CAPER

Give your audience a thrill by doing magic with a \$100 bill. A \$100 bill and a \$1 bill can be made to change places by using the "Odyssey envelopes" as in Fig. 3 but using letter size envelopes. When a bill is folded into quarters it looks like any other bill when seen through the glassine window and is also small like a billet. The effect is done exactly as the Transposition effect on page 3.

A \$1 bill is signed by the performer and placed into the "A" envelope so that it shows through the window. Next a \$100 bill is signed by a spectator and placed into the envelope but actually going into envelope "B". Envelope "A" is given to someone to hold and then a \$1 bill signed by the performer is placed into the "B" envelope but is actually held back or palmed, etc.

TELESIS

Gentlemen, this title introduces a unique and valuable tool for the mentalist. With it the performer can prove to his audience, who may be two feet in front of him, that he can read sealed messages. Messages secretly written and sealed in opaque envelopes!

This effect is only presented once in a program. Only one card, one spectator and one envelope are used. But it is a mind-blower that will awe your audience.

The envelope used is a plain letter envelope which has no marks, printed lines or words, slits or cut out windows. The envelope is handled freely and openly and can be shown from all sides and angles after it is sealed or before. YET! The envelope is gimmicked. It has an invisible window through which only the mentalist can see!

The message card is sealed right in front of the spectator and the envelope can be tested for opaqueness by shinning a light through it if necessary.

After the effect, the spectator can remove his card from the envelope.

CONSTRUCTING THE TELESIS ENVELOPE: Two letter envelopes $3\frac{1}{2}$ by $6\frac{1}{2}$ inches will be needed to construct one 'Telesis' envelope.

Fig. 6A shows a letter envelope with parts A, B and C designated as before on the back of the envelope.

Envelope "A" which will be the envelope proper to be used for the test, is prepared by unglueing part "C" from part "B" completely so that it will form an opening when the envelope is sealed.

The second envelope is prepared by cutting $\frac{1}{8}$ inch material all around the envelope and discarding the back side and leaving only the address side with the flap attached as shown in Fig. 6B. We will call this piece 'part X.'

With a wet sponge remove half of the glue from the flap of part X as shown by the arrow, Fig. 6B "Y."

Part X is now ready. It is next inserted through the side of envelope "A" through the opening made there as shown by the arrow. The flap of part X is aligned with the flap of "A" envelope. This is shown in Fig. 7B.

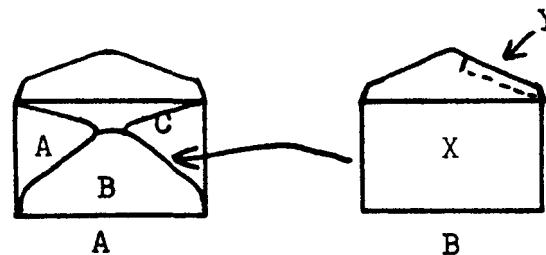


Fig. 6

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TELESIS cont.

Fig. 7A shows part X being inserted into the envelope. Please note that part "C" of the envelope remains behind part X.

Part X is inserted behind parts "A" and "B" only.

Fig. 7B shows part X in place inside the envelope with the flaps aligned.

After the flaps are properly aligned, take a pencil and draw a line between the arrows shown in Fig. 7B.

The line is drawn on Part X only and is guided by the right edge of part "B" of the envelope.

When part X is removed from the envelope it will look like in Fig. 7C.

After part X is removed cut along the pencil line

with a pair of scissors as indicated in Fig. 7C. This will make a section marked "Z" in the Fig.

Next insert part X through the top of the envelope as shown in Fig. 7D, so that section "Z" goes behind part "C" of the envelope. When part X is inserted all the way down and the flaps aligned and cemented together, the envelope will look totally unprepared and most innocent.

The envelope is now ready for the presentation. It may be necessary to trim the overlap of the flaps if any.

In the presentation, the envelope is handled as shown in Fig. 8. The envelope is held open with the back side facing the audience as the card, message side also to the audience is picked up and inserted into the envelope in it's left side behind parts "A" and "B" and the flap is sealed.

Now if the envelope is tapped on the table on it's gimmicked end the card will be partly exposed showing most of the message.

Both the card and the envelope must be opaque. The security type envelopes are recommended. The card should be of double or triple thickness and preferably the performer's business card. Two or three cards can be cemented together for the purpose.

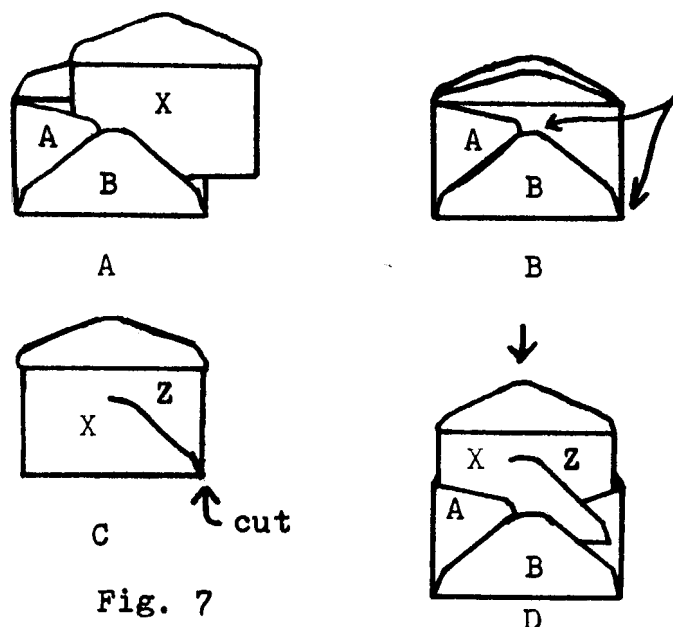


Fig. 7

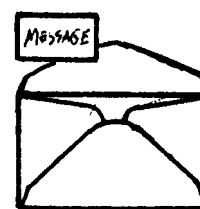


Fig. 8

TELESIS cont.

