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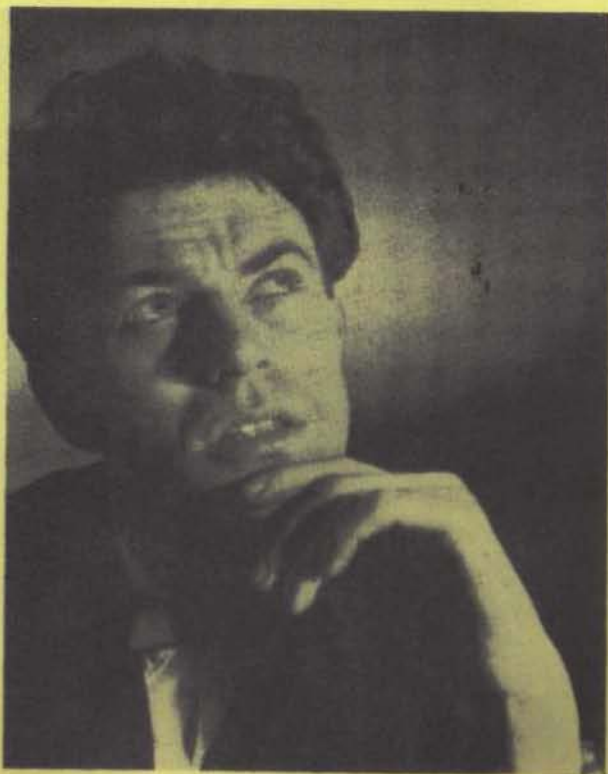


*** Supplement ***

to

“The Thirteen Steps to Mentalism”

**by
Tony Corinda**



CORINDA

The picture above was printed nearly fifty years ago in my book, *The Thirteen Steps to Mentalism*. Much has changed since then but the book is still widely on sale. This *Supplement* records the history of the book and reflects some of the changes since it was first published. With it, I send greetings to all my readers.

Tony Corinda. England. 2005

FORWARD

(The History of Corinda and The 13 Steps)

By
Roy Sinclair

Corinda's *Thirteen Steps to Mentalism* is a fascinating book and the history of it is just as interesting. Corinda was the author and it was written by him between 1956 and 1958. It was originally published and distributed as a 'Series of Booklets'. These were issued, more or less, on a monthly basis.

Each issue of a booklet was called a 'Step' and each one dealt with a specific field of Mentalism. This was a rather clever manoeuvre by Corinda because it enabled him to sell his book *before* it was fully written. (See the original 'Advert' on the last page of this *Supplement*).

Had he called the booklets 'Chapters', as is customary, he would have to wait until the complete series had been written before he sold it. But by the time he had reached the last Step (No.13) he had already sold hundreds of copies of the full book which is now known worldwide as "*The Thirteen Steps to Mentalism*". After Step (No.13) he ceased issuing the individual booklets- and sold the completed book – bound into one volume of 428 pages.

His publisher (Harry Clarke of London) was himself a magician and was a publisher who owned a large print-works. He also produced books for Tony Slydini and Dai Vernon. Without Harry's support, Corinda admits, he would never have been able to produce his book. When the book became thirteen chapters, Corinda still persisted in calling them 'Steps' – a word in keeping, with his intention - that each 'Step' should be a lesson in Mentalism. Altogether, it meant a Step-by-Step course of instruction for complete beginner to professional - in the Art of performing Mentalism.

Right from the early days Corinda's book captured the imagination of Mentalists. It was the only book up to that time which did much more than any other book on the subject. He gave his readers mental effects to perform and routines to build into an act, as did some other books: notably, *"Practical Mental Effects"* by Theodore Annemann (published by Max Holden in USA in 1944). However, Corinda was different. He not only told his readers what effects to do, he would go into fine detail, and explain exactly how to perform them. He told readers what to say and when to say it. He explained how to make some props yourself and his book discussed psychology, misdirection, stagecraft, presentation and the theory and principles behind a vast array of techniques for performing Mentalists. It became the most comprehensive book ever written on the subject of Mentalism – and it remains so today.

Corinda's book is so crammed full of instructions and information that it is said today that anybody can be a top-class mentalist simply by reading his 13 Steps.

