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no more than 2.5 mm in diameter. Other methods are more practical when using objects of larger size, or objects in other form. Methods for achieving the same objective but using pills of larger size, a powder, or a liquid will be described later. It is not the task of the writer, nor is it within his knowledge, to indicate whether a solid or a liquid form should be used, nor the size or quantity of either. Such information will be given the reader by other sources. The writer's single job is to supply the tricks by which the object may be handled. The writer does not recommend one method above another. The method indicated for a specific performance is the one having details most suitable in the situation and which will appear most natural.



Left: Normal expression of face. Right: Exaggerated expression of dumbness. The more facial muscles are relaxed and eyes thrown out of focus, the greater the effect. Doing these actions to a mild degree merely shows a lack of alertness or disinterest.

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A psychological-physical fact which applies to the performance of the above trick in all its variations, as well as in the performance of all other tricks, must be noted because of its great importance. The fact is that physically, at the moment of doing any action requiring concentrated thought, there is an alertness of appearance which is very noticeable.

A sudden alertness on the part of the performer causes wariness on the part of the spectator. The opposite of an alert appearance is a stupid one. Assuming a mildly stupid appearance during a trick will give the appearance of disinterest. Naturally this should be done to a mild degree, for suddenly having an imbecilic expression also is warranted to attract attention. Stupidity in appearance is affected by relaxing the facial muscles and throwing the eyes out of focus. To learn to relax the facial muscles one should practice in front of a mirror. When one finds, in this manner, which muscle controls which part of the face, it becomes a matter of very little practice to relax the indicated muscles when away from a mirror. To learn to throw the eyes out of focus, look at some object about a foot distant and then hold that focus when looking at a person several feet away. This skill, too, requires only a little practice. When, earlier, the writer promised the reader that he never would be asked to do any action he did not regularly perform, it escaped the writer's memory that the reader would at times need to appear stupid. This is the single exception and the writer apologizes to the reader.

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However, to be able to appear stupid purposely in order to enhance one's work shows a considerable degree of intelligence as well as an appreciation of the art of acting. In such cases it is quite a different matter than it is with that individual to whom such an expression is not only uncontrollable but usual.

The instructions above are for performing a trick in which a small pill is used. Whereas the method was devised for pills ranging in size from one-sixteenth of an inch in diameter to a pill as large as three-sixteenths of an inch in diameter, it will be found that the method is suitable for pills of greater size. In doing the trick with larger pills (up to three-eighths of an inch and even more) extra care must be taken in sticking the pill to its carrier. First, the position on the object at which the pill is attached must be such that the pill can be removed with ease. Second, its position must be such that the pill is masked from the sight of the spectators. This means that the pill must be far enough away from the edges of the object that it does not stick out where it may be seen—even when the object is held as has been described. A little experimenting will show the spot at which the pill is to be attached. Third, extra care must be taken in using the exact amount of paste in sticking the larger pill to the carrier. Due to the greater weight of a large pill, more paste will be needed than for a small pill. Experimenting, here, too, will show just how much paste to use.

The paste used must fulfill several requirements.

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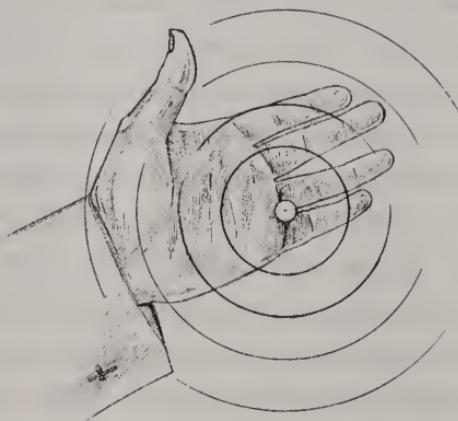
It must be simple to apply, hold firmly, dissolve quickly in any beverage and without leaving a noticeable residue, and it should be easily obtained. Powdered gum arabic (available in any drugstore) makes an excellent adhesive when mixed with water and fulfills all the requirements. A drop of water and a minute quantity of the powder, mixed together with a toothpick, will make enough paste to hold even a large pill. When mixed to the consistency of a fairly thick gruel, a small quantity of the paste is taken on the point of the toothpick and put on the proper position on the carrier. The pill then is pressed onto the paste.

In using a large pill (three-eighths of an inch in diameter and over), it probably will be found as easy, if not easier, to hold the pill in the fingers and merely drop it at the proper time rather than carrying it on an object from which it has to be picked off.

The easiest and most natural way secretly to hold a pill is at the base of the third and little fingers and curling those fingers so that the tips touch the palm of the hand. It will be found, even with those two fingers held in that manner, that there is no lack of freedom of movement of the thumb and the first and second fingers. When the third and little fingers are curled as described, there is a crease between the base of the fingers and the palm. The pill is held by the fold of flesh which forms the crease. The center of the pill should be at the crack between the two fingers. In this position there is enough flesh on all sides of the pill so

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that it is completely masked from sight. Some individuals, because of the formation of their hands, have a space between the fingers which is impossible to close and, therefore, cannot hold anything in this manner so that it cannot be seen. However, even they will find it is possible to adjust the position of the pill so that it will be hidden.



Position in hand for holding large pill in fingers. This action can be masked by holding some object such a paper of matches. Object held is immaterial.

In using this "grip" method, all the details of performance are identical with the methods described above with two exceptions. The pill is released by opening the fingers instead of picking it off the carrier as is done in the other method. The second difference is that the pill has to be in position in the fingers before the packet of matches (or whatever other object is used) is taken in the hand. It is advisable to have some small container with an open end to carry the pill

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when it is in the pocket. Using a container ensures that there is no chance of having the pill crushed, or chipped, and thereby rendering the pill so that it is entirely useless or lacking its full strength. The container also keeps the pill from picking up any lint, etc., in the pocket.

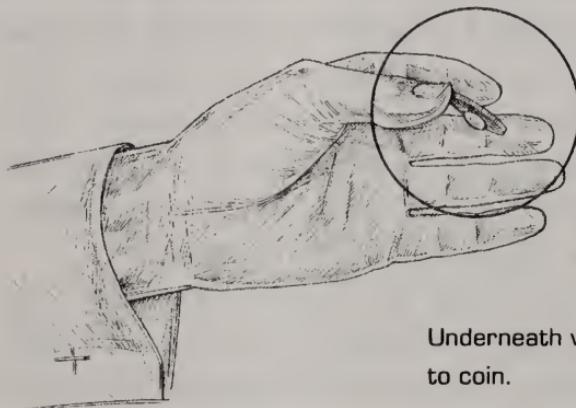
The pill is tipped from the container into the hand and pushed into position by the thumb. This action takes place in the performer's pocket. The fingers then are curled to hold the pill. When the pill is gripped firmly, the matches or other object is taken by the thumb and first two fingers.

It is possible that the reader will find this method to be so easy and natural that he will wonder why the other method was suggested. Holding the pill in the fingers only is indicated for use with the larger pills. The reasons for this statement are: 1. Few men have hands with flesh so soft as to be able properly to feel a small pill and to be certain that they are holding it. 2. The natural moisture of the hands is apt to make a small pill adhere to the flesh and not be released when the fingers are opened. 3. The fingers have to be closed so tightly to hold a small pill that the hand is noticeably cramped and unnatural.

One additional suggestion for a way secretly to handle a pill is set down only because circumstances in a particular situation may make it more suitable. In this method the pill is stuck to the center of one side of a coin. This coin is taken by the performer from his pocket along with two or three other coins. The "loaded" coin, however,

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in being brought out of the pocket is held between the thumb and first finger and the other coins are gripped between the rest of the fingers and the palm. The loaded coin is so held that the pill is kept from the sight of the spectators.



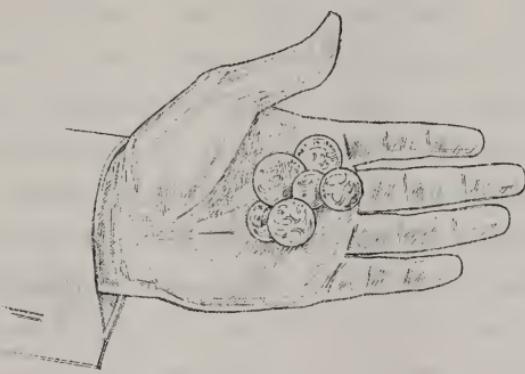
Underneath view of pill attached to coin.

The loaded coin is placed on the center of the palm of the other hand (pill side down) and the rest of the coins dropped upon it. Due to the concave shape of the palm of the hand, the pill will be completely hidden from sight.

The purpose of taking the coins from the pocket is, ostensibly, to make some minor purchase such as a package of cigarettes. There should be enough coins left on the hand after making the purchase so that two or more may be put on the bar or table and yet still have two of the same size left on the hand. One of these two coins is the one to which the pill is attached. One of these coins is taken in each hand and held, with one flat surface facing the ceiling, between the thumb and first

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finger. The second finger of the hand holding the loaded coin will readily and naturally hide the pill from being seen from the side, and also is in position to pick off the pill.



The coins are held in front of the spectator and some remark made as to how much, or how little, the coins have worn, or that one is worn far more than the other. The remark is unimportant as to substance. It has only to express a reason, seemingly of interest or amusement to the performer, which makes it natural to show the coins. As soon as the remark is made the extra coin is handed to the spectator or dropped on the table or bar. According to what has first been said, the performer asks the spectator to feel the surface of the coin, or its weight, or to listen to its "ring."

As these things are done and said, the loaded coin is brought back to the performer's body. In the movement the coin is carried over the spectator's drink and the pill is released.

As was the case with the paper of matches, the

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coin to which the pill is attached is carried edge-wise in a box in the performer's pocket. The box is so made that the coin may easily be taken out.

While several variations have been given in the mechanics of carrying and disposing of the pill, it will be apparent that the psychological background for the performance does not change. There is no change in the thinking behind the actions of the performer, nor in the way in which the mind of the spectator is led to thoughts apart from the secret action. What the performer says and what he handles may be varied from the suggested topics and articles as long as no change is made in the psychological pattern of the performance.

