

# Contact Mind Reading —Expanded

By DARIEL FITZKEE

*FITZKEE*

*Author of*

THE TRICK BRAIN  
SHOWMANSHIP FOR MAGICIANS  
THE ONLY 6 WAYS TO RESTORE A ROPE  
MISDIRECTION FOR MAGICIANS  
CUT AND RESTORED ROPE MANIPULATION  
CHINESE RING MANIPULATION  
THE STRANGE INVENTIONS OF DR. ERVIN  
JUMBO CARD MANIPULATION

*Editor of*

BUCKLEY'S CARD PROBLEMS



Introduction by C. A. GEORGE NEWMANN



SECOND EDITION — ENLARGED



- A complete and clear explanation of the nearest approach to genuine mind reading.
- An impressive demonstration of intercepting and reading the unwritten and unspoken thoughts and commands of a bona fide spectator.
- May be done anywhere, at a moment's notice, without special apparatus or preparation.
- No confederates. No apparatus. No preparation.
- The full and complete secret, understandably revealed so that almost anyone may do it.
- Methods of contact. How to read the thoughts. Suggested tests. Suggested routines. General information.

NOTE: The original edition of this book  
was selected among the best books of 1935 by  
John Mulholland, editor of THE SPHINX.

Published by SAINT RAPHAEL HOUSE  
San Rafael, California

~~LOAN STACK~~

APR

3-62

COPYRIGHT 1945  
*By* DARIEL FITZROY

. . .

1st Edition  
Copyright 1935

## INTRODUCTION

By C. A. GEORGE NEWMANN

That Dariel Fitzkee has decided to publish a new, enlarged edition of his excellent monograph is welcome news indeed, as there is a decided dearth of reliable information on a subject that should be of interest to every enterprising entertainer who is on the alert for something impressive that he can do at a moment's notice anywhere, at any time, without special paraphernalia or preparation before a co-operative audience of one or more persons.

In these particulars contact mind reading meets all requirements.

Moreover it is the only known method which enables the performer to directly "read" or interpret the unspoken thoughts of another without resorting to such commonplace conjuring jives as codes, substitutions, chemicals, transparencies and the like. And whether one regards the successful performance of such feats as due to involuntary muscular action, or an interpretation of more subtle nerve vibrations, is immaterial. The significant fact is this . . . it is the only method of apparent thought transmission which is truly psycho-physical in character, hence it is the closest approach to telepathy as yet known.

It is good to know, but not at all strange, that so keenly analytical a writer as Mr. Fitzkee should realize the value of contact mind reading to performers of vision and versatility. What is more, his treatise will serve to perpetuate this amazing art as first exhibited by *John Randall Brown, the father of contact mind reading*. To Brown its originator and greatest exponent, all succeeding demonstrators are eternally indebted, and any effort to shift the credit of priority from Brown to any later exponent can only be regarded as a falsification of the history of contact mind reading.

In addition to being the only practical manual on the subject that has appeared in the last three decades, Mr. Fitzkee's new edition will doubtless do much toward keeping the historical record straight, and so it affords me both pleasure and satisfaction to commend it to all serious students.

C. A. GEORGE NEWMANN

February 1, 1945

## PREFACE

It was in 1873 that John Randall Brown, the originator of contact mind reading, gave an impromptu demonstration of this phase of mental work which resulted in publicity that led him to world wide fame in this field. But Brown had been doing this sort of experiment for years, having discovered it when he was but a boy.

Washington Irving Bishop, while an assistant to Brown, discovered the secret and left Brown, ultimately to make a reputation for himself in this field. Another assistant, Charles Garner, also discovered the secret while in Brown's employ and also became famous under the name of Stuart Cumberland.

Through the years there have been many practitioners of contact mind reading, including Andrew Seymour, Paul Alexander Johnstone and others. Among women, Lucy de Gentry and Maud Lancaster became prominent. Of recent years Dunninger, Polgar, Hellstrom and others, including C. A. George Newmann, have attained reputations in this field.

Since the publication of the first edition of *CONTACT MIND READING* in 1935, the term "Hellstromism" has been used to describe contact mind reading by at least two writers. While Hellstrom was a successful demonstrator of contact mind reading, he was no better than many other contemporary performers, and he added no new phase to this type of work. The term "Hellstromism" is no more descriptive of contact mind reading than "Bishopism," which was Washington Irving Bishop's description of his methods as far back as 1887.

To my surprise, well-informed magical acquaintances have told me, at various times, that they doubted whether contact mind reading actually could be performed by the methods described in this work. Their doubt was so great that they never even attempted it.

Let me assure you that contact mind reading can be performed—and successfully—by using these methods. While it is true that some experimenters fail because they are just not fitted for this type of work psychologically, by far the great bulk of people who try it are successful. Their degrees of success, however, like degrees of success in other lines of endeavor, are directly proportionate to their expertness, talent and adaptability.

Thoroughly understand these instructions. Understand the underlying reasons for these, as Mr. Newmann calls them, “psycho-physical” phenomena. Then conscientiously try contact mind reading. You are almost certain to succeed.

DARIEL FITZKEE

San Rafael, California

March 6, 1945



## CHAPTER ONE

Probably the nearest thing to genuine mind reading, within the talents and training of the average magician, is contact mind reading. For years it has been known popularly as "muscle reading."

Probably because successful performance is entirely dependent upon extremely subtle principles, the general run of magicians seem to make no attempt to incorporate it in their repertoires. Yet it is not nearly as difficult as it seems. Many of the more simple tests, tremendously effective in their impacts under the proper conditions, are well within the scope of performers of extremely limited experience.

Because these elementary tests provide the experience and training necessary for the more involved demonstrations, contact mind reading is a field of extremely fruitful endeavor magically.

In *BEHIND THE SCENES WITH MEDIUMS* by David P. Abbott, in *THE PHYSICAL PHENOMENA OF SPIRITUALISM* by Hereward Carrington, in *ELLIOTT'S LAST LEGACY*, in Burlingame's *HOW TO READ PEOPLE'S MINDS*, and in some minor references, may be found allusion to a system of mind reading called "muscle reading." Varying in degree of detail and clarity of explanation, even the methods of operation are revealed.

Yet for some reason, perhaps because, as I have pointed out before, the principles may seem too subtle, only occasionally may demonstrations be witnessed.

But contact mind reading, a term urged by Mr. C. A. G. Newmann as more truly describing this type of work, fits ideally into all types of mental demonstrations. Performers will do billet tests, book tests, living and dead tests, and many other pseudo-psychic and pseudo-spiritualistic effects without attempting anything in the contact mind reading field.