The historian of Mindreading, William V. Rauscher in his book *"The Mind Readers"* (2002) gives a survey of very many mentalists. Out of the hundreds available, he picks five people who, in history, have done more than anybody else to establish Mentalism: he calls them, *'The Pacesetters'*. The five nominated were: Tony Corinda, Maurice Fogel, Ted Annemann, Bert Reese and Al Koran. Out of the five, he picks Tony Corinda as the one that was most prolific and the one that, outstandingly, influenced others. Among many other things Rauscher has this to say about Corinda: (Quote), *"Many would-be amateurs and professional mentalists got their start by following Corinda's advice"*.

In fact, this turned out to be true. Close to fifty years ago Goodliffe the Editor of a popular weekly Magic Magazine called *'Abracadabra'* reviewed Corinda's first two Steps and reported, *"If Corinda continues this series in such original and educative format, he will have written 'The Bible of Mentalism'"*. Today throughout the world, it is widely called, and acknowledged by most mentalists to be, *'The Bible of Mentalism'*. Unfortunately Goodliffe never lived long enough to see his prediction come true.

Corinda's book became so much established as *the* handbook of Mentalism that when an organisation known as *'The Psychic Entertainers Association'* (PEA) based in America, held their annual convention in 1994 in Atlanta, USA., they took as their *'Convention Theme'* - Corinda's, *"Thirteen Steps to Mentalism"*. The PEA is by far, the biggest organisation of Mentalists and they have hundreds of members distributed throughout the world.

At their convention that week, they were all expected to perform from, and concentrate upon, the instructions and effects given in Corinda's book. Whether it was Close-up work, a Lecture or an Act in the Gala Show - they should try to stick to the theme. Of several hundred who attended and took part that week, quite a few were professional mentalists who joined in the fun and the convention was a great success. It was their very nice way of paying tribute to Corinda.

As a reward to Corinda, the PEA bestowed upon him the Blackwood Award for '*Outstanding contributions to the Art of Mentalism*' - and also gave him an Honorary Life Membership to their organisation. No other writer or performer of Mentalism has ever achieved quite so much recognition from his peers and fellow-mentalists - as to have a Convention devoted to him.

Much the same was done by the Magic Circle in England - who awarded him (in 1959) their highest rank of membership as a Member of The Inner Magic Circle (M.I.M.C. with Gold Star) for his endeavours. He was then one of the youngest to ever achieve that elevated position, being limited to a few members. Altogether Corinda has acquired some fifteen awards from the International magical and mentalist fraternities - though very rarely does he mention anything about them. He lives a private life and is very reclusive - but whether he likes it or not, he has received world-wide recognition.

Why Corinda's book out of all the others, should become the outstanding leader, is simple enough to understand.

He was the first person to write a book which told his readers exactly 'How to do it'. Many other good books have been written about Mentalism; many other clever articles have appeared in magazines, but very few ever explained in infinite detail *all* the things you need to know. Too often they tell you *what* to do - without saying exactly *how* to do it.

The point is this: once somebody has told you 'How to do' anything, say, '*The Centre Tear*' [which is explained in the 13 Steps book], you don't need to be told twice. Corinda saw this possibility and told everybody 'How' before anybody else thought to do so. That is why his book is unique because there is little need left for anybody else to publish and repeat such basic instructions - he has already told them!. That was his genius and why he was such a good teacher.

Apart from lecturing and writing about Mentalism, he was a highly successful Magic Dealer - and like Bob Nelson (in America) he specialized in Mentalism and the kindred arts. At the time they were the only two dealers in the world who focussed on mental effects. Many of the effects he sold were invented by himself and he invented hundreds - including such classics as, "The Powers of Darkness" and "The Khan Envelope Test" - which, strangely, are still sold today. On average he invented about twenty new tricks a year to maintain his Studio catalogue and for sale at 'Conventions'. (See Appendix (1). Notwithstanding this prolific output he was obligated at the same time to published many more of his own effects in the creation of his book. As if this was

not enough, Corinda was sometimes consulted by professionals who wanted new routines or their own routines, reconstructed. He would 'customize' tailor-made routines for his clients and, in those days had worked for radio (13 programmes), stage shows, television and, occasionally, in the film industry. Some of his clients were notable people such as *Fogel*, *Punx*, *Romark* and *Al Koran*, and, believe it or not, *Liberace* the pianist – who wanted to impress people with 'Feats of Memory' – which he did. Corinda was very versatile and creative. He could focus on any aspect of Mentalism. Even *Uri Geller* is said to have been influenced by Corinda's book – as reported by Jonathan Margolis on page 86 of his book called, "*Uri Geller*". It's about that 'remarkably clever and original performer' – which is how Corinda regards Uri Geller and his skills.