An important point is that these tricks, as is true with almost everything one does well, must be practiced. That does not mean countless repetitions such as a pianist does in learning the scales. It means slowly going through all the details of performance, physically as well as mentally, until confidence comes so that there will be nothing awkward nor hesitant in word or action. The first few times the routine is gone through, it should be done extremely slowly in the manner of the movement in slowed-action moving pictures. Rehearsing slowly at the beginning ensures that no detail will be overlooked. As soon as the routine can be done smoothly and evenly, it may be practiced at a natural tempo. Learning the details of performance by practicing slowly at the beginning reduces the overall rehearsal time materially.

If a matter of weeks, or longer, occurs be-

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tween rehearsals and the time of performance, it is advisable to run through the routine prior to attempting it. Provided it had been thoroughly learned during the original rehearsals, it is not absolutely necessary to do the trick at later rehearsals if one is able mentally slowly to go through each detail of speech and action that the performance requires. If there is any hesitancy in recalling details, the trick should be practiced further. Forgetting details is more apt to be caused by not having learned the trick thoroughly in the beginning than from being possessed of a faulty memory.

III. Handling of Powders

Loose material, saltlike in form, can be handled only when it is in some type of container. The container has to have three requisites. 1. The container must safely hold the loose material without the possibility of loss of quantity. 2. It must be constructed so the material can be instantly released. 3. It must not appear to be a container and it must have some common use which makes it an object anyone might be expected to carry. The writer's instructions were to design tricks in connection with using amounts of a loose solid varying from the volume of one grain of table salt to one teaspoonful.

In order to simplify the instructions, all tricks in which powdered solids are used are based upon using a pencil as the container. Normally,

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common wooden pencils are not considered as containers and for that very reason excite no suspicion when used for writing in the customary way.

Common objects are not apt to be suspected, especially if the object is not new. This is a psychological point which holds true with things a man ordinarily carries in his pockets. Crumpled and worn paper money (unless the value is so high as to be of interest because such bills are not usually carried) attracts less notice than do crisp new bills. A shiny new penny will be the only coin noticed in a handful of dull worn coins. Taking a cigarette from a partially used pack will pass unheeded while taking a new packet from the pocket is apt to be noticed. A new billfold, watch, etc. will be noticed, while the actions connected with using similar but old objects will not be observed. Therefore, since it is necessary that it attract no attention, the "loaded" pencil should not be new. The difference in appearance between an old and a new pencil is largely a matter of length. A pencil from four to five inches long, seemingly having been sharpened and resharpened, will not attract attention. As in most such rules, this rule against newness can be overdone. A stub of a pencil, only an inch or two long, is noticed because it is awkward to handle so short a writing tool. A torn and ragged wallet, a twisted and crushed pack of cigarettes, or anything so obviously dirty no normal person would carry it are other examples of the overdoing of the lack of newness.

There is a further exception to the above rule.

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A worried and suspicious person will more readily accept a cigarette from a new package he has just seen purchased than he will from a partially used package taken from someone's pocket. While it is not the safeguard the suspicious person assumes, it is one of those commonly held beliefs, such as the trust in a newly opened deck of cards, previously mentioned.

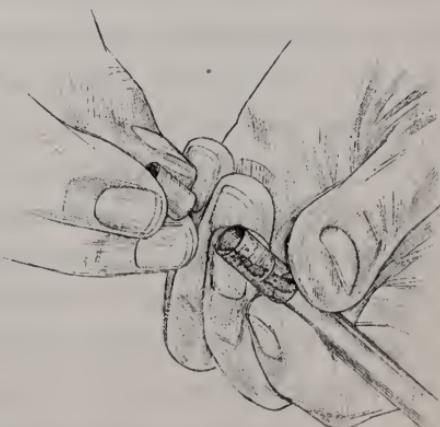
According to the amount of loose solid needed to be carried, there are three ways of preparing a pencil. Although it does not make a great deal of difference in two of the methods, a round, rather than a hexagonal, pencil is easier to handle. In the third method a round pencil only can be used. The pencil should be of the usual style, which has a metal band at one end to hold a rubber eraser. Because the performance is the same no matter which pencil is used, descriptions first will be given of the three ways to convert a pencil into a container.

1. Container for from one to fifteen grains.

It will be found fairly easy to take the rubber out of the metal tube. Most pencil manufacturers run the metal cap through a machine after the rubber has been inserted. The machine stamps small prongs of metal into the rubber in order to clamp it firmly in the metal. During the same operation, the metal tube similarly is clamped to the wood of the pencil. Usually the rubber can be twisted out of its

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metal casing so that the rubber remains quite intact. At times the rubber will tear and part of it will be left inside the metal band. In the event of the rubber tearing when it is taken out of the metal, such rubber as remains has to be dug out completely. The rubber, if taken out whole, should have one-eighth of an inch cut off the end so that it is from one to three-eights of an inch less than its original length. If more than that amount of rubber is missing, it is advisable to use another pencil. The eighth-of-an-inch cut off the rubber allows space inside the metal band for a small quantity of powder when the rubber is replaced in the pencil. Prior to pushing the rubber back into the tube, the sides of the rubber should be rubbed lightly with very fine (00 or 000) sandpaper so that it will go easily into the tube and yet still be large enough to stay firmly in place.



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2. Container for up to a cubic centimeter of a powder.

In this instance the rubber is taken out as before. Then the center of the pencil is drilled out to a depth of an inch or more depending upon the amount of powder to be used. Such drilling should be done in a shop having a small drill press having a clamp with which the pencil can be held firmly. Due to the graphite being harder than the wood of the pencil, it is almost impossible to drill down into the center of a pencil by using a hand drill. Even with the proper drill press, the job of drilling such a hole has to be handled with great care. The amount of powder which such a hole will hold depends, of course, upon the length and the diameter of the hole. It is possible to drill a three-sixteenths-inch hole in a pencil to a depth of two inches and such a size hole will hold a cubic centimeter of a fine-grain loose solid. The rubber is sanded as in the other case and used as a stopper for the container. It is not necessary to shorten the rubber unless more space is needed for the powder.

3. Container for up to a half teaspoonful of powder.

To make a really sizable container out of a pencil requires using a glazed colored paper. Such paper is sold for a variety of purposes such as gift wrappings, shelf paper, and children's pinwheels—years ago the usual name for such paper was "pinwheel paper." Pencils commonly are orange, yellow, blue, green, or red and such paper generally is to be found

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in these colors. To prepare the pencil, the wood just below the metal band (which holds the rubber) is cut through so that the band is separated from the pencil. The wood and graphite remaining in the metal tube are drilled. Care must be taken not to drill into the rubber, which must be pushed intact out of the metal tube. This is done from the inside of the tube. Next the metal prongs on the inside of the tube are flattened and the metal of the tube stretched a very slight amount. These things are done by using a drill whose shank is a little (but no greater than one-sixty-fourth of an inch) larger than the diameter of the inside of the tube. The drill is reversed in the drill stock so that the shank protrudes. As the end of the shank of the drill is somewhat rounded, it makes an excellent tool for the purpose.

Having prepared the metal band, the next step is to make a tube of the paper. This is done by rolling the paper around the pencil tightly in order to measure the exact amount of paper needed. A mark is made on the paper allowing one-eighth of an inch of overlap. The paper is unrolled and carefully cut so as to have straight and true edges. Glue is brushed along the inside of the paper but only on the portion which will overlap. The paper is rerolled tightly around the pencil

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and the glued part pressed down. The paper is held in place by winding soft string tightly along the entire length of the paper. The string is tied and the pencil put aside until the glue has had a chance to dry. Most glue used on paper will harden in less than an hour. The string then is taken off the paper and the pencil pushed out of the tube. There should be no difficulty in removing either string or pencil provided the glue had been carefully applied so that none had squeezed out of the edges of the paper.

The pencil then is cut off two inches above the point. This piece of pencil, after having been lightly brushed with glue from the blunt end down almost to the taper, is pushed into the paper tube. The stub of pencil should be pushed into the tube until only the point and the taper protrude. Measuring four and a half inches from the point of the pencil, the paper tube should be cut off. That end should be inserted into the metal band. Glue should be brushed around the end of the paper tube prior to pushing it into the metal band. The rubber eraser will have to be rubbed with fine sandpaper in order to make it fit properly in the metal tube, which now is lined with the paper. While the rubber should go easily into the tube, it should be large enough to stay in and hold the weight of the powdered solid. The reason for the rubber being its original length is to give more surface to hold the rubber more firmly in the tube. The rubber has to stay in place, yet it must not fit so tightly as to cause difficulty in taking it

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out. This pencil will hold up to 2.5 cc of a powdered solid.

It will be seen that each of the pencils described has a secret compartment and that each compartment is stoppered with an eraser. For each of these pencils there should be a duplicate in outward appearance and lacking the secret compartments. Actually, a duplicate of the first pencil described (with the capacity of fifteen grains) is not essential, although having one may help the confidence of the performer. Each duplicate pencil should have a tiny notch cut in the taper of the wood near the point of the pencil so that by touch it can be distinguished from the matching prepared pencil.. This notch should run partway around the circumference of the pencil and cut so that it appears to have been accidentally made when the pencil was sharpened. While the notch should be so small that it never would be noticed by anyone handling the pencil in the ordinary manner, the notch should be deep enough so that it can readily be felt by anyone aware of its existence.

The best place to carry the pencils (a prepared one and its duplicate) is in the right, outside pocket of the coat. In that pocket the pencils can be carried in a horizontal position. However, when a coat is not worn, the pencils may be carried in any pocket which will make them instantly available. The pocket should be large enough to permit the entire pencil to go inside. Were the pencils to protrude, it would be obvious that two were carried.

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In performance, the routine is very much like that with the pills. Again it is assumed that the action takes place either at a bar or at a table. Again the purpose is secretly to put something into the beverage of a particular spectator. The respective positions of performer and spectator are changed when at a bar. In this trick the performer stands at the right of the spectator.