It should be realized, I feel, that contact mind reading is perhaps the nearest thing to genuine mind reading at present available to mental performers. Actually, of course, non-contact mind reading more closely approaches genuine phenomena. But reliable information is extremely scarce in the non-contact realm. There are few successful non-contact demonstrators. Mr. Newmann is generally conceded as being the most successful of the non-contact performers, and he has not revealed his methods at this date.

## CONTACT MIND READING—EXPANDED

Any attempt at discussing the methods of non-contact operators, without the experience and knowledge acquired in a career as extensive as Mr. Newmann's, must almost inevitably result in failure—failure to explain, failure to teach and, certainly, failure to acquire the ability to demonstrate it successfully.

I am not a non-contact operator. While I have theories in this regard, they are only theories. I have never succeeded in proving to my own satisfaction that I can accomplish certain and positive results.

I do feel, however, that extensive experience in the contact field is the stepping stone to non-contact success.

So since I am not a non-contact operator, do not expect to find non-contact methods here. Frankly, the contact field is big enough for this present discussion.

First of all, let me assure you that contact mind reading is practical. It positively will work. Do not let unfamiliarity with the extremely subtle clues frighten you. Do not let a lack of confidence in your ability to interpret these clues keep you from attempting it. Try it. Try it first among close friends, friends you may be able to interest from the viewpoint of interesting experiment.

If you fail in your first attempts, keep at it. Even if your results are unconvincing in the beginning, if you have the proper temperament, if you have the intelligence, if you have proper nervous acuteness, in an astonishingly short time you will actually be performing these effects. But it will be necessary for you to do some experimenting so that you can recognize the clues when they come to you. I urge you to give it a fair trial.

The field is made possible by a curious psycho-physical—the word is Mr. Newmann's—phenomenon. *Psychic*, because its origin is in the mind. *Physical*, because it manifests itself physically.

Psychologists know that deep concentration usually results in some subconscious physical reaction. Contact mind reading is made possible through the operator's interpretation of these physical clues, sometimes extremely subtle but almost invariably unmistakable. These clues come from a spectator-transmitter, by no means a confederate, who is asked to concentrate upon the task which has been selected for the performer-receiver. Usually these tasks, or tests, are selected as the result of agreement among the spectators. The transmitter, one of the spectators, who knows exactly what is required of the performer, is selected to mentally guide the performer.

## CONTACT MIND READING—EXPANDED

The fundamental requirement of this transmitter is that he concentrate on what is required, step by step. As the result of the transmitter's concentration, *willing* the performer each step of the way, the clues are given. Of course, the performer has some sort of physical contact with the transmitter. The latter's concentration results in certain physical reactions, entirely subconscious, which are transmitted to the performer. These physical reactions are interpreted by the performer.

They result in the accomplishment of the task selected for the demonstrator. The result is achieved solely through the mental directions of an uninfluenced and unprepared spectator.

Can anything, in view of our present knowledge, more nearly approach genuine mind reading?

As a matter of fact, experience in the field will reveal that contact mind reading frequently approaches the genuine mind reading field even more.

In *ELLIOTT'S LAST LEGACY* Mr. Newmann has written a most interesting article called *Experimental Telepathy With Cards*. In this paper he advances the theory that muscle reading is not muscle reading at all, but "contact mind reading." Further, he points out that a good "mind reader" often will run ahead of the transmitter, and that extensive experience with the contact method will gradually equip the performer to execute the tests without contact, and in some cases, at a remote distance from the transmitter.

While acknowledging that my experience in no way matches that of Mr. Newmann, I am inclined to agree. I agree simply because my own experience tends to bear this out. And this is not naivete.

## CHAPTER TWO

Essentially, the proper start is a discussion of the various types of contact.

My personal preference, for general use, is for the transmitter, the person who is to *mentally guide* the mind-reader, to grasp the mentalist's left wrist with his right thumb and fingers. The fingers should be on one side of the wrist and the thumb on another. Discourage the transmitter from holding you tightly, as this will make the reading of the impulses more difficult. Rather have the spectator take your wrist naturally, so that he will not be under any physical tension.

Too much muscular strain on the part of the transmitter will evidence itself in involuntary physical contractions and relaxations, difficult to distinguish from the true directing impulses. This may be confusing and may tend to send the receiver off on the wrong track.

Just ask the transmitter to take your wrist naturally, without any physical discomfort.

Another contact used by many performers is for the transmitter to place his arm beneath the receiver's, or rather between the latter's body and elbow. The performer's elbow presses that of the guide. The sender's forearm lies parallel with the performer's, between the performer's forearm and body. The hands are clasped together. Of course, the transmitter uses his right arm and the performer his left.

Some performers take the transmitter's right hand and press it to their foreheads, holding it with their lefts. This position is held throughout the test. Others hold the transmitter's fingers lightly in the palm of their hands.

John Randall Brown's method was to place the back of the transmitter's hand to his—Brown's—forehead.

In all of these cases, the contacts may be reversed, with the performer holding or touching the transmitter. In this event, the impulses are somewhat different in character, but they are fully as evident.

Actually, it is not essential that the transmitter and receiver be in personal contact. A stiff wire, a ruler or a stick may be grasped in the sender's left hand with the opposite end being held by the

## CONTACT MIND READING—EXPANDED

receiver. After some practice a length of watch-chain, a handkerchief or even a length of cord will be sufficient.

It is even possible to interpret the transmitter's directions by having him hold his hand about six inches above one of the receiver's hands. Or he may hold his hand approximately six inches in front of the receiver's forehead. Another non-contact method is for the performer to hold his hands extended one above the other. They are held some fifteen to eighteen inches apart. The transmitter is asked to extend his hand and hold it between those of the receiver, maintaining it about the same distance from each hand.

Later in this work I shall relate some curious experiences I have had with a third person interposed between myself and the transmitter. Of course, with the transmitter and receiver, both, grasping the same arm of an interposed third person, the arm becomes a common connection between the two.

Now as to this transmitter:

Obviously, *he must know clearly what the test is to be.*

He must understand that the success or failure of the test depends upon the *intensity of his concentration*. It is essential, as Mr. Newmann says, that he have "a lucid idea of direction."

You will find, with very little experience, that all transmitters will give you, in general, the same impulses. The intensity of these impulses, however, will vary considerably with the individual.

It is curious here to note that the intensity of the impulse does not necessarily depend upon the physical strength of the transmitter. I have had women transmitters of no great physical strength, whose abilities at concentration were intense, convey to me strong, unmistakable indications, where many men of great physical strength have conveyed little or no information.

Having your transmitter, a few preliminary movements on your part will quickly give you indications as to the character of the impulses you can expect. From this basis you will have to operate.

In the very few cases where you can get absolutely no impulses, after some attempt, it will be necessary for you to ask for a new transmitter. This should be done with extreme tact, explaining that all people do not convey thought impulses—yet that it does not imply lack of concentration ability—and that in this case it will be necessary to ask for another guide.