Even before his first 'Magic Studio' in Berwick Street, London - Corinda had long experience of performing Magic & Mentalism. He had often worked at exhibitions and sometimes performed in the big stores and holiday camps. He also worked at 'The Festival of Britain'. This was a permanent showground in Battersea Park, London - where he had the daunting task of performing a 30 minute Mindreading act given every hour, for six hours a day, and he worked six days a week. That's thirty-six performances a week and he did it for months! He also had his first Magic Shop there, in the 'Festival Gardens'. Later he had them in Berwick St, Hamley's in Regent Street, Mortimer St, Tottenham Ct. Road and Oxford Street. I myself, worked with him for some twenty years – so I know about his ability and history - but I don't know where Corinda got the stamina to do it.

He also had wide experience of mediumistic and paranormal matters. He had been for years, an investigator and researcher of paranormal activities and he was a senior member of the 'Occult Committee' - which was then run by The Magic Circle, and headed by the eminent parapsychologist, Dr. Dingwall.

The Occult Committee was a group of specialists in the field of investigating supernatural phenomena. They worked in conjunction with other like-minded groups such as, *The Society for Psychical Research* and the spiritualistic newspaper '*Psychic News*'. The team explored everything from haunted-houses and rectories, to claims of people to have 'psychic powers'. They investigated several 'mediums' and attended quite a few séances – including one séance held by the medium Anne Britain – who was noted for the fact that she was chosen by Sir Arthur Conan Doyle (the author of Sherlock Holmes stories). Doyle was an ardent believer in the supernatural and mediumship – in his later days.

Much of Corinda's background experience in these matters, shows up in his book, *The Thirteen Steps to Mentalism*, especially in Step 9, '*Mediumistic Stunts*'.

He never claimed to be 'psychic' himself, and adamantly refused to offend Spiritualists and their adopted religion. Nor for that matter did he target the ordinary '*Mediums*' who simply practiced psychometry and other things - such as, faith-healing and clairvoyance. His target was always the fraudsters who aspired to physical manifestations in the séance room. Those who typically

claimed to 'Float speaking trumpets over the séance table', produce ectoplasm 'Which manifests into the shape of a dead relative' or to levitate themselves to float into mid-air, etc. Much the same as Harry Houdini used to do in the days when he used to expose fake mediums. After the three Fox sisters began it all in 1884.

Corinda's target was those who breached the terms of *The Fraudulent Mediums Act, (1951)* which in the U.K. superseded *The Witchcraft Act (1760)* in England. The new act defined what you could do, or could not do, in a séance room or similar environment. By the year 1951, the *Witchcraft Act* was considered to be inappropriate. It was no longer acceptable to 'Burn them at the stake' - which was the penalty for those who were found guilty of Witchcraft. Thus saving many women from the bonfire - simply because they had told their neighbour it was 'Going to rain tomorrow'. Thankfully, when it became legal to make predictions, mind-readers were allowed to escape torture. Though not always, the audience who had to watch some mind-readers giving a performance!

Corinda was once asked by the newspaper *Psychic News* to act as an undercover reporter to investigate a function held at the Conway Hall, in London. It was to be a demonstration of mediumship by a gentleman who called himself, "Gerald D. B." He had sold about 400 expensive tickets to see him (allegedly) produce psychical manifestations. Corinda attended with his old pal, James Randi, from Canada, who was (and still is) an expert at debunking phoney psychics. Not that *all* psychics are fraudsters.

After several interruptions by Corinda and Randi, the Chairman invited Corinda on to the stage. He accepted and was then asked in front of the full audience, if he was a believer, or was he 'one of those troublesome investigators'? His spontaneous answer was a classic: "I am neither the same as you, who believe, or one of those that disbelieve. I am somewhere in between the two - I am, as you might say, just a 'happy medium'." Everybody had to laugh and both sides of the argument were satisfied. But Corinda got out of a tight corner with his quick-witted repartee.

In a more dramatic situation, Corinda was invited to give a demonstration of mediumship to a selected audience of experts at the Magic Circle Headquarters in London. He accepted and put on an exhibition, lasting a full evening, of parapsychology and mediumistic effects, which was an outstanding performance. Billy McComb, who reported on it, called it '*A real tour de force*'. You can read the original report in Appendix (3) at the back of this *Supplement*.