The best way to introduce the pencil (and at the beginning the duplicate is used) is to bring into the conversation some subject which becomes clearer, or less confusing, using a diagram, for example the streets to follow and the turns to be made in order to get from here to there. If the performer has the ability to sketch, the subjects which may be brought up are limitless. If he cannot draw recognizable pictures, he will find many subjects in connection with which he can draw simple diagrams.

While the performer should have some piece of paper with him in case it is needed, it is better to use something for the drawing which is picked up at the moment. Menus, beer coasters, etc. are all good for the purpose. Anything at all may be used which readily will take pencil marking and may be passed to the spectator. Because its position cannot be changed, a tablecloth cannot be used.

The routine in sequence is: first, the subject is brought up about which the diagram or picture may be used. It is preferable if a picture can be thought of in connection with some subject which

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the spectator has introduced. Then the paper, or whatever, is located and the performer places it on the table or bar in position to make his sketch. He takes the pencil from his pocket and makes his drawing. If, when the performer first sits at the table or stands at the bar, he makes certain (by touch) of the respective positions of the two pencils in his pocket, he will avoid either fumbling or error when it is time to draw.

During the drawing, the performer acts as if he were concentrating upon his picture—which may well not call for any acting. At any rate, during the drawing, he says nothing. When the sketch has been completed, he places it on the table or bar in position for the spectator best to see it. He replaces the pencil in his pocket and lets his hand remain in the pocket as he starts to describe the details of the sketch. It not only is natural, but far easier, to point to the details as they are mentioned. So the pencil again is taken from the pocket and the details of the sketch indicated with the point of the pencil.

"The pencil again is taken" is what the very close observer will believe. Very few people would notice that the pencil had gone back in the pocket at all. No one will suspect the existence of a second pencil. The pencil makes an excellent pointer and its use is so natural that no thought is given to its being used in that manner. The eraser is left in the "loaded" pencil while the pointing is going on.

An easy and natural way to hold the pencil

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while using it as a pointer is between the first and second fingers as a cigarette is held. That is, the pencil goes on top of the side of the second finger right at the first joint, and the first finger goes on the pencil. There is this difference: the ball of the thumb is pressed against the rubber at the end of the pencil. The thumb on the end of the pencil will be found to be necessary in order properly to point with the pencil. While at the beginning of using the pencil as a pointer, holding the pencil in that manner is not essential, it is best to hold it so, for later it must be held that way.

After two, or more, details have been indicated with the pencil point, the performer brings his hands back to his body and, without releasing the grip on the pencil with the first and second fingers, moves his thumb away from the rubber. As the thumb leaves the rubber, the thumb and first finger of the left hand grasp the eraser. This appears to be, as it actually is, a very natural thing to do. Because it is so natural a thing to do, there is very small chance of anyone noticing the action and, even if it should be observed, there is nothing out of the way to see. The performer should continue talking about the subject and either look directly at the face of the spectator, or at the sketch, as would be natural in the circumstance. He should not look at the pencil he holds and, of course, there is no reason to do so.

While the pencil is held between the two hands, the sides of the hands should be resting on the

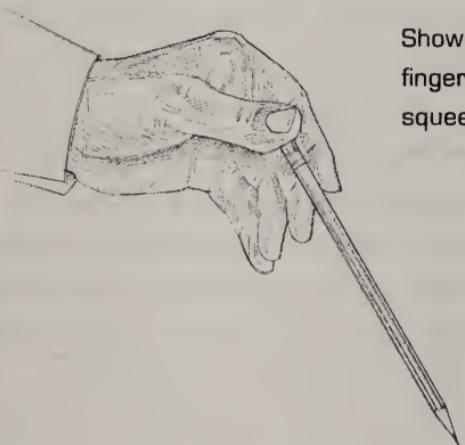
table or bar. A few trials will show whether it is more natural for the reader to twist the rubber out of the pencil in one move, or to loosen it gradually. Most people find the first move easier. Whichever way it is done, the pencil must be held so that the point is lower than the rubber. The pencil need be held only enough off the horizontal so that the contents will not be lost. The instant the rubber is out of the band, the right thumb goes back to its previous position, but this time it acts as a stopper as well as holding the pencil more firmly.

This is an important point: the right hand moves away from the left hand which holds the rubber. The left hand does not move. As has been mentioned, movement attracts attention, and if any attention is paid to the action, it should fall upon the right hand, about which there is nothing changed. The movement of removing the rubber is so small that there is scant likelihood of anyone noticing it at all. As the rubber is so small, it will be almost, if not entirely, hidden between the first finger and thumb of the left hand. Even on the off chance of the rubber being noticed, the spectator will suppose that in fiddling with the pencil that the rubber accidentally was twisted off. There is no need to stress hiding the rubber for the matter is of little consequence. However, if the left hand were the one moved away from the pencil and the rubber were noticed, it would, because of the movement, gain importance in the mind of the spectator.

At this stage of the routine, the performer again

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reaches out with the pencil and indicates a point in the sketch. The point should be one about which a question can be asked. The question, naturally, depends upon the subject of the sketch but should be one asking for help. Such a question could be, "Is there a better way to go?" or "Is there an easier way to make it?" The question should never, at this point, be in the form of seeming to doubt the spectator's understanding of the subject. As the question is made, the performer looks directly at the face of the spectator.



Showing how thumb and first finger mask container as it is squeezed.

As he raises his eyes, the performer brings his right hand over the mouth of the glass or cup containing the spectator's beverage. The movement of the arm should not be great, and will not be provided the sketch was properly placed before the spectator at the beginning when it first was laid down. As soon as the spectator looks at the performer and begins to answer this question, the per-

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former, by twisting his wrist, turns the point of the pencil toward the ceiling. Simultaneously, he takes his thumb away from the open end of the pencil. The instant the powder falls out of the pencil and into the liquid (which is practically instantaneously and one second is more than ample time to allow), the performer without haste, and most casually, returns the pencil to his pocket. In his pocket he drops the prepared pencil and picks up the duplicate. When he brings his hand out of the pocket, he "still" holds the pencil. This hand and the pencil are rested on the table. After a few seconds the pencil is released. This last part of substituting the pencils is not of great importance. The only reason it is suggested is, on the chance that he wants to make alterations in the sketch or to use a pointer, the spectator can pick up the pencil without needing to ask for it. Having to ask for the pencil would call more attention to the pencil than were it available to pick up. The less the pencil is considered the better the situation.

The point may come to the reader's mind that he would be in great difficulty in performing the trick were the spectator to ask for the pencil at the point where the powder is only held in the hollow pencil by means of the thumb. This situation will not arise provided the spectator has been asked the proper question. The purpose of the question is to get the spectator to talk; that is, to answer the question with words, not pictures. As soon as he begins to talk, the powder is dropped and the pencil exchanged. If, in answering the

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question, the spectator seems at all hesitant, or that it might be easier for him to make use of the diagram in making his answer, he should be asked another question. There should be no difficulty at all in keeping the conversation going by this method for the five to ten seconds needed to drop the powder and pocket the pencil. This is one of the instances where confidence of manner is of the utmost importance. Actually confidence or assurance of manner is the real basis for the trick.

Even though again being guilty of repetition, the writer wishes to stress that each of the actions done throughout the routine must be performed without haste, jerks, or exaggeration.

Using the first and second pencils described (with their lesser contents), the trick may be done successfully before a number of people. The contents of the third pencil are so great that the dumping cannot be depended upon to be unseen when shown to more than two persons. It always is possible to notice the direction of attention of two people at the same time. Simultaneously watching the focus of attention of more than two people becomes most uncertain.

IV. Handling of Liquids

A liquid, like a loose solid, requires a container in order to be handled. However, a liquid cannot be held in many containers suitable to hold a powder because of the proneness of liquid to do three things. 1. Many materials suitable to hold a

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loose solid will absorb a liquid due to the tendency liquids have to be sucked up by the nature of some substances. 2. Because a liquid is continuous, atmospheric pressure will hold it in many forms of containers from which a loose solid readily will pour. 3. Because of surface tension, a liquid has a tendency to cling to a solid and a proportion may be retained in the container when the contents are released. Because of these qualities of a liquid, a proper container has to be nonabsorbive and be so constructed that all the liquid can be freed easily and quickly when needed.

Two of the qualities of a liquid which make some containers unsuitable can be utilized in a container with flexible walls. Using no stopper at all, because of surface tension and the continuous quality, a liquid will be held in a container having a small aperture regardless of the position of the container. Not having to manipulate a stopper simplifies handling. Because of the flexible walls, the liquid will be forced out of the aperture when pressure is exerted upon the container. Such a container is excellent when working with quantities of a liquid up to 2 cc, even $2\frac{1}{2}$ cc. Though the liquid will remain in the container with a much larger aperture the best size to make the opening is one-thirty-second of an inch—the size of the shaft of an ordinary pin. Liquid, when forced out of a hole of that size, will make an almost invisible stream. Even with so small a stream, 2 cc of a liquid can, under pressure, be quickly ejected. When only enough pressure is used to force the

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liquid through the aperture, there will be no noticeable sound when the stream hits the surface of the liquid to which it is added. As in the previously described tricks with pills and powdered solids, the purpose of the tricks to be done with liquids is to put them secretly in another person's beverage. However, when a very small quantity of a liquid is used, it is also possible to spray the liquid on a solid such as bread without either the action or result being observed.

Several ideas are given below for tricks with an amount of liquid no more than 2 cc in quantity and with a description of the containers for such quantity of liquid. After this data is completed, there will be found descriptions of containers suitable for amounts of liquid from 2 cc to 10 cc.

In all the tricks some way will be described to mask the presence of the liquid container. These objects must be commonplace and the kind of thing which would be accepted as natural for a man to carry in his pockets. The first to be described will use a paper of matches as the screen. In most details the routine will be found to be very similar to the one described earlier in which paper matches were used to carry a pill.