You will find these cases are extremely rare.

## CONTACT MIND READING—EXPANDED

Be very careful to give your guide a clear idea as to *what he is to do*. Explain to him that, as this is a demonstration in silent thought communication, it will be necessary for him to concentrate intensely, and constantly, *on what he desires the mind reader to do*. He must have a "lucid idea of direction" at all times, both in locating the general vicinity of the test, and in the various individual movements necessary for its accomplishment.

Explain to him that you can only do *one thing at a time*, and that is the way you must be directed.

As an example: If he wants you to go forward, he must *will* it intensely. Having arrived at the general vicinity, if he wants you to move to the right or left, *he must concentrate on that*. Having made this movement, if he wants you to put your hand out, tell him to *think the movement*. Then, if he wants you to lower it, *he must think that also*. If he desires you to close your hand about an object, *he must concentrate on that*. Having closed your hand, if he wants the object picked up, he must concentrate both on *keeping the hand closed and moving the hand up*.

Now let me explain what this lucid idea of direction means to me:

When you are walking or doing anything, you do not think in terms of "right" or "left" or "go over to the wall." What you really think is "that way" or "this way." This is the way this idea of direction must be conveyed. Be sure to get this clear: The guide must *will* you to go "that way," *thinking of the direction itself in terms of its relative position*, as he sees it, or "this way." If he wants the hand to move forward he must think along the direction and will, "this way."

If he wants you to close your hand he must will *the encompassing feeling* he would have in closing his own hand about the object.

If he desires you to pull back the rug, he must will that your hand go down "*that way*." Then, he must will that you *feel that clutch*, as he would feel it, if he took the rug. Then he must feel the retention of *that clutch* and a definite *movement back* "this way."

### *EACH STEP MUST BE WILLED CONSECUTIVELY.*

If he wants you to move your leg, and instead you move your hand, he must *feel* himself as if he were moving his leg, and give you a definite "stop" impulse, if you are doing the wrong thing.

Mr. Newmann states there are two essentials in instructing the transmitter. "First, he must have a lucid idea of direction,—secondly,

## CONTACT MIND READING—EXPANDED

he must exercise unwavering concentration on the details necessary for a successful experiment." I can't give you any better advice.

But I would add one more essential. Perhaps it is included in the second point by Mr. Newmann. This is that the transmitter must "*feel*" himself doing the required action, like swinging back his foot to kick, or throwing his arm forward to toss an item, or feeling himself clutching an object. I think this sense of feeling himself doing the required thing is quite essential.

Let me be clear: He does not think, "Close your hand." Rather he feels *himself* closing his hand. He does not think, "Push the tack in." He *feels himself* pushing the tack in. He does not think, "Go to the right." He *feels himself* going in the direction desired, or to the spot sought. He does not think, doing the wrong thing, "Stop." No, he *feels himself* stopping.

These things should be *clearly* and *unmistakably* explained to the guide before attempting the test.

Contact mind reading may be done with or without blindfold. Personally, I think the receiver's perceptions are sharpened unmistakably by the blindfold—even if not done genuinely. Certainly the effect from the viewpoint of the spectator is far more impressive.

A handkerchief may be tied over the eyes. Or a large piece of silk may be used. In this event, because he is able to see down the sides of his nose, the performer is not genuinely blindfolded. To the spectators, it will appear that he is unable to see.

Many tricked blindfolds have been explained in textbooks on magic and mental effects. Burling Hull has published a manuscript devoted to this subject exclusively.

Personally, I do not favor the hood type of blindfold. There are several reasons for this, although the principal one is that it doesn't seem to me to look natural. A combination blindfold, using cotton pads held with adhesive tape and the whole covered with a folded handkerchief, is more convincing and much more effective in my opinion. This blindfold is similar to that used in *The X-ray Eye Act* and in *Seeing With the Fingertips*.

At Woolworth's, or at most drug stores, you can buy boxes of small oblong or square cotton pads. These are quite suitable for eye-pads. These stores also sell several types of adhesive tape. One, in particular, does not seem to stick very well. It is useful in this case because its removal is much easier.

## CONTACT MIND READING—EXPANDED

However, a bit of cold cream applied sparingly to the areas where the tape is to be attached, will expedite removal of the tape. Too much cold cream will prevent the tape from sticking at all. Experiment with this.

A square yard of silk, plain or figured, and a safety pin will do for the outside covering.

You may use any width tape up to one and one-half inches. Personally, I prefer the narrower widths because they are fully as convincing and much less likely to pull in removal.

Cut your tapes off to the proper lengths and lay them out before you.

Now take one of the pads and place it over one eye.—You have called upon a spectator to assist in the bandaging.—Ask the spectator to put a length of adhesive over the pad, diagonally from the center of the forehead down to the cheek.

As he does this the performer holds the pad, thumb underneath and fingers outside. The performer squeezes and pinches the pad together as much as possible at its juncture with the side of the nose. This clears the line of sight downwards along the side of the nose. Some performers dip the cotton pads in water before applying them to the eye, in order that the fuzz on the edge of the pad will be laid down, thus offering a clearer and wider vision. It is not entirely necessary.

While the spectator sticks the adhesive to the forehead and over the pad, the performer closes his eyes *tightly* and *scowls*, relaxing as the tape is applied to the cheek. This lifts the cotton up and away from the eye.

The same operation is repeated on the other eye.

Many performers have a piece of adhesive tape placed across the eyelids prior to applying the pads. The natural difficulty of making the tape stick, plus the application of cold cream to the lower lid, causes it to let go at the bottom. This is needless, I think, and only adds difficulty when the tape sticks too tightly to the upper lid, when removing it.

Other performers put a piece of tape across the pads, across both eyes, after the diagonal tapes are put on. This again is unnecessary. But if it is used, all that is necessary to do is to close the eyes slightly and hold the face naturally. The tape is brought tightly across the eyes. However, there is slack naturally across the bottom, and the new tape does not materially interfere with the vision.

## CONTACT MIND READING—EXPANDED

After the eyes are taped, the silk cloth is folded into a strip three or three and one-half inches wide. This is brought over the eyes and pinned in the back.

While the silk is being placed over the eyes, scowl again and ask that the bandage be made *tight*. After it has been fastened you will find it does not interfere with the vision, if you look downwards along the nose.

As conditions are now, you can see things for a considerable space, below the eyes. By lifting the eyebrows this area is considerably increased. At no time do your eyes convey to the spectators other than what they seem to be—hopelessly blindfolded.

In working with this blindfold be careful not to tilt the head back, as it will give the spectators cause for suspicion. It is not necessary.