Corinda faced an audience of some 120 people who had come to see his demonstration. They were a mixed crowd of Magicians, Mentalists, Press reporters and Parapsychologists. Most of the audience had *read* about these things but many had never actually *seen* them demonstrated before. He dumfounded most by a display of mediumistic skills which went on continuously for two hours. Some of that performance was funny and created amusement but some was intensely dramatic. At one stage, somebody in the audience fainted when Corinda

was producing 'materialisations' from his 'Spirit cabinet'. Proceedings had to stop while the lady was ushered to a rest room. Corinda repeated similar demonstrations a couple of times in the following years. You should not confuse what is called a "Ghost Show" with Corinda's demonstration of the paranormal and mediumship. They are not the same. He concentrated more on the mental brain-washing of his audience to get his results. He would utterly convince his audience it was all genuine. In a "Ghost Show" the audience know it is just a show – no matter what happens. Corinda's theatre was in the mind.

As the fame of Corinda's book spread over the years, so did a few other people tried to attach themselves to this success. When he retired he went into seclusion and became a recluse. Nowadays, (in 2005) he lives quietly in peaceful Norfolk, England.

After he retired and was not seen around anymore; he seemed to have disappeared. Because of that, in his absence, some people tried to lay claim to 'writing' his book – notably, Jon Tremaine and David Berglas (both English Mentalists). This is nonsense as Corinda wrote the book (there is ample evidence of that) and neither of them 'wrote' any part of it. Tremaine did produce some sketches for the book during the time he was working for Corinda - but that was all. Tony Corinda asserts: "All Mentalists become impostors when they pretend to read minds - but some get to believe too much in their own fairy tales". He also has to contend with many rumours and falsehoods which these days, often appear on the Internet. A selection of which can be seen in Appendix (2) at the back of this *Supplement*.

However, Corinda does wish to acknowledge the many contributors and friends who have supported him. The top-class drawings done by Eric Mason (himself, a Mentalist and professional artist): for two interviews given in the book, one by Maurice Fogel and one by Claude Chandler, both full-time professionals. The original publisher, Harry Clarke in London and Lou Tannen, who also published the book in America in 1958. Then the effects and ideas submitted by such names as: Dr. Stanley Jaks, Al Koran, Corvelo, Will Dexter, Terry Guyatt, Arnold Liebertz, Punx, Ed Mellon, Paul Marcus, Professor Alfred Keene, Hans Trixer, Dr. Thornton, Walford Taylor and Patrick Page. Recognition must also go Laura Avilés of Paginás, Madrid, publisher of the Spanish edition and to Anthony Blake, who lead the team that did such outstanding work producing the Spanish version. Also Anna i Stazś of Kraków, Poland. To Christopher Woodward for continuous help over the years and finally to Martin MacMillan of *International Magic* – for his work and mental agility.

Corinda acknowledges these people and gives his sincere thanks to all of them for their loyal support and contributions. He also apologises for any who have been, accidentally, missed out.

For the book: "*The Thirteen Steps to Mentalism*", has now been translated into five languages – English, Polish, German, Spanish and French. Probably the most world-wide book on Mentalism. The latest version in French, soon to be released, by *Magic Dream of Paris*. Enjoy your reading. And may you, like many others...
'Go Step-by-Step - to become a 'Master Mentalist'.

Appendix (1) 'Other Corinda effects'

Tricks and Publications issued by Corinda from 1958

Quite a lot of people have asked the question, "Did Corinda produce anything more than the *"Thirteen Steps to Mentalism"*? It's a mystery why they do so as it must be obvious that as a Magic Dealer for over twenty-five years – he must *surely* have produced *some* of the effects he sold?. In fact, he did. Just as an example, we give a list below of some of his writings and a list of his own effects from 1958-1960. Many more came after that in the following year. He still owns the "Rights" to most.

Publications:

Mediumship for Magicians, Chess Trickery, Magic of The Mind, Telephone Trickery for Mentalists, Pocket-slate Mysteries, The Master gimmick - Electronic Mindreading, Fortune Telling with Tarot Cards, and The Thirteen Steps to Mentalism. Corinda also ran a monthly column for a few years in *Vibrations* the magazine for mentalists published by The Psychic Entertainers Association. He also wrote for *The Magic Circular* and I.B.M. magazines.