The container for the liquid is hidden inside the paper of matches. The easiest way to put the container in the paper of matches also makes the trick easy to do. This is done by taking out eight matches (four from the front row and four from the back row) at the left side of the packet when it is opened. After the matches are torn off the base

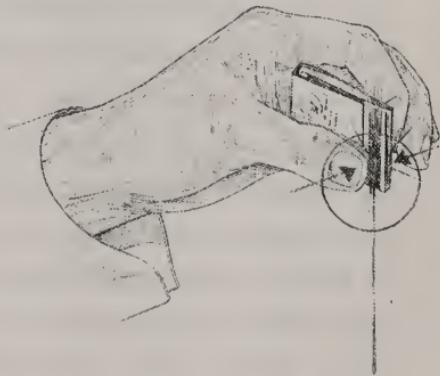
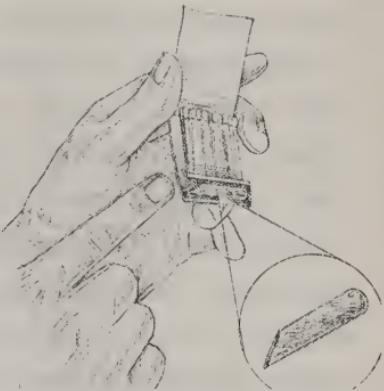
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cardboard, a section of that, too, is taken out. This is done with the point of a penknife. The container is made from a piece of polyethylene tubing. Tubing three-eighths of an inch in diameter is a convenient size and the container should be two inches long. The top end of the container is cut at right angles to the wall of the tubing. The bottom end is cut at an angle of approximately forty-five degrees. Polyethylene tubing is very flexible and may be flattened completely with a pair of pliers. Held flat, the tubing can be cut easily with an ordinary pair of scissors. After it has been cut, and while still held with the pliers, the tubing can be fused together with the flame of a match. The easiest way to make the container is to cut and seal the lower end first. Then, working from the inside, a pin is pushed through at the point of the angle. It is much easier properly to place the hole when working from the inside. Having made the hole the top is flattened and sealed. Care should be taken to have the top flattened to agree with the way the bottom is flattened so that both the container's ends will be at the same angle. The container is put into the paper of matches at a slight angle so that the point (with the hole) at the bottom protrudes just enough so the steam will clear the paper. The bottom fold of the packet, due to the staple, will hold the end of the container firmly. A piece of Scotch tape stuck over the container and with each end of the tape attached to the packet will ensure that the container does not move.

It is necessary to fill the container prior to

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putting it in the paper of matches. It is filled by compressing the walls of the container to exclude the air and putting the point, with the hole, into the liquid prior to releasing the pressure. A container of this size will hold and readily release forty drops (2cc) of liquid. The most certain way to force all the liquid out of the container is to press, release, and press a second time. Of course, in releasing the pressure, only enough pressure is removed so that the tube can expand and suck in air. Enough pressure is contained to maintain a firm grip on the paper of matches. Probably the best way to hold the paper of matches so as to exert pressure on the container is with the thumb on the face of the packet and the first and second fingers on the back. The grip is along



Manner of holding paper of matches so as to exert pressure on the entire container and properly to direct the expulsion of contents.

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the left side of the packet (where the container is hidden) and the packet is held so that the point of the container points directly down.

Because it is possible to see the container at the open left side of the packet, care must be taken never to turn that side so that it is within the vision of any spectator. Provided no spectator is behind the performer, he may open the match cover in the normal manner and tear off a match. On the chance that at the time the trick is to be done, there may be a spectator in a position to see the container when the cover is opened, it is advisable to break, but not tear off, a match at the extreme right of the packet. It will be found possible to take this match out of the side of the packet and have it seem a natural thing to do.

A considerable amount of experimenting should be done in private to see how the paper of matches may best be handled as matches, as well as in forcing out the liquid. Such experiments also are necessary in order to learn how to aim the stream of liquid accurately.

Some individuals may be disturbed because the container can be seen at the open left side of the paper of matches were that side turned toward the spectators. If that makes a mental hazard, it is quite possible to put the container at the center of the packet so that matches hide it on both sides. This is done by removing the wire staple and taking out all the matches. Then two staples are put, vertically, in the flap while the matches are out. Each staple is three-eighths of an inch

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from the side of the packet. At each side of the packet are put six matches (three in the front and three in the back row). The matches are held in place by Scotch tape around the inside matches and stuck to the back of the paper. In this case the bottom of the polyethylene container is cut at each side so that there is a center point. The hole is at the point. A small slot is cut in the bottom of the packet and the point of the container is pushed through this slot.

While this second way of hiding a container in a paper of matches permits a more openhanded way of handling the packet, it increases the effort needed to force out the liquid and considerable more preliminary practice.

With either way it is absolutely essential to have a duplicate paper of matches, minus a container, and which may be exchanged for the prepared packet.

The routine of performance is almost identical with the trick done with the paper of matches to which a pill is attached. The one difference is that the packet has to be held over the mouth of the glass a little longer, for it takes more time to eject the liquid than it does to drop the pill. However, the liquid will mix instantly with the beverage while there may be an interval until the pill dissolves.

There are several other ways the polyethylene tubing can be formed into small containers which may readily be hidden. The different ways of hiding containers will require different routines in

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using them. They also will need different stories to mask their use.

It is unnecessary for the writer to devise a story to be told to cover the action for using each container, for the reader will be able to fit his own story better to the circumstances of performance. He need only remember that the story has to be rational and simple. Elaborate stories should be avoided, for complications are what cause doubt. By "rational" is meant making the details of the story agree. For instance, a lion cannot be caught in a mousetrap, nor is a lion trap of any use in capturing a mouse. It is quite within reason to catch a mouse in a mousetrap and a lion in a lion trap. It is necessary for the teller of a story to be aware of how the mousetrap, or lion trap, of his story operates. It is not essential to the story's acceptance that he ever actually used either type of trap, but he must know how they are used. In other words, the details of the story must be correct although the story itself may be totally untrue. The vagaries of a super imagination will be accepted as fact as long as the teller of the tale does not stub his verbal toe and fall down because his details were incorrect. As this invariably is true, a wise liar will use as few details as possible and be certain of the exactness of each detail he uses.

An uncomplicated story, no matter how distant it may be from truth, will be acceptable provided it is told with conviction. Telling a story with conviction is only a matter of acting as if the

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story were gospel. The key word, of course, is acting, but it is easy to act as if one believes a story if he has thought the details so that he can tell it without hesitation or fumbling for a word. Here again, preparedness is essential.

The correct and incorrect use of details in telling an unfactual story is somewhat confusing. Whereas it is absolutely true that the great hazard in telling a lie is due to the use of details, it also is true that details can lend a considerable degree of plausibility to a story, always provided there are not so many as to make the story difficult to follow, but the details must either be factual or ones which can't be controverted.

Of course, in doing a trick, it may not be at all necessary to deviate from the truth and it is best when this is the situation. It may be that all that need be said is to wonder aloud if it is going to rain—or stop raining as befits the situation. But by this time the reader must be quite familiar with the basic idea that whatever is said is said merely to keep the spectator's attention away from what the performer is doing. As long as the reader understands the purpose and the method, he should never have difficulty with the words.

A container which will hold eight or ten drops can be stuck to the back of a coin the size of a quarter. This container is made by flattening a piece of polyethylene tubing and cutting the end so as to make 180 degrees of a circle. After the round end has been sealed, a pinhole is made at the tip of the arc. Then the tube is flattened so

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that the other end can be rounded and sealed. The finished container should be oval in shape and look like an ordinary printed uppercase letter O. This container is attached to the center of the reverse side of a coin. It should be so attached that the container is in alignment with the design on the face of the coin and with the hole in the container at the bottom of the design. This makes it possible by looking at the face to know how to hold the coin so as properly to direct the liquid when releasing it.

A container attached to a coin may be used whenever it is natural to handle coins.

A container suitable for holding two to five drops can be made small enough to be hidden between the first finger and thumb and without requiring any carrier at all. The natural position for a relaxed hand is with the fingers curled in toward the palm and with the ball of the thumb touching the first finger. Some individuals may not actually bring the thumb and first finger into contact when naturally relaxed. However, even those people will find that the thumb and first finger almost meet and their hands still appear to be natural when the thumb and first finger are made to touch. In such a position a small container may be held quite invisibly between the ball of the thumb and the side of the first finger. The container is carried in a side pocket of the coat or trousers until needed. The container is taken in the correct position by the fingers while it is still in the pocket.

The liquid is squeezed out of the container

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while making a gesture in connection with whatever is being said. What is said depends upon the situation and is immaterial as long as it is natural to gesticulate at the time. No rule can be laid down as to whether the container should be held in the right or the left hand. The hand which should be used is the one the performer finds is the most natural to use in making gestures. Of course, the container is carried in the pocket on the side of the hand which is to use it.

The containers may be of two shapes. Both should be tried out by the performer to discover which best fits his fingers. One shape is circular and is about one-half inch in diameter. While many will find this shape the handiest to use, it has one drawback. That is in knowing the exact location of the opening. This may be remedied by having a nick or bump opposite the opening. By touch, the nick or bump may be located and the container taken into the proper position while the hand still is in the pocket.

The other container is made in the shape of a wedge with a rounded top. The wedge is about an inch long and a quarter of an inch across at its widest part. The hole is made at

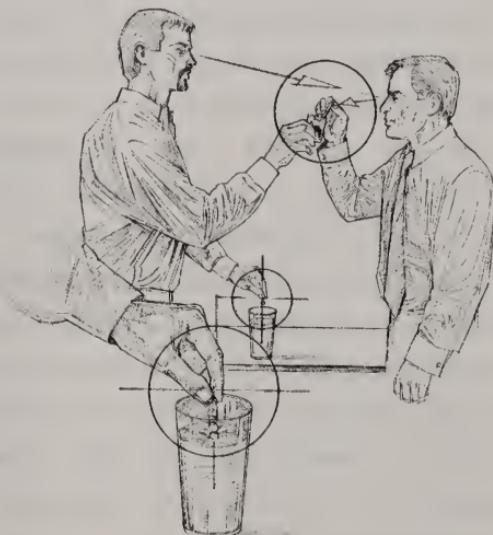


Showing how thumb and first finger mask container as it is squeezed.