Also, if the performer will keep his eyes closed, he will be guarded against any sudden movement on the part of some spectator who might suspect that he can see. It will add much because the performer will do things which he would not do if he could see. *The performer should open his eyes only when absolutely necessary.*

Now, although contact mind reading can be done just as well thoroughly blindfolded as with a trick blindfold, this combination of the trick blindfold and contact mind reading will make it possible for you to go much further in your demonstration, combining elements of *The X-ray Eye Act*, or *Seeing With the Fingertips*, with the genuine contact mind reading.

### CHAPTER THREE

Let us assume that you have had your spectators select the tests, while you were absent from the room. The transmitter has been selected. You have returned to the room, and have instructed the transmitter clearly as to what he is to do.

Now you establish contact with the transmitter in the form you have found best for you. You are ready to begin.

To make things clear let us assume you have adopted the method of contact where the transmitter grasps your left wrist with his right hand.

*Now try to make your mind as passive as possible. Do not try to guess what you are supposed to do. Do not be apprehensive as to the outcome. You cannot fail. Have confidence in this fact. You cannot fail because the impulses are unmistakable, if you have had even a little practice.*

Start to move forward, and, at the same time, keep your mind keenly sensitive to his fingers and thumb at your wrist. That is all you pay attention to, the pressure of his hand at your wrist.

As you move forward step from side to side, something like an open field runner does in a football game. Rock gently from foot to foot, stepping from side to side in a wading motion, testing out the contact.

*You will suddenly discover that the transmitter is unconsciously guiding you. If you step to the right, and he wants you go to left, there will be an almost imperceptible pressure on the inside of your wrist!*

If you step to the left when he wants you to go right, there will be a featherweight pressure on the outside of your wrist!

Here you have the nucleus of contact mind reading.

*The secret is almost imperceptible pressure in the direction desired.*

If you find the transmitter is leading you, or consciously directing you physically, stop and tell him not to lead you, but to let you lead him! This will eliminate all suspicion in his mind that he is to be a confederate of yours. At the same time it will convince the spectators that you are actually getting his thought impulses.

In starting out don't go slowly. Go as fast as possible, but you must be sure you are getting the impulses.

## CONTACT MIND READING—EXPANDED

It is for the purpose of insuring the direction that I suggested that you step from side to side as you proceed. You will find the pressure on the wrist, first from one side and then the other, will definitely indicate the direction you are to travel.

If you sense that he is holding you back, it is quite likely he wants you to stop. Stop and test him. You will find the restraining impulse if you start ahead, and you will probably feel a pressure on one side or the other if you have passed the place. He is probably willing you to turn.

However, if you feel the restraining pressure, and still do not get the directional pressure, and meet a restraining impulse if you attempt to back up, *you are at the place he desires you to be.*

Stand still! Being assured you will not move, he will then start directing your hands.

Again you will feel the pressure. To insure your hand moving in the right direction, move it from side to side. You will find a pressure on each side of the wrist at certain limits. Move it forward in a place about center of the restraining points. Of course, you are moving your right hand, the hand opposite to the contact point.

You may find that the transmitter's pressure on your wrist is getting stronger and stronger. Shake your wrist slightly and tell him to relax.

Then, as your hand moves forward, test him again and again by moving your hand from side to side. Finally you will find that the impulses cease.

Stop here and explain to the transmitter again that you are very close to the object, and that from here on he must concentrate even more strongly on EACH definite direction.

Stand still and wait. Soon you will perceive another definite pressure—either downwards, forwards, backwards or to one side or another. Move along that line carefully, testing as you go.

Having reached what seems to be the location of the object, test each direction again—*you will now find pressure in every direction you move.*

Again caution the transmitter to "feel" what he wants you to do. You will detect a pressure in a definite direction which you must follow slowly, suddenly you will feel him grasp you as if picking up something.

You will find that your fingers have closed around some object! This is the item you were expected to pick up.

Pick it up.

Then wait for further impulses. You may feel the impulse, or pressure, to put it back and as you do so a relaxation of his fingers. Let go of it. You have probably completed the test. Step back and wait. If so, there will be no more pressure. If not, you will get another definite direction. Sometimes an audible response from the audience will reveal that the test is concluded.

If the test is to continue, proceed as before. If not, ask the transmitter if that is all, and be guided by his answer.

*It is always well to instruct the transmitter to tell you when you have completed the test. This eliminates a delay which would kill the climax.*

I have gone into some detail to explain the interpretation of the impulses. But eventually you may find that you will get a directional clue and run right along, receiving little or no direction from the transmitter.

When you are uncertain, stop and test. You will ALWAYS find the indicating pressure to be there.

Sometimes you may have curious experiences in this connection. At one performance I was given a transmitter who proved to have some nervous difficulty which caused his hand to shake from side to side. I thought I should find it necessary to call for a new transmitter. But as I started "testing" him I discovered that the more or less regularity of his nervous difficulty did not prevent me from detecting the "guiding impulse." We went through the test successfully without additional trouble except that it was necessary for me to be more careful to differentiate between his difficulty and the directing pressures.

When I completed the test, which was a preliminary one, I was relieved that I had caught him for a simple test, instead of one of the more involved ones. I have said before that I work with my eyes closed, even when using a precautionary trick blindfold. Imagine my consternation later, when I was starting on the difficult test, to discover that I had the same transmitter! I didn't want to ask for a new one, as I was curious myself as to how far I could go with a transmitter of this type. The test was concluded successfully, and, I think, with little more time consumed than if the transmitter had been normal.

## CONTACT MIND READING—EXPANDED

I tell you this simply to emphasize the fact that there is more reason for you to succeed than to fail.

As to the method of contact where the guide's arm is between the receiver's arm and side, both clasping hands:

Again you will find that the impulse expresses itself in the form of pressure. This is more evident than in the first method. You will find the impulse given you not only from side to side and up and down, but there will be pressure from his arm towards you, if to the right, and against your elbow, if to the left.

With the method of contact used by Brown, where the back of the transmitter's hand is pressed against the receiver's forehead: Employ the testing motion, swaying about. Proceed in the direction meeting the least resistance, as Burlingame says, "Go in the direction you find it easiest for the subject and yourself to move."

If you go the wrong way, you will find more resistance.

"All the mind reader has to do," continues Burlingame, "is simply to observe carefully the action of the muscles of the subject's hand against his forehead, and to follow in the direction indicated by the subject's muscles, and he will find himself led unmistakably toward the place upon which the subject's mind is concentrated. Having reached the place, the mind reader will feel around with one hand until the secreted article is found, and as soon as his hand touches it—although he has no previous knowledge of its nature—he will recognize it instinctively for the subject has unconsciously imparted such information by the relaxation of his muscles."