Some of Corinda's own effects from his 1959-1960 Catalogues:

The Khan Slate Test, Untouched by Hand, Corinda's Ghost Outfit, Corinda's Spirit Bell, Hypno-heat, Corinda's Billet Pencil, The Khan Dictionary Test, Dr. Simon Spirit Slate, Powers of Darkness, Choma Tobem, Corinda's Third Choice, The Camels Eye, Vienna Dice Trick, Birds of a Feather, Bombshell Prediction, Fantasy in Flame (with Fogel), One-in-a-Million Newspaper Test, Corinda's Dictionary Test, Ouijamental, Predicted Card-in-Balloon, Corinda's Money Box, Psychosight, Paradox, Three-of-a-Kind, Corinda's two-person Communicator, Blind Date, The Spirit Telephone, Q5 Pocket Index (With Pat Page) and The Khan Envelope Test. This is, by no means, a comprehensive list. Many more followed later.



In the list above the name of one effect "Choma Tobem" has been the source of much debate as to what it means. Corinda assures me that "TOBEM" stands for '*There's One Born Every Minute*' but will not divulge what 'Choma', at the front, means. Guessing this has caused much speculation for some years - among Magicians and Mentalists. Another intriguing fact is that some of Corinda's inventions listed above, appear in a Recorded Tape: "*Jon Tremaine's - Close-up Mental Act*". "Borrowing" some of the effects from other people, without permission, doesn't say much your own creative ability.

Appendix (2)

'Wisdom - on The Internet'

In the *FORWARD* at the beginning of this *Supplement*, Roy Sinclair mentions that there is much 'talk' about Corinda on the Internet these days. This is true. Most of this chat comes from 'Postings to Newsgroups'. Some of it is funny and some sad. Some is complimentary and some downright libellous. Nevertheless, it is there in the public domain, to be read by one and all. Below we give you a selection from pages - with messages posted on various www-sites. Some are still there.

From web-site: the.magiccafe.com/forums (topic=63858&forum=15)
Dated: April, 2 to 9, 2004

Topic: Is Corinda: Still Alive?

Posted by czero: I've done some Googling, and I can't seem find anywhere where-is-he-now info on Tony Corinda. I find this astounding, as I don't think there's a single working mentalist who doesn't consider 13 Steps essential reading. Anyone know if Corinda is still alive? If not, when did he die?

Posted by London: I am almost certain he is dead....

Posted by magicbygeorge: I heard he is alive and well, but likes to keep a low profile away from magic/mentalism community.

Posted by London: I guess I was wrong. I thought I heard dead. We all make mistakes. Are you aware of anything else

put out by him other than the 13 Steps? Not that it's not enough....

Posted by Ian Rowland: London - to the best of my knowledge Tony Corinda never put out anything else after 13 Steps. I've had long conversations with David Berglas who was very much involved with Corinda and the emergence of what we now know as: "*The Thirteen Steps to Mentalism*".

Posted by wisdom: I often wonder who really wrote the 13 steps. Jon Tremaine once told me that HE in fact wrote it. He did illustrate some of it. When I challenged him on this and said "Surely Corinda had something to do with it?" Jon said that he just took down Jon's dictation. Then some years later, David Berglas astounded me by telling me that HE wrote it. I told him that Jon Tremaine had informed me that he was the author. David paused for a second then said, "Well, he certainly had more to do with it than Corinda did". I still think Corinda wrote most of it. Wishful thinking I suppose.

Posted by czero: Corinda not being the actual author of the book that bears his name is kind of a shocker ... but as someone who's worked in publishing his entire adult life, I suppose I shouldn't be surprised. Oh, well. Another illusion shattered.

Posted by wisdom: Oh, and Ali Bongo and Jon Tremaine also used to know him well. They both worked for him. I just remembered that I also saw Corinda do the Centre Tear. He did it exactly as described in the book. Perhaps he did write it after all. I keep remembering things after I posted. I recall Corinda was a chess expert. Possibly Grandmaster status.

Posted by Lawrence: In the last few years quite a few people have told me that Jon Tremaine and David Berglas have made claims to have written Corinda's book. This is

blatantly untrue. I lived and worked with Corinda at 66 Berwick Street where he had his studio and at the time when he was writing the book. I used to do the proof-reading for him. They should both be utterly ashamed of perpetrating this falsehood. We all know Corinda wrote it.