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the point of the wedge. With this shape the container may be picked up instantly in the correct position.

With both these containers the opening should face toward the tip of the thumb. This means that the back of the hand faces the ceiling at the time the liquid is released.

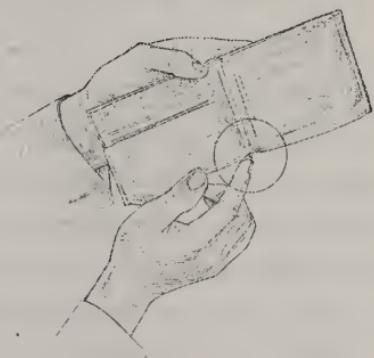


Still another container using the principle of pressure to release the liquid may be made for quantities up to 5 cc. When made of three-eighths-inch tubing, the container will have to be at least three and a half inches long. Such a container can be hidden in a pocket of a wallet (or billfold) and placed near the center fold. The top of the container is cut at right angles to the sidewalls and sealed. The bottom is cut at an angle which has its point at one wall. The hole is

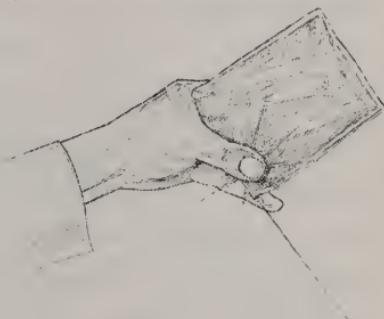
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made at this point. At the bottom of the pocket of the wallet a small cut is made so that the extreme tip of the container may be pushed down through this slit. With a container hidden in this way, the wallet may be opened and used in the ordinary manner. When the wallet is closed and squeezed along the edge of the fold, the liquid will be ejected in a stream at the bottom of the wallet. This method of carrying liquid of such quantity has several advantages and, under some circumstances, one major drawback. In order to eject all the liquid, it is necessary to squeeze and release, squeeze and release the container several times. This makes the release of the liquid take longer than some situations permit.

A much quicker method of releasing 3 to 10 cc of a liquid makes use of a rigid container. Drug-stores use vials made of plastic which are excellent for the purpose. This type of vial is



Showing how container may be hidden in a wallet.



Showing how container is hidden in package of cigarettes. Thumb-nail pulls on knot in exposed end of thread to release stopper. Hole is made in bottom of cigarette package to correspond with hole in container.

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round and has a one-piece body three-quarters of an inch in diameter and two inches long. The outer wall at the top is recessed so that a plastic cup will slide on and seal the top. Plastic is easy to drill and therefore a plastic vial is much better than one of glass. In the center of the bottom of the vial a hole is drilled. The hole should be no smaller than one-sixteenth of an inch and no larger than three-sixteenths. Another hole should be drilled in the top of the cap. This hole may be made from one-eighth to one-quarter inch in diameter. A cork must be cut to fit the hole in the cap. Through the center of the cork (running from top to bottom) a tiny hole is drilled.

Through this hole a piece of heavy linen thread (or fine fish line) is forced. A large knot is made in the thread at the bottom of the hole. The purpose of the knot is to keep the thread from pulling out of the cork.



Rigid container showing stopper at top to which thread is attached. Stopper closes top air vent. Exit hole is in center of bottom of container.

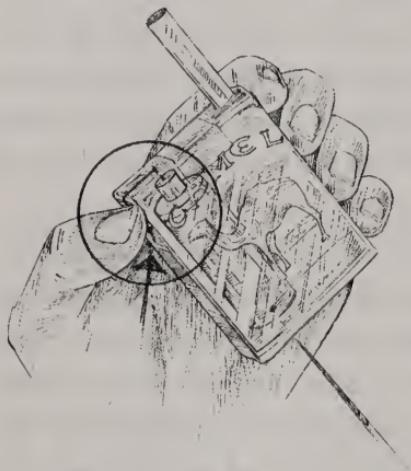
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Once the container has been drilled, and the cork fitted and threaded, it is filled with the liquid. A container of this size will hold 10 cc of liquid. Due to atmospheric pressure, the liquid will remain in the container as long as the cork is in place in the cap. The instant the thread is pulled, the cork will be withdrawn and the liquid will pour out of the hole in the bottom.

In order to hide and yet use such a container, it may be put into a package of cigarettes. To prepare the cigarette package, the seal at the top is carefully opened with a knife. Then the top is unfolded and all the cigarettes removed. The container is put inside the package, upright and at one end. A mark is made in the bottom of the package to coincide with the hole in the bottom of the container. The container is removed and a hole a little larger than the one in the container is cut through the bottom of the cigarette package. The container is returned to the package. Then a slit is made in the top of the paper (the continuation of the side) which folds over the top of the package. Through this slot the thread is passed so that it hangs down along the side of the package. As many cigarettes are returned to the packages as are needed to fill the space left by the container. The cigarettes are not packed as tightly as when the pack first was opened but tightly enough to seem as if but one cigarette has been removed. Then the paper at the top of the package is refolded and the seal reglued in place. After the glue has been given a

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chance to dry, a part of the top (at the end with the cigarettes) is torn away.



Showing how container is hidden in package of cigarettes. Thumbnail pulls on knot in exposed end of thread to release stopper. Hole is made in bottom of cigarette package to correspond with hole in container.

The package should now appear to be one which has been opened and one cigarette removed. The thread is tied so as to form a large knot right at the edge of the top. After the hole has been made, any surplus thread should be cut off. By picking this knot with the nail of the first finger, the thread may be drawn down the side of the package. Doing this pulls out the stopper and releases the liquid, which will run out of the hole in the bottom of the package. At the time of pulling the thread, the package of cigarettes is best held with the thumb on the side of the package and the second, third, and little fingers on the other side. A package prepared in this manner may be held out so that a spectator may take a cigarette.

In preparing the routine and its accompanying

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story for use with this container, it should be borne in mind that it will take one and a quarter seconds for 5 cc to run out through a one-eighth-inch hole and double that time to release 10 cc. A larger hole will speed the release of the liquid but more sound will be heard as the bigger stream hits the surface of the beverage.

The container just described releases its liquid contents by gravity rather than by force. In many ways such release is the more dependable. It can be used in many other forms. For instance, it can be used in a container masquerading as a cigarette. The corked vent hole is on one side at the top of the container. The cigarette is made up of the container wrapped in a cigarette paper and topped by a short length of a real cigarette. The stopper can be held out of sight easily and just as easily picked off. This is but one of the myriad ways of hiding liquid containers made for gravity release. They may be hidden in almost anything which can be carried in the pocket.

Gravity release is approximately as rapid as pressure release and



Showing how thumbnail can remove stopper of air vent of container in cigarette.

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is less noisy. Furthermore it requires less manipulation. However, in very small quantities of liquid—i.e., ten drops or less—pressure release is more satisfactory. The method indicated for a particular performer depends largely upon which he can use with more confidence and ease.

V. Surreptitious Removal of Objects

The previous pages have been giving details for doing several tricks in which the performer secretly adds something to what is known to be present, and without the spectator, or spectators, being aware of any addition. In the following pages will be details for tricks in which the performer's secret actions are those of subtraction rather than addition. It would seem that all that need be done would be to reverse the rules for putting down and one would know the rules for picking up. Probably that would generally be true in normal events but it is not true in the performance of a trick. Trickery can be accomplished only when the normal is circumvented. The difficulties of performance are caused by the trickster having to do unusual acts while apparently, in his actions, he has in no way deviated from the normal. As has been pointed out, the success of a trick largely is due to the manner of the performer.

Secretly putting your watch in the pocket of someone else is, technically, only a little easier than it is secretly to take a watch from the

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pocket of another person. However, the first act has few mental hazards and in the second they are manifold. Partly this is due to admonitions from early childhood on the wrong in taking another's property. Partly it is due to the realization of having in one's possession the tangible evidence of the act. It not only is more blessed to give than to receive but it is far easier to be nonchalant about it.

The action of taking something secretly has four hazards. The first is getting the object without being observed. The second is stowing away the object without attracting attention. The third is to try to keep anyone from immediately noticing that something is missing. When, however, these three things have been accomplished successfully, the performer need have little fear of the fourth hazard—that of being searched and, because of the presence of the object, discovered.

Getting the object and secreting it are done simultaneously in most instances. Further, they are done under the one psychological cover. However, because with different objects varying techniques, and combinations of techniques, are required, as the objects vary in size, shape, and weight, the methods of taking and secreting have to be studied separately.

The first point in picking up an object secretly is to make the task as easy as possible. Therefore the performer should get as close as he can to the object. This not only means that less arm movement is required to reach the object, but it makes

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possible the use of the body as a screen. So as to make it natural to be near the object which is to be picked up, the performer should make a practice of standing close to whatever he is looking at or to the person to whom he is talking. Without trying in any way to give the effect with his eyes, he should act in the manner of a nearsighted person, i.e., as if he were more comfortable being up close.

Having arranged to be in a position easily to pick up the object, the next point is when to pick it up. Here again, as in every other trick, proper timing is of extreme importance. And by "time" is meant when the action should be done and not the speed of the action.

Proper timing includes consideration of preparatory actions. "Preparatory actions" are of two kinds. One is the meaningless action which will cause the spectator to ignore it when it is done with a purpose. For instance, the man who carries his hands in his coat pockets whenever he is not using them will attract no attention when he returns his hands to his pockets at the time he has an article in his hand he wishes to put in his pocket. Of course, it is understood that the article is one he can hold hidden in his closed hand so it will not be seen. The other preparatory action is that of making part of a movement openly in order to lessen the amount of movement which has to be done secretly. For example, a man wishes to take his wallet out of his own right inner coat pocket without being seen to do so.