In the case of the contact where you are pressing the tips of his fingers to your forehead, you will feel a definite movement towards the direction as you work. There will also be a definite tendency to squeeze the skin of the forehead when you are willed to grasp something. The pressure becomes stronger when the transmitter wants you to stop, and lighter when he is leading you.

The ruler or wire contact method gives you guiding clues in the same way, except you will find the connecting object to be held more rigidly when the transmitter desires you to pick up something.

A somewhat different procedure is necessary in the case of the contact with the slack chain or ribbon or handkerchief. It will be necessary for you to utilize the vision afforded you by the trick blindfold. In this case, *KEEP YOUR EYE ON THE SLACK*.

When it is desired that you go to the left, your guide being on

## CONTACT MIND READING—EXPANDED

your left, you will find the slack to lessen. Sometimes, when the concentration is strong, the guide will pull the link taut.

In the case of a right turn, the slack is greater. Sometimes the guide's hand will touch yours.

Watch the direction of his toes as he walks, or when he starts out. It will give you a definite clue.

Proceed as in the first method—except that the impressions will be given you in a different way. In the event he desires you to move forward, there will be a tendency for his hand to move ahead of yours. In going backward, the reverse will be found to be true. To grasp an object, you will find the transmitter will contract his hand. To have you release an object, he will relax his fingers.

Naturally, where you have a flexible contact, it will be necessary for you to see. Therefore, you will have to dispense with a blindfold, if you use a genuine one, or use one of the tricked type.

If you are using the non-contact methods, where the transmitter's hand is held between yours or in front of your forehead, the impulses are read much the same as in the flexible contact method. Your clues come from the variations in the spacing between your hands and his, or between his hand and your forehead.

If it is desired that you go forward, you will find you will have difficulty in maintaining your distance, whether the transmitter's hand is held in front of your forehead, or parallel to your extended arm. The proper impulse here is to follow the direction where it is difficult to maintain your space. This movement is totally unconscious on the part of the guide.

Having arrived at the place it will be comparatively easy to locate the object. In this case common horse sense will help you in interpreting what is desired of you.

There is still another type of test which must be mentioned here because there is a slight difference in operation. These are the tests where the mind reader duplicates a number whispered to the transmitter, or a geometrical figure suggested to the latter secretly.

As in all other cases, ultimate success rests with following the line of least resistance. For these tests the transmitter may hold the receiver's writing hand, or his contact may be by any of the other methods.

Here the receiver, by making preliminary motions in the air, as if trying to make up his mind, gives the transmitter an idea of

## CONTACT MIND READING—EXPANDED

what he intends to do. This is done very slowly. If he is wrong, the transmitter will give him a sign. Finally, through these pressure clues, the receiver transcribes the proper number or figure.

As a matter of fact, where the transmitter's hand is on the receiver's writing hand, the transmitter will actually trace out the number or figure for the receiver.

In the number test, there are three general starting locations at the top of the writing space. Numbers two, three, five, seven—and perhaps four—start at the left of center. Numbers six and eight—and sometimes four—start at the center. Nine starts at the right, although sometimes people may be found who start number eight at the right.

The receiver first finds the starting location. Then he makes preliminary testing starts of the numbers which start in that location. The transmitter's indications will reveal the correct direction. This is particularly true if the receiver proceeds slowly.

Much the same procedure is utilized in the geometrical figure test. The performer begins the preliminary motions of a circle, triangle, square, oblong and so on, once the starting place is clear.

There are a great many things you will observe in practice and experience which you recognize and act upon unconsciously.

Many times I go through these tests with only a few conscious applications of conscious impulses, so great is my concentration on the actual point of contact. Soon you don't seem to observe these impulses consciously. You seem simply to move around without resistance, stopping when you do encounter it. Sometimes these tests almost work themselves.

This may account for the receiver seeming to run ahead of the transmitter. I can't pass on this. Many people think the impulse is actually transmitted to the receiver. Mr. Newmann seems to think so. I cannot indicate an opinion because I am not at all certain either way.

All I can say in this regard is that many curious and unexplainable things happen. If you are interested in this sort of investigation, you will have to experiment yourself and reach your own conclusions.

In the line of theories in actual thought transference the article by Mr. Newmann, referred to before, from *ELLIOTT'S LAST LEGACY*, will give you interesting lines of thought.

## CONTACT MIND READING—EXPANDED

I have done only a little experimenting in the field of remote thought transference and the results to me were not conclusive. Certainly Mr. Newmann's ideas open up some interesting vistas.

## CHAPTER FOUR

Much difficulty and a great amount of useless and unnecessary work may be caused by lack of proper attention to routine. If you have a general idea as to what you are to do in advance, instead of rushing blindly into a test, the nature of which you are unaware, many of the early hazards can be avoided.

There are several simple tests which are extremely effective. As a matter of fact, for public demonstration there is no necessity for entering into tests of which you have no general knowledge ahead of time.

### THE LETTER DELIVERY

The note or letter delivery test is an excellent example. Have someone write the name of a person who is present, upon a sheet of paper. This sheet may be folded or sealed in an envelope. The identity of the written name is unknown to anyone except the writer. The person who wrote the name then acts as your transmitter. He mentally guides you to the person whose name has been written in the message. You deliver it.

This test is made possible through reading the impulses as detailed previously. The difference between this and a complex test is that *you know exactly what you are to do*. All you need from the transmitter is direction to the person he selected.

The problem is quite simple. The letter is put in your hands. You are to deliver it to the person to whom you are directed.

Two or three people may write similar notes. Changing transmitters with each note, the performer does this multiple test as one demonstration.

### THE HIDDEN KNIFE

Have an ordinary pocket knife borrowed and hidden. Caution the person hiding the knife to hide it in some place that can be reached easily—a place that will not involve climbing or other risk on the part of the mind reader, due to his being blindfolded.

Again you know what you are to do. Simply find a pocket knife, to which the transmitter, in this case the person hiding the knife, will direct you.

### THE HIDDEN RING

Borrow a ring from someone present and have it hidden. The test is to find the ring, return it to the rightful owner and slip it on

## CONTACT MIND READING—EXPANDED

the proper finger.

This test is very effective. Again, it is not difficult, because all you have to find is the ring, the lady and the finger. The rest, the difficult part, you know.

### SORTING OUT THE HATS

Five or six hats are borrowed and piled in some place in the room, or hall. The transmitter is to memorize each hat and its owner. The test for the mind reader is to find each owner and place the proper hat on the proper head.

This presents no more difficulties than the previous test. The entire affair depends upon the transmitter properly identifying the proper owner of each respective hat.

### THE HIDDEN OBJECT

This is merely the hiding of some object, unknown to the performer, and finding it. The only new difficulty here is to identify the hidden object. You will have no difficulty in finding the object and in identifying it if you concentrate on the impulse interpretations as discussed above.