Posted by Fate: Berglas as the author of the 13 Steps? With only two mentions in the book and not one picture of him appearing anywhere. Neither is he on the front cover. Such modesty, on his part, is beyond belief ! It's all utter rubbish.

Posted by enriqueenriquez: Great stories. I must confess that for a long time I've wondered if Corinda even really existed at all, or if he was just a myth.



Note:

As can be seen, most of the people who subscribe to these Internet sites, write using a Screen Name or, pseudonym, if you prefer. This may account for some of them making reckless statements which they otherwise may not do. We suppose they are influenced by a false sense of anonymity which is unwise – because most of them are easy to trace if one wished to do so. Some of them, so improbable, they are not worth the effort of doing so. Some of them are genuine enough – and make useful contributions to the Public Domain.

Appendix (3)

(‘Baffling the Experts’) Corinda’s séance at The Magic Circle 1958

Reported by Billy McComb

Corinda put on a séance at the Magic Circle in our Hearts of Oak venue, and I wrote it up for *Abra*. The show was a was a real *tour de force* and completely baffled many of the magician and mentalist viewers.

Ectoplasm, I now know, looks like candy floss. I’ve seen it. The occasion was a Corinda ‘challenge’ séance with a medium, ‘Mme. Latour’, in The Magic Circle function Hall. Nothing to do with the Circle though - explained Sid Emons at the outset. The Council disclaimed all responsibility (though all seemed to be present at the gathering). Others present were Clifford Davis, reporter of *The Daily Mirror*, Al Koran, Eric and Shan Mason, David Berglas, Billy McComb, John Salisse, George Davenport (who laughed in all the wrong places), Billy O’Connor, Dr Dingwall - and about a hundred more.

Lighting was subdued and red in colour. There was background organ music playing quietly and the place was perfumed with aromatic incense. An eerie setting.

A table stretched end-on to the multitude. On other tables lay a spirit cabinet five feet long by two high. Sundry crystal balls, candles, a ouija board and what-have-you. Tony Corinda explained that he had deposited £100 (in 1958: about £1,000 in value today) with the Committee, to be given to Mme. Latour should, he fail to duplicate or outdo, any of her mediumistic cavorts. The Committee (Syd and Aimee Swaine, Joe Elman and a couple more) were introduced and seated around the séance table. They set some tests.

Aimee Swaine produced six envelopes containing objects sealed beforehand by members of the audience. Mme. Latour psychometrised three, Tony Corinda three, all spot on. Syd Swaine handed out postcards on which spectators wrote dead person's names, death dates and questions, afterwards, sealing their cards in envelopes, which were collected in a box Mme. Latour answered everything on one card but the question. Corinda divined the entire contents and materialised an answer to the question.

The eminent fraudulent mind-reader Jon Tremaine, was then invited to draw a clock-face on a blackboard lit by a spotlight and fill in the numbers. Somebody else filled in the hands and Madame, the medium, then divined the time shown - without being able to see the clock-face. When the hands had been erased, Corinda divined what it was originally. He succeeded too where Madame failed, by rattling off a many-digit number randomly selected, of thirty digits. Joe Elman produced a box packed a week ago that had not left his possession.

Mme. Latour, shuddered and said she felt it was 'part of the 'human body', but Corinda got the impression of 'Royalty, possibly Victorian and a number 67'. When the box was opened to reveal a false finger, it looked as though he had lost his £100 deposit. However, further fishing in the cotton-wool revealed a Victorian penny dated 1867. Clever lad! - we thought; but he had got himself out of as tight corner.

After that, Madame made a wineglass perambulate a ouija board with no one touching the glass. Tony caused three candles on the table to extinguish themselves. Madame flopped on the table and ectoplasm, weirdly luminous, emanated from her mouth. Tony, tied in a chair before a spirit cabinet caused ping-pong balls to rise and fall; *his* ectoplasm looked rather like candy floss. At this point one of audience fainted. Even so, the show went on with one astounding display after another. The audience were spellbound.

Finally we settled down to watch the materialisation of a spirit person before our very eyes. After Corinda's 'spirit control, 'Dr. Simon' had taken him over, a luminous spectre glided from the back of the Hall and slowly moved through the audience heading for the spirit cabinet - where, astoundingly, it dematerialised, dramatically, into thin-air. Then the lights came on and we were back in the world of normality.