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The preparatory action would be to grasp the lapels of his coat. The fingers would bend around and go inside the coat while the palms of the hands would be against the surface of the lapels just a little higher than the top of the pocket. It is apparent that in such a position the man would be instantly ready to hold the coat out with his right hand so that the pocket would be easy to get into. It also is obvious that the left hand would have very little distance to travel to reach the pocket. Holding the lapels in such a manner is a normal gesture and attracts no attention. And yet not only has several feet of movement for the left hand been accomplished openly but the right hand is in a position to make easier the secret operation when it needs to be done.

Moving up close to what is to be secretly picked up is a preparatory action. Standing so that the body is turned to facilitate and shorten the movement is another. In planning any trick, all thought on the possibility of preparatory actions is well spent. Not to consider and learn such actions handicaps the performer greatly and needlessly.

Before going into how to pick up an object secretly and stow it away, it is well to study the possibilities of where the object is to be secreted. Any man naturally would think first, and correctly, of his pockets. In the usual coat and trousers a man has nine pockets, and if he wears a vest, he has four additional pockets. Not all of the thirteen pockets can easily be used. The watch

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pocket and the two hip pockets in the trousers are all difficult to get into quickly and the motions of doing so are awkward. The upper vest pockets are also unsuitable for any but a very flat object. The side coat pockets, by a telltale bulge, will reveal the presence of any bulky object. And the action of putting anything in either the side coat pockets or the side pockets of the trousers make the elbows stick out behind the back of the body. Often the arm movement may be made, in putting the hand in either trouser or side coat pocket so that it is not noticeable, but there are many times when this movement is very noticeable.

The inside coat pocket may be used for many objects and quite undetectably. The outside breast pocket of the coat often is easy to use. Both of these pockets can be used without taking the elbows away from their normal position. Both can be held open so as to make it easier to drop something into them by stuffing a handkerchief down to the bottom of the pocket. The lower vest pockets are good for use with quite small objects, as they also can be reached with little movement.

First the use of the regular pockets will be considered. Later mention will be made of other ways to hide objects about the person.

In order to outline a routine which will give the basic pattern for taking something secretly, let us consider a supposititious situation. The locale is a factory. The desired object is metal and of the approximate size and weight of a cigarette lighter and is one of a number on a workbench. The

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trickster is a visitor being shown around the factory by a member of the staff.

First, if it is possible to do so, much more interest must be shown by the visitor in the way in which the factory operates than in what is being made--apparently his interest is in the machines rather than the product. This attitude permits all sorts of innocuous questions to be asked about shafting overhead, or the manner in which a machine is bolted to the floor or of gear ratio, or of overall length of machines, and similar questions. Such questions naturally make both guide and visitor look up at one moment, down or sideways at another. The more a person's eyes can be directed in various directions the greater the ease in which things may be done without attracting attention.

Not all interest is to be shown in the tools of manufacture. Some interest also must be shown in the product, but only as it relates to the manufacture. For instance, a question such as "this part is made from a one-inch steel rod, isn't it?" permits the part to be picked up, although interest is directed toward manufacture rather than product.

The supposition now is that after various steps in the progress of manufacture have been shown, the guide and the visitor have reached the bench upon which are several examples of the object of which one is to be taken away. The object is picked up with the left hand as some question of method (no interest should be shown in the object) is asked. The answer should be listened to with every indication of interest while, at the same

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time, the object is put back on the bench. Please note that it is put back on the bench, but the fingers still retain their grip.

The instant the answer is given—allowing no wait whatsoever—a question should be asked about the machine—"at that end"—"those gears above"—at the same time pointing with the right hand at the spot mentioned. As the guide's eyes go in the direction indicated, the left hand picks up the object and puts it in a pocket.

The pocket used depends upon the exact situation. If no one is standing to the left of the performer and the guide is at his right, the trickster can use either his left trouser or outside left coat pocket. If he could be observed doing that, he may find that the right inside coat pocket may be reached with a less obvious movement.

If either the trouser or side coat pocket is used, it would be well to put the right hand in the corresponding pocket and leave both hands in the pockets momentarily. The reason is that when both hands are put into pockets, the action becomes one of resting the hands and does not attract attention. The hands must go into opposite pockets; that is, both trouser pockets are used, or both side coat pockets, but never one trouser pocket and one coat pocket. This fact is of importance whenever it becomes necessary to go into a pocket. Simultaneously using opposite pockets does not attract attention.

If the object is put into the inside coat pocket and the performer feels that the action

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has been unobserved, he need do nothing else. If he feels that there is the slightest chance that it was noticed, he brings out a pencil which had been clipped to the edge of the pocket. He uses the pencil to draw with, make a note, or merely as a pointer. Of course, he has to have been prepared for this situation by having had a pencil in his pocket prior to going to the factory. However, this is the sort of detail which never bothers the person capable of plowing ahead.

According to the above outline, it should have been possible for the trickster to have pocketed an object without anyone having observed the action. But this only could be true provided there were so many identical objects on the workbench that one less would not be noticeable. It would be quite apparent, were there but three such objects on the bench when the visitor came, that only two remained when the visitor left. That is, it would be apparent to a workman standing at his bench, though the guide would not have been apt to have counted the number twice. If it were possible to move the other objects into altered positions, and there were five, or more, to begin with, even the bench workman will not notice the absence of one. People seem unable to be aware of numbers above four, except when specifically required to count. On the other hand, because of the way, at times, in which objects are laid out, when one of the number is taken, the pattern is broken, and the absence of the object is noted. In the situation where there is an evenly spaced arrangement of objects

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removed, it is possible to remove one object and by varying the spacing of several of the remaining objects to alter the pattern so that it appears unbroken. This pattern rearrangement cannot be done instantaneously though usually it can be done very rapidly. For instance were the pattern

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AXB

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it would be very apparent were object X taken away. But if objects A and B were moved respectively to the right and left, the spacing again being even and regular, the absence of object X would not be noticeable.

Were the conditions such that the performer were alone with the guide and there were a pile or filled box of identical small objects, the task of securing one becomes easier. In such a situation there need be no consideration of an action being seen by another person, nor of there being a chance of anyone noticing a reduction in quantity of objects. Under these conditions the routine would be either of picking up the object while the attention of the guide were distracted or waiting until the guide had turned away to call attention to another part of the shop. In the latter case the performer should stand as close to the guide as possible and use his body as a shield between the guide and the object to be picked up. This necessitates first, standing close to the object so it may easily be reached,

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second, standing so that his body is between the object and the guide, and third, having one hand and arm completely free to touch the guide. While earlier it was noted that in the main it is inadvisable to touch another person, in some instances a partial exception may be made. The other person may be touched provided it is made to seem accidental. Standing and walking close to the guide makes it perfectly natural to seem to be awkward. The arm is extended and touches the guide ostensibly only to keep from bumping him. Such a gesture actually permits turning the guide's body so that he is in no position to see the object picked up, and even if it is not possible to turn the guide's body, the action of putting him off balance keeps him from thinking about what the performer is doing with the other hand.

In this situation, once the object is picked up, the performer puts his hand into his pocket—the one closest to the position of the hand at the moment, which would be the side pocket of the trousers or coat. If he is certain that the pocketing action has not been witnessed, the performer may withdraw his hand. Otherwise the moment he is free to do so, the other hand also should be put into a pocket.

Still another situation supposes that a variety of objects are laid out on a bench, shelf, or counter. In this supposition it would be natural for the performer to handle the objects. In such an instance it becomes possible to take one of the objects by a process of confusion. The confusion

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is brought about entirely through the sequence of the routine and the timing of the actions. This routine may be done with as few as four different objects, although it becomes easier when there are more, as will be seen by experimentation once the routine with four objects is memorized and practiced. For sake of clarity, we will call the objects A, B, C, and D. Object C is the one which the performer wishes to take. The steps in the routine will be numbered.

1. Object A is picked up with the fingers of the left hand. It is held chest high so as better to see it. After a moment's examination, it is taken by the fingers of the right hand, turned over (using the right hand), and again taken by the fingers of the left hand. The right hand is dropped back to its normal position.
2. The right hand picks up object C and as the right hand is being raised the left hand replaces A. Object C, is given a shorter examination than was given A.
3. The left hand picks up B as the right hand moves down with C. Here is the crucial point. As the right hand moves to "replace" C, the object is moved in the fingers so that it may be held between the palm and the second, third, and little fingers. Held thus, the thumb and first finger are free.
4. Object B seems to be of scant interest and

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is put down almost as soon as it is picked up. The length of the examination is set by the length of time it takes to pick up object D with the thumb and forefinger of the right hand. The instant D is grasped, the left hand replaces B. The left hand moves more rapidly in putting down B than the right hand moves in bringing D up for examination.

5. As quickly as possible, but without a jerk or apparent display of speed, the left hand comes up to the right hand and takes hold of D. When the left hand has a firm hold of D, the right hand is dropped to the side. As soon as the right hand hangs motionless, the left hand replaces D.
6. Both hands are put into their respective side pockets—either coat or trousers, whichever is more natural. Object C, of course, goes into the right pocket with the hand.

Even from this distance, the writer can hear the reader say, "But that's sleight of hand?" And technically the reader is correct. But all the writer ever promised is that the reader never would be asked to do any manual act he did not do regularly. He often holds some of his change in the manner described when he puts a coin on a counter. The difference is only mental, for he has other coins in his hand. But he need have no worry in the trick for the complication of the "picking

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"up-putting down" routine and its resultant confusion to a watcher will hide the action. Actually the routine is so confusing that the performer is apt to astonish himself, provided he has practiced until he can perform it unhesitatingly, when he finds the object in his pocket.

To review the basis for picking up an object without being seen to do so: 1. When no spectator is looking because of their own reasons or using a routine that directs attention elsewhere. 2. By using the body as a screen. 3. By using a routine which masks the action by confusion.