### PIANO TEST

Using contact mind reading methods, the receiver may pick out the air of a simple melody.

### NUMBER TEST

Tracing out a number or a geometrical figure, secretly suggested to the transmitter, has been discussed in detail.

### REUNITING SEPARATED COUPLES

Two people, selected as a couple, are separated. The mind reader finds them out and reunites them.

### THE MURDER MYSTERY

The murder mystery is always a favorite. This may be varied somewhat by changing the crime to a kidnapping, a jewel robbery or some other such happening. The detective story aspect maintains interest.

While the mind reader is out of the room, the spectators decide upon a victim, a murderer, a place where the crime was committed and a weapon. The performer explains that the body is usually hidden, in a real murder mystery, but that in this case it would be

## CONTACT MIND READING—EXPANDED

more difficult to find the victim in the midst of live people. Therefore, the victim remains with the others.

The criminal also remains with the others, for the same reason.

The same restrictions as those outlined for the hidden knife test should apply to the place selected for the crime, the place selected for hiding the weapon and to the selection of the weapon itself.

Some performers go so far as to have an arresting officer, a judge and a jury selected. But this drags the demonstration out too long in my opinion.

The test may be elaborated by actually having the selected characters enact the crime. In this case the mind reader may include, as part of his test, ultimately assuming the positions of the victim and the murderer with the weapon at the time the crime was committed.

In the kidnapping case the principal characters, the place where the crime took place, the place of hiding the victim and the form of the ransom constitute the tests for the mind reader.

In the case of the robbery, the mind reader finds the victim, the robber, the place where the jewel was kept, the place where it was hidden by the robber, and the jewel itself.

### RETURNING BORROWED PROPS

An effective bit, after doing a solution of this character, is to ask the transmitter if he knows to whom the various objects belong, and upon his affirmative answer to deliver them back to the owners.

### FINDING THE MENTALLY SELECTED CARD

A card is selected—mentally, or taken from the pack openly. It is returned and the pack is shuffled. Of course, the transmitter is the person who selected the card. Sometimes it is advisable to have the name of the card written down.

For this demonstration, the cards are laid on the table face up, in a row or in a circle, so that all cards show.

The cards are found as before.

This card act may be elaborated to include taking a predetermined poker hand from the pack, separating the blacks from the reds, and so on.

In the latter two tests, if the poker hand itself is mentioned aloud, the trick nature of the blindfold will enable you to make the selection or separation without any other difficulty than merely looking at the pack as you go through it.

## CONTACT MIND READING—EXPANDED

### THE BOOK TEST

You may have a definite word, in a definite line, on a definite page of a book selected. The transmitter will direct you to it.

The transmitter directs you as before, *willing* you which way to turn the pages. Having arrived at two opened pages, he guides you to the proper one. You run your hand up and down the page to the proper line, and back and forth over the line to the proper word.

You add a definite punch when you undertake to spell out the definite word.

This may, of course, be done by taking advantage of the blindfold, and then after several false starts, seem to hit upon the first letter, then the next and the next until it is spelled out.

### THE BLACKBOARD TEST

The writing of the selected word, or the writing of a mentally selected card, or the drawing of a picture of the selected card may be done genuinely, also.

Simply use the contact best suited to you, take the chalk in your right hand and ask the transmitter to will the direction of your hand movements. For this purpose it is better to print the letters, than to write them.

Move the chalk very slowly, following the definite impulses of the guide. Usually, when you are part way through, you can guess the remainder of the word. In this event, finish as rapidly as possible.

### LOCATING THE PARTS OF A DISMEMBERED CARD

This is simply a variation of the hidden object test.

### CARD PLAYING DEMONSTRATION

Mr. Newmann has suggested, in his article in the Elliott book, a two-handed game of Pitch or Seven Up. Another demonstration is for the performer, with the transmitter at his left, to play a game of Poker or Bridge.

With the advantage given by the trick blindfold, you can fake this. Apparently you get your direction from the transmitter, although you can actually play this game, with the exception of the betting and bidding, by the contact mind reading method alone. You can even do the bidding and betting, if you want to take all that time and trouble.

## CONTACT MIND READING—EXPANDED

Of course, in the play you run your hand along the top of the fan and pick out the card desired by the transmitter.

This can even go so far as picking up the tricks.

I might say that an adept at running up the cards, or switching to a cold deck, could bring this card demonstration to a knockout conclusion by running up the pack while blindfolded. Then he may play the hands. Almost any of the standard set-ups for poker deals could be used, if the performer had a duplicate of his set-up deck, and a natural method of switching.

### NAMING THE CHOSEN OR MENTALLY SELECTED CARD

Your regular contact, or touching the finger tips of the transmitter to those of the mind reader, with the arms extended may be used.

This is done by a process of elimination by saying "red" or "black," over and over again until you are sure of the definite pulsation. Then having the color, say "hearts or diamonds," or the other suits, if the selection is black, until you can distinguish a definite pulsation. Then narrow it down to face cards or spot cards, above or below the five, and so on until you have eliminated all but the right one.

In tests of this nature, however, your pulsations or impulses are much more difficult to distinguish, owing to the fact that the "directional" impulse is impossible. This usually takes considerable practice and experience. Such tests are not recommended at the beginning.

### THE PIN OR TACK TEST

Probably one of the most effective tests in the entire category of mental thought transmission is the one wherein a pin is driven into the wall, then taken out and the pin hidden.

The test is for the mind reader to find the pin, then to find the location of the pinhole and to insert the pin in the pinhole.

This may be executed totally blindfolded, relying on nothing but the transmitter's directions. In this case, the pinhole should be made somewhere about shoulder height. During the entire test, both while finding the pin and while directing the pin to the hole, the transmitter must be in such a position that he may CLEARLY, and without difficulty, see the pin while it is being sought, and the hole while the mind reader is trying to locate it.

## CONTACT MIND READING—EXPANDED

This test is only a little more difficult than the others, in the respect that you know in general what you are to do. The real secret of this test, however, is in fitting the pin into the hole. If you are actually blindfolded, you must "test" the transmitter repeatedly, and with patience, gradually getting the area in front of you contracted, until you reach a spot where you meet with resistance in every direction. Then slowly push the pin home!

This test is a real knockout when staged properly.

With the advantage of the trick blindfold, it is almost impossible to fail.

An effective variation of this test is the one where a pin or a tack is hidden somewhere in the room, and a spectator draws a small circle one-half or one-quarter inch in diameter. The demonstration is to find the pin or tack, find the circle and to insert the pin or tack inside the circle.