It was only then that Tony Corinda let us 'in' on the whole set-up and the truth. He introduced Mme. Latour, not as a real spirit medium, but a good actress who played the role of a fraudulent Medium.

Both of them had united to convince the audience that, for some two hours, they were watching a battle of wits, between a fraudulent Medium and a Magician. Corinda & Co had mostly baffled a house-full of experts!

He then introduced, Patrick Page and Mitch Devano, who had ghosted unseen throughout the proceedings and Eric "Boon" Mason was thanked for his work on the lights. The entire audience then stood up and applauded Corinda and his ghost-raisers for an fascinating evening. We later heard many express delight at the trouble he had gone through to make it so. Your reporter wended his way into the night, giving many an apprehensive glance over his shoulder, as did many others, until safely ensconced in their car.

[Note]

Most of the effects performed by Corinda at this Séance demonstration are to be found in Step (9) 'Mediumistic Stunts' in: *"The Thirteen Steps to Mentalism"*.

The *English* version of The 13 Steps - can be obtained from INTERNATIONAL MAGIC of 89, Clerkenwell Road, London. EC1R 5BX. (Telephone (0) 20 7405 7324). Price £25 + £2.50 p&p.



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66 BERWICK ST. (Just off Oxford St.) LONDON, W.1

Corinda's

"THIRTEEN STEPS TO MENTALISM"

(A Step by Step Course on Mental Magic and Allied Arts)

STEP ONE: SWAMI GIMMICK

PART ONE: TYPES. The Swami Gimmick Writer . . . the Undernail Writer . . . C-type Writer . . . "Boon" Stick-on Writer . . . Thumbtip Writer . . . Colour Writer . . . Ballpen Ink Writer . . . Liquid Ink Writer . . . Stylus Writer . . . White Swami Writer . . . Machined Tip Writer . . . Toe Writer . . . Different Type of Writer . . . Conclusion.

PART TWO: TECHNIQUE. How to use your Swami Gimmick . . . Getting it into position . . . Getting it off . . . How to handle the Gimmick when on . . . What to write on the card . . . Holding the card before writing . . . Holding the card when and after . . . The Technique of Writing . . . The Style of Writing . . . The use of different colours . . . Window Envelope . . . Carbon Impression . . . Technique . . . Ink Writer . . . Preparation of a Prediction . . . The Fingernail . . . Other ways to hold the card . . . The Visible Pencil . . . Modesty and Mentalism . . . Publicity Stunts . . . Writing in a Glass Tumbler . . . Hull's Penny . . . The Colour Index . . . Misdirection . . . The Magnetic Holdout . . . Conclusion.

PART THREE: TRICKS. (1) The Spectator as Telepathist. (2) Transmitting a Name. (3) The Date on the Coin. (4) Straight to the Point. (5) A Stage Trick. (6) Around the World. (7) A Card Trick. (8) Living and Dead. (9) A Close-up Oracle. (10) Two-person Telepathy. (11) A Mediumistic Effect. (12) Time and Space. (13) The card in the Glass. (14) A Week Ahead Prediction. (15) Another Publicity Stunt. (16) The Seven Chairs. (17) Any Date of the Year. (18) The White Swami. (19) The Sex Detector. (20) Headline Predictions. (21) Topical Effects. (22) A First-class Newspaper Test. (23) Dartboard Prediction. (24) Matches and Cigarettes.

STEP TWO: PENCIL, LIP, SOUND, TOUCH AND MUSCLE READING

PART ONE: PENCIL READING. Favourable and Unfavourable Conditions . . . Safety Checks . . . Pencil Reading Words . . . Pencil Reading Positions . . . Tricks by Pencil Reading . . . Technique of Pencil Reading . . . The Correct Pencil . . . Correct Card . . . Performing Distance . . . Pencil Reading Numbers . . . Summary . . . Confining the Subject.

PART TWO: LIP READING. Introduction . . . Whispering Buddha . . . Lip Reading Card Trick . . . Reconstructed Evidence.

PART THREE: SOUND READING. Introduction . . . Sound Reading Designs . . . Sound Reading Numbers . . . Tapping Card Location . . . Paranormal Precognition . . . Clean-cut Card Trick . . . Sound Reading of Writing . . . Archie Byford L&D Test . . . Clicking Boxes . . . Sound Reading A Spinning Coin . . . A Pocket Trick . . . Weighted Pencils.

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