Beyond the usual pockets of an ordinary suit of clothes, there are two special pockets which can be of great use and have advantages which the usual pockets do not have. Both must be made larger than ordinary pockets, i.e., be of greater capacity. Both can be used with less arm movement than is required for the usual pockets. Being unusual, the existence of neither pocket is suspected.

First the construction of the pockets will be described and then the manner in which they are used.

One pocket is made to go inside the front of the trousers. The mouth of the pocket is about twelve inches wide. The pocket is as deep as the distance from the waistband of the trousers to the crotch. The bottom of the pocket is rounded concavely, i.e., it is deeper at the corners (which go into the legs of the trousers) than it is at the center. A hem one-half to three-quarters of an inch

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deep is made on both sides of the top. A tape long enough to go around the performer's body and tie is run through the hem of one side. A wide corset steel is run through the hem on the other side and sewn in place. The reason for the steel is that it holds the pocket out straight and, being flexible, will curve to fit the body. The side with the steel is pinned (with safety pins) to the inside of the waistband of the trousers. An alternate and better method is to sew four buttons to the waistband of the trousers and make corresponding buttonholes at the top of the bag. In this case the buttonholes are put horizontally in the bag and above the steel. The tape is tied tightly around the body and thus holds the other side of the bag tightly against the body. This pocket can be used either when a coat is, or is not, worn but cannot be used when a vest is worn.

Dumping object into trouser pocket. Note how left hand holds waistband of trousers away from body.



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The other pocket is located under the left arm inside the coat. This pocket, too, has a wide mouth which is attached on both sides. However, in this pocket the mouth is vertical. The pocket is triangular-shaped like a piece of pie with the mouth of the pocket where the side crust of the pie would be. This pocket, too, may be buttoned in place or held by safety pins. The mouth of the pocket is attached to the coat on one side and to the vest or shirt on the other side. The point of the triangle also is attached to the coat.

Tossing object into pocket
inside of coat. Note how
left hand holds coat away
from body so that mouth of
pocket is open.



It will be plain that if the trousers are pulled away from the body with the one pocket, or the coat pulled away from the body with the other, the pocket will be opened. As the one hand pulls on the trousers the other hand dumps the object to be hidden into it. The reason for the concave pattern of the bottom of the pocket is that the ob-

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ject dropped into the pocket will come to rest in the trouser leg, where there is more space for it.

It likewise will be plain that the other pocket will be held open when the coat is pulled away from the body with the left hand. This makes it merely a matter of tossing the object inside the coat for it to go into the pocket. While the term tossing is used, this is intended to mean only a small wrist motion which does not cause movement in either the arm or body.

So far, all the notes have been about secretly picking up a small article of three appreciable dimensions and having some weight. While some of the methods mentioned also are suitable for picking up a letter enclosed in an ordinary size envelope, and, on occasion, even a legal size envelope, there are better methods for picking up a flat piece of paper.

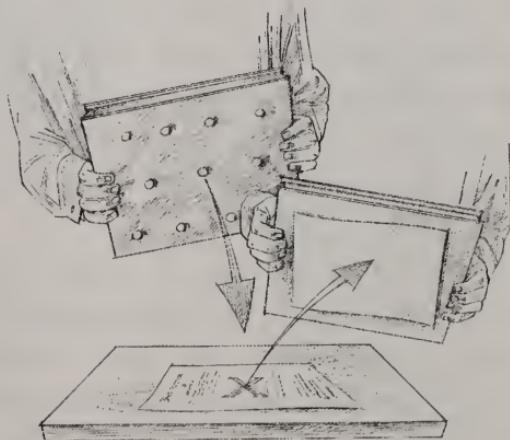
One of these methods may be used provided it is immaterial as to how the paper may be creased provided it is pocketed. The main difficulty in folding paper is that the action is noisy. Folding paper has a distinctive and carrying crackling sound.

A full letter-size paper must be either crumpled or folded to make it of a size to go into a pocket. Crumpling paper makes far more noise than folding it. However, crumpling is by far the fastest method of reducing its size. Provided there is enough noise when the action takes place, as in a factory, crumpling the paper may be indicated. Of course, once a paper has been crumpled, it

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never can be flattened so as to look as it did in its pristine state. Unless the paper is to be returned, this fact is of no importance.

Probably the easiest way to pick up a paper from a desk, or other flat surface, is by using a book. "Book" means anything having a number of pages and includes a magazine, writing pad, or newspaper. If it be a newspaper, it should be folded an extra time or two according to its size, for this not only makes it less difficult to handle but increases its stiffness.



Showing how dabs of wax will pick up paper.

On the back of the book (or other paper object) are pressed a number of dabs of a special wax. It would seem to the writer that at this point in this paper it must be quite unnecessary to mention that the wax is affixed prior to the meeting and in solitude. The dabs of wax are put on the book in

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the pattern of the spots on a ten of diamonds in a deck of cards. This pattern will ensure picking up any size paper.

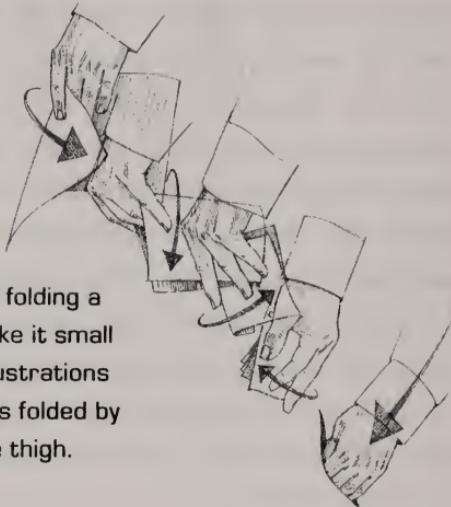
The book is placed on the paper to be appropriated and pressed down. The wax will adhere to the paper and the paper will be taken away with the book when it is picked up. All that need be done further is to remember to carry the book so that the side with the paper is either facing the floor or against the performer's body. The special wax may be obtained from the same source which gave you this paper.

One word is added about folding paper secretly. It is quite impossible to give full details in writing, but if the reader will take a piece of paper as he reads the instructions below, he will find it not difficult to understand.

First, before giving the method, it must be noticed that in order to fold paper secretly, it must be done with one hand. Holding a paper in one hand out in the air makes it almost impossible to fold it. But not only is it not necessary to hold the paper away from the body, it should not be done that way, for the first objective is to hide the paper.

Now having the paper, perhaps in the left hand which picked it up from the desk, bring it against the side of the thigh. With the fingers of the hand it will be found possible to fold over the paper and it may be creased by pressing the paper against the thigh. Once that fold has been made, the same procedure is followed to make a third.

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Showing successive stages of folding a large sheet of paper so to make it small enough to hide in the hand. Illustrations show manner in which paper is folded by one hand pressing against the thigh.

With three folds the paper is but one-eighth its original size. It becomes one-sixteenth the original size with a fourth fold—a size surely small enough to pocket even though the original paper be extra large and the pocket unusually small. It was suggested that the reader experiment in trying out the above suggestions. He will find it much easier to do than he would imagine. The fact that the folding is done against the thigh has the added advantage that folding maybe done in that manner with less noise than in any other. No attempt should be made to have even folds or tight creases, for neither has any importance. The sole object is to reduce the size of the paper so that it may easily be pocketed.

The action of folding the paper, according to circumstances, is hidden by the desk at which the performer is seated, or by his turning his body if he is standing.

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Summarizing the methods for secretly picking up something, they depend upon hiding the action by direction of the spectator's attention, a physical screen, judging the time when no attention will be paid, confusion brought about by a rehearsed routine purposely complicated, or by a mechanical aid such as a book prepared with an adhesive. These methods may be combined in various ways besides those suggested in the examples. For instance, the wax on the book might be used to pick up a flat, not very heavy, piece of metal. The routines suggested are subject to all sorts of modifications depending upon the nature of the object to be picked up. However, while the routines suggested will work, it is essential to try out any modifications in order to find out if a routine will work in the way in which it has been altered. If it does, it should be practiced. If it does not, other alterations should be tried until a workable method is found and then it should be practiced.

Because of the importance of what is said at the time of the actual picking up, as well as in getting ready to do so, it is of the utmost importance to think out beforehand a variety of things to say. Attempting to devise topics of conversation on the spur of the moment always is difficult and making such an attempt while the mind is focused on a tricky action is practically impossible. Enough subjects can be figured out ahead of time so that the performer will find he is at no loss for words no matter what situation arises. It is not necessary to figure out exact sentences and memo-

rize them. It is only necessary to have considered a sufficient number of distracting topics so that the mind will not run dry of subjects about which to talk. Some people imagine they have the ability to talk their way out of any situation no matter how incriminating. Even if one has such rare ability, it is far better not to rely too heavily upon it. And those who are willing to plan and rehearse with care and thought should have little worry about how to get out of a bad situation for there will be no such predicament.

VI. Special Aspects of Deception for Women

While much of the general advice and preliminary observations with which this manual began also will apply to the follow section, a great deal will not. This is because the previous material was written solely for use by men and the notes below are written for use by women.

Though the writer is a man, he does not have the idea that women lack any talents which men may possess. However, because much of their training, their clothes, and their manners are not those of men, women must use different methods for performing tricks than those used by men.

It might be well to give examples of a few types of these masculine-feminine differences. Men reach out with the hand, palm down, to take something offered, while women hold out the hand palm up to receive that which is offered. This is one of countless examples of training or of the natural aping

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which a child does of his elders. From the buttons being on the left side on women's coats, women's clothes are unlike men's. The major difference, as far as performing trickery is concerned, between the clothes of men and women is pockets—their size, type, number, and location. Because of these differences in pockets, women can never use their pockets in the casual manner in which men use theirs.

It is a matter of masculine manners for men to wait on women in public and a matter of feminine manners for women to make such masculine efforts easy for men to perform. Interjecting a sad commentary, it is almost limited to public demonstrations that men may be found waiting on women. In public, even an old man will help a woman to put on her coat in a restaurant. A man will light a woman's cigarette. A man draws a chair from a table for a woman to sit on. These, and a variety of similarly nonarduous attentions which men pay to women, are not reciprocal. Women do not customarily do these things for men. Were they to do any of these things, women would draw attention to themselves and tricksters should never do anything to attract notice. The following pages are devoted to descriptions of methods for women to do exactly the same tricks which in previous pages have been described for performance by men.

