



### IMPROMPTU MENTALISM (Robert Nelson)

Impromptu Mentalism is especially designed for the magician, having concluded a successful magical presentation is called back onto the stage with an ovation of applause and a demand for 'more - more.'

It's unique appeal lies in the fact that it apparently is an impromptu mental demonstration, created by the applause and upon the spur of the moment. It deceives the audience from the very beginning, due to this approach. This important factor will be noted in the lecture remarks, and this thought must be carried throughout the entire demonstration.

It is essentially 'an afterpiece' - an encore number done out of appreciation, and upon (again) the spur of the moment.

That the conception of this routine be properly presented to YOU - please consider the lecture:-

"Thank you - thank you my friends for your fine reception. You have been most generous in your applause. I wish that I had more tricks that I might entertain you longer, but unfortunately, I have exhausted all my 'props' - and well - that's all there is - unless, you would like to see a few experiments in MINDREADING. You would?" "Alright then - for the next few moments, I will try to show you some real feats in mindreading. Most of you are familiar with this type of work, having heard many such programs on the radio, and read a great deal about it in the press and current magazines. Really there is nothing difficult or supernatural about the ability of one person to project their thoughts to another.

“If you – the audience – will act as the ‘senders of the thoughts’, I will endeavor to receive your impressions. All I want you to do – individually is to think of some ONE thing – such as your social security number – the inscription on your finger ring – your great Aunt’s name – your license number – the names of the members of your family – what you ate for breakfast this morning – any logical question or thought. You don’t need to write it down – just concentrate your mind on a single thought.”

“Ready – CONCENTRATE! Where is the gentleman who is thinking of his social security number – I get the initials J. B. – the name comes to me of John Brown – you, sir, thank you. You are thinking at this moment if I can tell you your social security number. Is that correct? And sir, may I ask, on your word of honor, we have never met. Please concentrate – the number is \_\_\_\_\_. Is that correct? Thank you.”

[Obviously you must exercise caution in revealing any personal information. If you have it, never disclose a complete S.S.N., credit card number, etc., use partial numbers instead or non-personal numbers, such as those on a dollar bill.]

“Now a lady on the lower floor – asking me if I can tell her the name of her pet cat – Where are you, Mrs. Green? That is correct? Please just make a mental picture of the cat in your mind, and keep repeating over and over in your mind only – not aloud – the name of this cat. I believe you call this cat MIKE? Is that correct? Thank you.”

“And now, I get a worried vibration for a lady – I would describe her as a mother – very much worried about her daughter. I get the name of Ruth – which is the daughter’s name. Where is that party? Thank you, Madame. Isn’t it true that you do have a daughter by the name of Ruth and at the present time she is quite ill, and you are very much worried about her? Yes? The vibration I get from your mind is broken and uneven, denoting this mental state of anxiety. However, I do perceive, with the proper medical care and treatment that your daughter will soon regain her health, and of course, I am glad to tell you this.”

[Beware of the legal implications of this last statement.]

“Now, where is the gentleman – I get the name of Parker – the last name of Younger – oh, yes, you present a mental challenge to me – asking me mentally if I can tell you the contents of your pocket – is that true? Will you please inform the audience that you are not a confederate of mine – and that we have never met

before. Thank you. I see the contents of your pocket – you are presently thinking of your right trouser pocket. I perceive some keys on a ring – eight keys in all – some change – a total of 83 cents and a pocket knife. Thank you, Mr. Younger – you are a wonderful concentrator.”

Performer, should continue on, doing about six yes, seven tests only. Just enough to arouse their curiosity of the mind, and whet their interest.

“Thank you my friends, you have been fine – just a little impromptu demonstration of the possibilities of the human mind. And now, I bid you good night.” EXIT.

Naturally YOU, as the performer, can readily grasp the tremendous impact of such a demonstration upon your audience.

If done as an impromptu demonstration and that is the ONLY way this routine should be presented, you are able to catch your audience unawares and really give them a jolt.

Needless to say, some preparation is necessary, tho confederates or stooges are not used. The principle is the old and time-proven method of securing information in advance from only a FEW – and directing the mystery at the total audience – though the ‘few’ are also taken in.

A subtle and psychological approach is needed, and true mystery can be achieved. Here is how it works:-

Prior to the performance and while the spectators are entering the theatre, auditorium or hall, your capable assistant is stationed in the lobby entrance. He or she should be dressed in ordinary street clothing so that they are not distinguished from other spectators.

Their appearance in the lobby is quite casual – and the average spectator with the usual lack of observation, will never even see them. The assistant has two loaded U. P. Clip Boards [or Mentalist’s Pads from Trickshop.com] – under the arm – and a few handy pencils. As the spectators enter, the assistant sizes them up, and endeavors to ascertain the most likely individuals to participate in the experiments. This selection is not difficult for an alert assistant.

Selecting two or three individuals, they are approached with a smile and a remark “Would you care to participate in Mr. Blank’s mental telepathy experiments

this evening?" If they show some interest, the assistant then brings out one of the convenient clip boards, with the suggestion they write down their Aunt's middle, name, their social security number, etc., etc., - tear off the paper and retain it.

The assistant can also control the thoughts or tests by her offered suggestions, and in this way, a variety of tests is obtained. If the spectators are a bit backward and uninterested, they receive a 'thank you', and have no knowledge whatsoever of the assistant's intentions, or the use of the clip board.