This test is effective and certain, if the performer is careful, PROVIDING THE PERFORMER INSISTS THAT THE CIRCLE BE DRAWN SOMEWHERE BELOW SHOULDER HEIGHT. You usually don't have the nice control of your hands above shoulder height. It may be drawn beneath a rug, or on the bottom of something.

Of course, with the trick blindfold the test is made much easier. I will say, however, that I once had an experience, while wearing the trick blindfold, that was unusual.

I was doing the pin in the circle test, and, although when led to the location, I could see clearly, I could not find the circle. Disregarding the impulses of the transmitter, I picked up objects on the table, thinking it was underneath something. But I simply could not see the circle.

Finally, I decided to allow the transmitter to find it for me. Gradually my hands were directed to some magazines in a rack, beyond the table, and I knew that the magazines were the location of the ring. Still I could not see the circle.

I moved my hand with the pin back and forth over the edge of the magazines, yet the transmitter was constantly directing me off the magazines.

Then I realized the circle was not on the edge of the magazines, which were standing up in the rack, but on the sides. As I looked

## CONTACT MIND READING—EXPANDED

I could see that the trick blindfold would be of little help. The side indicated was in deep shadow.

So I let the transmitter direct me again, carefully testing, holding the pin at right angles to the surface of the book. Finally I reached what I thought was the spot.

THE PIN WAS ALMOST IN DEAD CENTER OF THE CIRCLE!

### THE BLINDFOLD DRIVE

I do not recommend contact mind reading for the blindfold drive, although many performers of great experience have successfully accomplished it. It is far safer to use any of the prearranged or faked methods for publicity purposes, due to the many dangers both to the performer and to pedestrians.

You can safely undertake the blindfold walk. That is, if the police will let you tie up traffic.

The same general rules are applicable.

## CHAPTER FIVE

Remember again, before starting on your test, try out the transmitter. Move from side to side until you can distinguish the impulses you are to expect, unmistakably.

Be *mentally alert* to the contact at your wrist. Concentrate on the *contact* to the exclusion of all else, your own ideas, or opinions.

Instruct your transmitter *thoroughly* and *properly*. Insist that he undertake the test IN ALL SERIOUSNESS. Levity or comedy or laxity in concentration simply will get you nowhere.

You can move with assurance and certainty until you reach the general vicinity of the test. Then proceed more cautiously, testing the transmitter by moving your body from side to side, and moving your hand from side to side.

You will find that, as you get down to the actual fine points of the test, the impulses may become less and less distinguishable. *This is because the transmitter may not have a CLEAR idea as to how to direct you.* If this happens, stop and reinstruct your guide. Explain to him that he must "will" each definite movement in succession. That he must not even think of the next movement until the succeeding one is accomplished. Then he must "feel" what he wants you to do.

After a fair trial, if you cannot succeed, call for another transmitter. Be careful to explain to the first one that inability to transmit completely does not necessarily mean that he is not strong minded, or that he is incapable of deep concentration. Tell him it is simply a condition that arises, wherein one person is capable of more certain thought transference than another.

Be certain to make it clear to the transmitter that it is HIS mind, HIS suggestions, HIS directions that you are interpreting, and that if he is not concentrating strongly you cannot be successful.

*Inefficient transmission is often a lack of clear understanding on the part of the transmitter, either as to what is to be done by the mind reader, or how he is to direct the reader.*

When not sure of directions, keep moving from side to side, but not advancing. This will cause insistence on the part of the transmitter, and the pulsation will become more definite.

You will find that an intelligent, nervous type makes a better transmitter than the more stolid character.

## CONTACT MIND READING—EXPANDED

The faster you move at first, the quicker you will get the definite directional clue, and the stronger will be the guide's insistence.

### THE GENERAL TEST

Most beginners in contact mind reading, until their experience shows them that such a great amount of work is unnecessary, take on tests the nature of which they do not have any idea. Tests of this type are frequently done for the benefit of the scientifically minded audience, as well.

Of course, in the latter case, they are advisable. But as a part of an ordinary entertainment, there is no need to undertake a difficult, slow or uncertain demonstration.

These tests are only limited by what the ingenuity of the spectators can devise. They may consist of a number of senseless, disconnected tests. Or they may be a demonstration made up of a long, detailed chain of operations combining the most illogical with the most ordinary.

For this type of test there is little I can say except to give general information.

Usually it is best to adopt one of the more close methods of contact, like the hand on wrist, or the arm to arm.

In starting out, "test" your transmitter carefully. The start is much the same as any other test. Having arrived at the first stage of the demonstration, proceed with caution. Here it might be well to take advantage of the trick blindfold and look around a bit.

There may be several objects in front of you which the transmitter may want picked up. A cigarette case may mean that you are to remove a cigarette. A book may mean that you are to open the book to a definite page. A bouquet of flowers would suggest taking one and putting it in yours or someone's else buttonhole. A hat suggests putting it on someone's head.

Many articles will suggest an understandable, natural action. **BUT BE CAREFUL.** The very naturalness of the anticipated action may lead you into trouble.

*Be sure!* Test the transmitter repeatedly, with that side to side and up and down movement of the hand I have told you about. *Keep mentally alert to the contact.*

Start the motion of one of the anticipated actions, **BUT TEST EVERY INCH OF THE WAY.** The moment you meet with any opposition on the part of the guide, retrace your steps cautiously.

## CONTACT MIND READING—EXPANDED

As you retrace, continue testing, soon you will find a line of action that does not meet with opposition.

Perhaps you have started for the wrong article. Perhaps, having the right article, you are starting the wrong action. REMEMBER JUST BECAUSE AN ARTICLE IS ORDINARY, USED FOR AN ORDINARY PURPOSE, IT DOES NOT NECESSARILY FOLLOW IT IS DESIRED THAT YOU DO AN ORDINARY OPERATION WITH IT.

As an example of how unpredictable these tests may be: Recently I witnessed a test wherein it was desired that the mind reader take a person by the arm, help him to his feet, turn him around and then implant a swift kick to his unsuspecting posterior! This was a stag affair, and the test was not a proper one. Yet it *was* the test.

Another example: The performer was desired to pick a hat from the floor and hang it on the toe of a spectator who was seated with his legs crossed.

I cannot emphasize too much the value of this repeated "testing" as you proceed, particularly in the beginning of your experience. If you test as you go, you can clearly detect an opposing influence and change your course to one wherein you are being directed.

Start the natural thing to do and rely upon your repeated testing to be sure that you are proceeding correctly. If you cannot imagine what is desired, relax and intensify your concentration on the point of contact. Do not try to impose your own conclusions upon the guide. Carefully move along the line of *his* direction.

If this seems to be unproductive of result, stop and reinstruct your guide. Be particular to emphasize that he must "feel himself" doing the deed he is willing you to do. Emphasize that he must definitely "feel" progressively, and in succession, the various moves necessary to accomplish the purpose. Watch his hands and feet and legs.