Fig. 9 shows the sealed Telesis envelope after the card has been slid to the right side of the envelope, the gimmicked side.

Part X inside the envelope acts like a chute over which the card rides and becomes partly exposed on the right end. When the card lies inside the left end of the envelope it is not seen and the envelope can be shown all around on both sides and all seems normal.



Fig. 9

In the position shown in Fig. 9 only part of the card is exposed and therefor only part of the message can be read. However the mentalist can cause the message to be written on only that part of the card OR he can extract the card a bit more in the act of handling the envelope.

THE PRESENTATION

Telesis must be presented in a serious vein and it must be dramatized the fullest.

After the spectator has written his question, or message or word, the performer seals the question in the envelope, shows the sealed envelope all around and has someone sign it.

He then patters: "Ladies and Gentlemen, for your pleasure I will do a test which is known as the reading of sealed messages. This is a ritual which has come down to us through the ages. The ancients Egyptians were known for it."

"I have just sealed a secretly written message in this envelope. I intend to divine the message and return the card back to the writer."

"I will have to let you in on a secret. I have sensitive fingertips. My fingertips assist me in the art of thought reading. I simply feel the card through the envelope."

Here the performer feels the card through the outside of the envelope as he holds the envelope up in front of him with both hands. He taps the envelope on the table so that the card becomes exposed enough to get the gist of the message.

As the card becomes exposed, the performer does not look at it directly but feels it a bit as he patters and looks at his audience, then he gets a quick glance at it and immediately taps the envelope on the ungimmicked side so that the card travels to the inside of the envelope. Performer pretends to be having trouble. He turns the envelope around so that the back seamed side is now facing the audience. He tries feeling the card again with his finger tips, gives a wrong answer and finally gets the correct thought!

INNER-SPACE ODYSSEY

AN AL MANN EXCLUSIVE

TELESIS cont.

"In case some of you may be thinking that this envelope is transparent, I'll assure you that it is definitely opaque." "And I defy anyone that can tell the contents or the message on the sealed card by either feeling it with the fingers are looking at the envelope."

As the performer patters as above he is holding the envelope so that the message card is in the ungimmicked left side of the envelope. He immediately takes a pair of scissors and cuts the right side third of the envelope thereby cutting away the gimmicked part. He can then pass the left side to anyone for examination or simply have the writer of the message extract his card.

The performer can then show that the envelope is made of a triple thickness. The two parts of the envelope can now be left on the table for examination if the operator wishes or the parts are torn into smaller pieces or crumpled and thrown away.

The suspense of watching the performer trying to divine a message through an envelope is a thriller for the onlookers, do not undersell it.

NOTE: it is best to use the performer's business card for the test. If the card has print on one side and writing on the other, the suspicion of a transparency method is nullified.

IF the performer's card is thick and heavy enough, then the working becomes simpler since all the performer has to do is to raise his hand with the envelope in a verticle position and the gimmick end down and the card will fall by it's own weight! This is done in the act of displaying the envelope. The hand covers the exposed card.

When working at a table DO NOT lay the envelope down flat as the sitter may see that one side is detached. The envelope should always be handled in a vertical position held in the performer's hand, as seen in Fig. 8.

An experienced mentalist does not need to read the whole message on the card. All he needs is to read one or two key words and proceed from there. This gives the whole thing a tinge of authenticity.

NOTES

When presenting the 'Transposition' and the 'Teleportation' effects, do not tell your audience ahead of time what you intend to do. But you do tell them after the two envelopes are sealed and locked away.

In your preliminary lecture you may say something like, "I will do a most interesting test for you. I am sure it will intrigue you."

Then have a card chosen from the deck and signed by the spectator.

After the card is signed, take it and show it all around and call attention that the card was freely chosen. Call attention also to the identity of the card and to the signature. Then say,

"I am going to seal this signed card in this envelope."

Place the envelope aside or lock it into the chest, and say, "The reason I had the card signed is because when this gentleman sees the card again he will be able to recognize it."

Choose the second card yourself, the four of diamonds, sign it in the same way as the duplicate card was signed, show it all around and seal it into the second envelope.

In both cases, the envelopes are shown on both sides after they are sealed and attention is called to the back of the cards showing through the glassine windows,

Once the envelopes are sealed and locked into the chest, the performer can devote the rest of the presentation to enhancing the effect, since the tricky business is over before the audience knows what the effect is to be.

In "Telesis" after the right hand third of the envelope is cut away by the performer, the left 2/3rds of the envelope is handed to the spectator to remove his card from while the right part is held in the performers hand. The performer then tears the right hand piece to pieces by way of showing that there is nothing else to do with it.

Bon Odyssey