It is necessary for the assistant to obtain only about six or seven written tests or thoughts. So actually, out of an audience of several hundred, only a handful of people have been contacted. The appeal of mystery is thus made to the mass, and not these few people. However, they are entirely mystified, as they do not tell the assistant what they write, and keep the written thought. Thus, the entire audience is completely mystified.

To the spectators who show willingness to cooperate, the assistant can guide (after a fashion) their thoughts by her suggestions - can further explain that the writing of the question or information makes a vivid impression on the spectator's subconscious mind, and enables the performer to receive such thoughts with greater ease. This, she states, the performer will explain from the stage. However, no explanation is forthcoming nor expected.

To those who cooperate, a state of expectancy is created, and lends for fine cooperation between the stage performer and spectator. Naturally, NOTHING is mentioned from the stage about ANY written thoughts of any kind, anywhere - but the demonstration is pushed along at a rapid rate, and concluded before the average spectator has recovered by the impact of this unusual and (impromptu) form of entertainment.

Further, the assistant can pick up bits of additional information from conversations, tie certain spectators together as man and wife, sweethearts, relatives; their position in the audience, and by making notes on a separate sheet add this data to the written thought.

Naturally, best results are obtained with an assistant securing the advance data. It can be done, performer working alone, with a slightly different approach being used on the spectators. In some cases, some member of the committee or employee

of the theatre, with a few minutes instructions, can secure this information, and be none the wiser.

Depending on the size of the community, it is often times possible to ascertain spectator's name from their initials, by checking the phone book and city directories - or by making discreet inquiries of the help around the theatre, or certain people on the committee who would be glad to furnish additional information.

Further, there may be other brother magicians in the town in which you are working that would volunteer information on some of their friends - but great caution must be exercised in this conjunction, beginning to be sure you know your friend, and that he is a 'right guy' and not some blow-off amateur magician, who likes to impress his friends later with his knowledge.

Once the information is obtained on the boards, the assistant retires back stage, and with the performer they go over the data secured on the board, and additional information that may be tied in with it.

It is now necessary for the performer to absorb this data and sell it back to his audience as though he were actually receiving the thought vibrations from the spectators. Memorization of the six or seven tests is, of course, the best means, but hardly practical for the average performer.

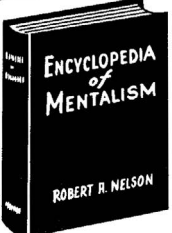
Therefore, he must devise other means - such as writing this information lightly with a pencil on the frame of a school slate. He picks up the slate, asks that the audience concentrate - and begins doodling on the slate - marking and erasing - until he has written the thought, whether it be expressed as a number, name, action, etc. Or, he can walk back and forth across the stage, with his assistant standing in the wings, with the information written on large cardboards in crayon, sneaking a glance every now and then...Or he can copy the data on his shirt cuff - write some on the face of his watch (easily read as he checks the time) - place a small card on the microphone (stand) if same is used - place the dope on cards in the footlights - or employ a crystal ball, with data written on a card held underneath the crystal. Or, he may sit at a table, with the information written on the table cloth, papers or cards. It can be picked up from dozens of vantage points, set about as the performer wishes. Better still, the data should be obtained from two or three points. The methods are optional with the performer.

Remember, Impromptu Mentalism must be done as an impromptu 'afterpiece' and the reception of the 'telepathic conditions' must be dramatized and sold back to the audience as genuine.

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**IN THE REALM OF THE MYSTIC /**  
**ENCYCLOPEDIA of MENTALISM**  
by **ROBERT A. NELSON**  
**2 YEARS / IN PREPARATION!**

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## How to Read Sealed Messages



In this comprehensive guide from Robert Nelson, 34 sealed billet reading methods and devices are revealed. Originally written for mediums and stage mindreaders, many of these methods are also applicable to contemporary magic and mentalism routines where there is a need to covertly acquire information written down by a spectator, including pre-show work for popular

Question & Answer presentations. Methods are divided into two sections – one for private work (or close-up) and the other, for use on stage. The broad range of techniques and routines provided will allow you to perform "apparent miracles," even under the most demanding conditions. A terrific resource for magicians and mentalists alike.



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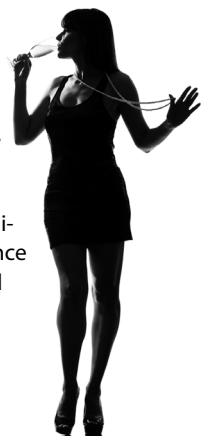
## Still More Miracles in Mentalism



Imagine for a moment ribbon spreading a deck of cards face up on the table. All of the cards are different and fair. The spectator is asked to push forward any one card and leave it face up on the table. This card is covered with an ashtray or drink to prevent anyone from touching it until the incredible climax that reveals the selected card is the only one with a different color back! And NO the selected card is not switched in any way and YES the audience gets to see both the fronts and backs of the cards (no gaffs are used). Plus, you end completely clean! The effect is Sid Solomon's original Undue Influence, a devastating card effect that is as strong as ANY ever conceived; and it is just one of over 40 effects in this outstanding compilation of practical, yet powerful mentalism miracles. Nicely illustrated and completely re-typeset in this new large format, easy-to-read Trickshop.com edition. 86 pages.

## Nelson's Club and Party MENTALISM

Performing mentalism for smaller groups presents its own set of challenges and rewards. In Club and Party Mentalism, Bob Nelson shows you how to select and routine the most effective material for maximum audience impact and use the audience intimacy to convince them you really can read their minds. There's no need to invest countless hours into trial and error testing, Nelson gives you a proven framework you can use to build your own act and reputation in the field.



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