If moving the hands seems wrong, start moving the feet. *Be alert to the contact.*

Eventually, through experimenting and testing you will reach your objective. But emphasize clearly to your guide that HE MUST HAVE A CLEAR IDEA AS TO WHAT YOU ARE TO DO AND THE VARIOUS INDIVIDUAL MOVEMENTS NECESSARY TO DO IT.

## CONTACT MIND READING—EXPANDED

It should be evident now why it is such a great advantage for the performer to have, before starting, a general idea as to what the test is to be. The difficulty of attempting an unplanned test is absolutely unnecessary in public performance. In fact, it is to be discouraged because of the great amount of time often taken up, much to the discomfort of the spectators.

For public performance, I would recommend a carefully routined program. Perhaps this could be made up of some of the tests outlined here. Or you might devise some original tests.

## CHAPTER SIX

Not because I want you to follow this pattern, but because a suggested routine always serves as a definite map for planning an original program, I shall give you the fundamentals of a routine which should run not more than thirty minutes.

The opening speech might run something like this:

*New discoveries in the sciences are being made almost constantly. Tonight I shall attempt a demonstration of something which may afford you considerable food for thought on the possibilities of mental communication.*

*Ideas which were ridiculed a few years ago are the facts of today. Not long ago the newspapers announced that scientists had succeeded in photographing the atom.*

*As you know, the atom is the basic constituent of all forms of things which we classify as matter. They make up the earth, the things of the earth, the water and the air.*

*An interesting feature of this discovery is that, after considerable difficulty in photographing the atom, it was found that its basic ingredients were merely negative and positive charges of electricity. The atom is merely force!*

*Thus, the solid slab of granite is demonstrated to be actually no more material or solid than a breath of the thinnest air.*

*Things are developing to a point where science is demonstrating that all of our material ideas are basically nothing but concepts of thought.*

*In this connection, then, I should like to point out the great advancement made in thought communication when the telegraph superseded the letter, when the telephone took the place of the telegraph, and when the radio supplanted the telephone.*

*Tonight I shall undertake to demonstrate to you yet another advancement in thought communication. This demonstration shall be in the form of the communication of an unwritten and an uttered thought from one individual to another.*

*Whether there is basis for a belief that there is a sixth, undeveloped, sense in man, I shall leave to your decision at the conclusion of the tests.*

The performer now asks for the services of one or two spectators to supervise the bandaging of his eyes. They are brought to

## CONTACT MIND READING—EXPANDED

the stage or platform for this purpose.

Then the audience is asked to select two or three people for the sealed letter delivery test. These people are brought up and carefully instructed in their parts, after which the tests are executed with as much speed as possible.

If the performer cares to do so, he may casually add some demonstrations of *The X-ray Eye Act* or *Seeing With the Fingertips*. Only three or four such demonstrations are done. They are done quite without undue emphasis, as the performer is in the audience at the conclusion of the letter delivery test. On his way back to the platform, the performer describes several people or articles quite matter-of-factly. To be consistent, of course, this should be done with the performer in contact with someone. He apparently gets these impressions through *transmitted* thought, not directly.

Returning to the platform once more, the performer does the murder mystery.

This is sufficient for a short program. But, if time allows, a final, smashing feature could be made of the pin in hole or pin in circle tests.

Some performers open their programs, where they are giving a full evening performance, with super memory demonstrations based upon the principles of *THE ROTH MEMORY COURSE* or other similar system of mnemonics.

Combining contact mind reading with the usual run of mental effects based on trickery makes a strong salable entertainment. Thus, billet readings, prediction effects, living and dead tests, mental control effects and others of like nature may be used.

The writings of Ted Annemann, particularly his complete files of *THE JINX* or a recent publication culled from the magazine, *ANNEMANN'S PRACTICAL MENTAL EFFECTS*, supply a wealth of suitable material. There are many other books detailing tricks of this nature.

As I have said before here, I have heard it said by some magicians that they thought "muscle reading" to be fakery. Let me emphasize again that this is not true. The principles set forth in this work are true and workable. Anyone may try contact mind reading. Having tried it, there will be no further need to fake these tests, as you will quickly see.

It is not difficult. In fact, it is quite easy if you are of the proper temperament. A person with acute mental perception may experiment

## CONTACT MIND READING—EXPANDED

with several individuals for an hour or so, after which he can present a demonstration. Perhaps there are people who lack sufficient mental alertness to operate contact mind reading. But without question one who is mentally quick will find no difficulty whatever.

Practice it. Then go out and try it. You will find it to supply a dignified, impressive routine so engrossing, properly presented, that audiences will be eager for it.

### INTERPOSING A THIRD PERSON

Before closing this work I want to point out an interesting line of speculation with contact mind reading, even though it may cause some of the more skeptical of my confreres to shout, "Fake."

At various times I have experimented with the placing of a third person between myself and the transmitter, each of us holding a different hand. The third person was as ignorant as I of the test to be done. We used the same method of contact for all.

Now please don't insist that I explain why it is possible, and do not insist that it can't be done if I can't explain it, BUT IN THE MAJORITY OF THESE TESTS THE DIRECTIONAL IMPULSES AND THE NECESSARY CLUES HAVE BEEN RENDERED TO ME BY THE THIRD PERSON, EVEN THOUGH IGNORANT HIMSELF AS TO THE TEST TO BE PERFORMED.

This has actually happened; Not once, but many times. At this moment, although I have never attempted it in public, I should have no more hesitation in attempting some of the more simple tests with a third person between myself and the transmitter, than I would attempt any form of contact mind reading.

I repeat, I don't know why, I can't explain why; and I should be very much interested in any information which may clarify this for me. But it happens! Try it with confidence, in the same frame of mind as the direct contact method. I think you will find it will work.

But the further you get into this contact mind reading matter the more you will become convinced that there are many curious things that happen in the realm of the mind.

THE END

Printed by LAKESIDE PRESS, San Francisco, California

# ADV Plans, LLC

## Copyright Notice:

The entire contents of this CD/DVD are copyright 2014 by ADV Plans, LLC. All Rights Reserved.

Reproduction or distribution of this disk, either free or for a fee is strictly prohibited. We actively monitor and remove listings on eBay thru Vero.

You are free to copy or use individual images in your own projects, magazines, brochures or other school projects.

Only the sellers listed here are authorized distributors of this collection:  
[www.theclassicarchives.com/authorizedsuppliers](http://www.theclassicarchives.com/authorizedsuppliers)

Please view our other products at  
[www.theclassicarchives.com](http://www.theclassicarchives.com),  
or our ebay stores:

[TheClassicArchives](#)  
[ADVPlans](#)  
[SuperShedPlans](#)