Before setting down descriptions as to method, it must be stated with emphasis that the methods women can use for these tricks are neither harder nor easier to do than the methods described for men. That is, the woman's methods are of the same

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degree of difficulty for women to do as are the men's method for men to do. Again it should be stressed that the required changes have nothing to do with capabilities but only with social customs. A man makes a lengthy and awkward job of buttoning up a woman's coat he has to put on himself. For that matter, a woman is not particularly handy in buttoning up a man's coat she has to put on.

There are a few other further preliminary points to mention. Women have to vary their technique in performing some tricks according to whether a man is the subject or another woman. Details will be given in each trick described, noting these differences. Here again the changes are necessary because of social custom.

It was stated on an early page that trickery basically depends upon a manner of thinking and that such thinking must not violate the manners or custom of the spectator. For a woman to do some action a woman normally would not do would violate manners and customs at least by being unusual, and the unusual will attract attention which the trickster should avoid. It is not enough for the woman trickster never to perform an action which would appear unfeminine to a man; she also must never do anything which would seem unusual to another woman. In other words, a woman trickster, to be successful, always must act in the manner of a woman and never do anything in the man's way. Of course this should not be interpreted as suggesting being girly-girly, but merely not being masculine in actions or manners.

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Women are not as apt to slouch in their chairs as are men and so do not have to worry about having to avoid that attention arresting weakness. But women do fidget even though they have their own ways of doing so. Constantly patting hair, feeling earrings, or similar feminine actions attract attention to the individual and should not be done.

Earlier in this manual there were instructions for men to follow in order to appear to be stupid. A form of this technique very valuable for the woman's pose is that she just does not understand the subject. She tries to look blank rather than dumb. This is not at all difficult when working in front of a man or men. The reason for this is (and ladies, we might as well face it) that men are never astonished when a woman does not know something. There is a major exception in this regard, for men expect their wives to know all manner of subjects. Noting this exception is merely academic, for husbands will not be the subject of the trickery herein described.

While the pose of lack of knowledge will be readily accepted as fact by a man, such a pose is apt to be suspected by another woman. This point is true also of a show of coyness, shyness, or maidenly modesty. A man will accept almost any degree of such ruses, while another woman will work more doggedly to satisfy herself of the correctness of her opinion. Even when a man is suspicious, he still may readily be tricked. It is infinitely more difficult to succeed with a trick before a suspi-

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cious woman. The obvious answer is, don't do anything to make the woman suspicious.

This next point is put down with hesitation, and not because there is any question of its validity. The plot of a trick should be shorter and more direct when shown to a woman. The hesitation in mentioning this fact is due to the inference which might be made that women have less powers of concentration. This inference the writer does not accept. By many years of experience, the writer knows the truth of the statement and his explanation, true or false, is that a man is more inclined to follow step by step and a woman is likely to think ahead. As with all general statements, this one is not always true and there are both masculine and feminine exceptions. However, it is so generally the case that it is advisable to act always as though no exceptions existed.

The first trick described for men is with a pill which is carried on a paper, or box of matches. As women do not usually light a match to hold to a man's cigarette, this method cannot be used by a woman. It is not recommended even for a woman to use when another woman is the subject because it is not an act generally done.

While the matches are eliminated, the exact technique described may be used with the slipcase of a very small pocket mirror. The pill is attached to the underside of the case. The mirror inside the case is put in front of the subject and the mirror withdrawn from the case and handed to the person. The mirror and case are carried in the handbag

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inside an open-ended box such as previously was described. Until the encased mirror has been taken from the handbag, nothing at all is said in regard to it. Just as the mirror is thrust forward the trickster says, "Use this mirror. There's something in the corner of your left eye." As the person takes the mirror, the left hand of the performer is brought back to her body and, in transit, the pill is picked off and dropped off into the glass or cup.

It will be obvious that manipulatively the trick is precisely the same as the one a man would do with the matches. Psychologically, too, it is very much the same. It is a kindly, courteous act to try to help someone about to have a foreign body get into her eye, just as it is kind to light another's cigarette. It is quite immaterial that the foreign body is imaginary, for even if the subject should say, "I don't see anything," it is acceptable to assure him that he must have brushed it away.

A woman readily can use the tricks described for men in which wallets, notebooks, and paper pads are used as pill carriers.

Women will find it very easy to hold pills at the base of the third and little fingers as described in the men's section. However, a woman should never attempt to do this trick while wearing gloves or if she is accustomed to using a quantity of hand cream. Both gloves and cream make the performance uncertain.

Even though a woman will find it easy to handle

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a pill manually and will be able in rehearsal to manipulate a very small pill, the trick should not be attempted with a very small pill. The reason for this is the excitement brought about by actual performance is apt to make the hands moist. A tiny pill is difficult to release because the moisture makes it adhere to the flesh.

Coins are not suitable carriers for pills when a woman is performing. However, the same general idea may be followed by showing pictures in a small locket—the pill is stuck on the back of the locket. In certain circumstances the monogram on a compact might serve as the excuse to show the compact. The pill would be on the bottom of the compact. Reversing the position of the pill, it is possible to show the maker's name, or the hallmark on the bottom of the compact.

Because cosmetics are not carried by all classes of women in every country, it is possible to utilize their containers only where it would be a natural thing to do. Again it must be stressed that only those actions which are acceptable locally are permissible for a woman trickster. Manners for women are more restrictive and more rigid than are those for men. It is essential that a woman trickster inform herself of all the taboos of the district in which she is to operate. A man should have such knowledge but it is imperative for a woman to know such things.

In handling powdered solids, a woman will find two of the previously described pencil containers easy to handle. The paper tube simulating a pencil

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should not be used by a woman. No changes need be made in the wooden pencils except that they should be shorter than the lengths suggested for men to use. There are two reasons for making the pencils shorter. One reason is that a short pencil can be carried more easily in a handbag. The other reason is that men expect a woman to carry only a stub of a pencil if she carries one at all.

The instructions regarding the manner in which men are to use loaded pencils in their tricks are those for women, too. However, there are two points which may well be altered. The first is brought about because it is more difficult to exchange pencils in a handbag than it is in a pocket. The other point is due to the masculine belief that no woman can draw as clear a diagram as can a man. Neither of these points raises any real difficulty but both have to be taken into consideration.

If the loaded pencils are well made, there is no reason why they have to be exchanged for normal pencils at the beginning of the trick, as they may be handled safely by the subject and without in any way exciting his suspicion. Actually the only reason it was suggested that the exchange be made in the instructions for men is that it avoids a psychological hazard for the performer if he does not permit the loaded pencil to leave his possession.

A man almost certainly will alter any diagram a woman has drawn in order to ask a question. A man will answer a question in his way and will find it necessary to add to or change the sketch in order to give his answer. As this is usually the

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case, it is well to accept that it will happen. It does not in any way change the performance of the trick, for if the man has his own pencil, he probably will use it, but no difficulty will arise even if he borrows the loaded pencil. In the event that the loaded pencil is borrowed, the performance of the trick is slightly delayed until the pencil is returned. Then the trickster, pretending to review the explanation given by the man, goes ahead in the performance of the trick as previously described.

The reason a woman cannot use the paper-tube pencil is that she cannot lend it, for while such a pencil has the appearance of a genuine pencil, it does not feel like one. However, if the woman trickster has an ability to draw with some degree of skill, it is possible for her even to use the paper tube pencil. This is because the subject of women's dresses is one of which a man does not claim an exhaustive knowledge and he will not wish to redraw the sketch. It is possibly more difficult to bring clothes into a casual conversation particularly if the man is comparatively a stranger. It might be done to show why a dress of some total stranger across the room was costly or cheap, homemade or store-bought. Being male, the writer probably is stressing the wrong point, and very likely some other point about the stranger's clothes would be more natural for a woman to make in her sketch, but the idea is sound.

All the above suggestions in regard to tricks with powdered solids are made for a woman trick-

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ster to use when the subject is a man. When the subject is a woman, the conversations would be different although the manipulations would be the same. One woman would not be apt to ask another mechanical question and it would be particularly unlikely that she would make a diagram in asking the question. A woman seldom sketches a map for the purpose of asking directions of another woman. A man accepts these things as commonplace but they would be unusual enough to a woman to attract attention. It is possible for a woman to ask for an address and, after having written it down, have it read to make certain it is correct. The pencil may be used by the trickster to point out the number or spelling in order to inquire if it is correctly written. It is also possible for one woman to sketch clothes, floor plans for the arrangement of furniture, jewelry designs, etc., for another woman. While these things are possible, it is true that sketching is not as usual an aid to conversation with women as with men. Though unusual, sketching or writing can be used among women when words alone do no express an idea or in order not to have to rely on memory. All that is necessary is to lead the conversation so that the use of a pencil becomes essential.

In this type of trick a woman is apt to move more rapidly than a man. As rapidity not only makes the trick less certain in aim but also much more likely to be noticed, women have to take particular pains when practicing to move slowly. Practice should be done with very slow movements

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because actual performance always will be done more quickly than is done in rehearsal.

On the subject of arm and hand movements by a woman, there is a point of naturalness which causes some women difficulty. It will be remembered that naturalness of movement is the best cover for any action which has to be done secretly. Some women become "fluttery" in their manual actions when required to do something which they do not wish to be seen. The fluttery effect of their gestures is caused by making extra and unnecessary motions. In practice, these extra motions may be eliminated easily by concentrating on just what actions are essential. For those women whose hands are constantly in motion, an extra motion or two at the time the trick is performed probably will not attract attention, but even such persons will benefit by doing their tricks in the simplest and most direct way.

In the instructions for men it was suggested that a man could rise from his chair in order to reach across a large table. Even though the action would not necessitate standing, but merely raising a little off the chair, it is not something a woman should do unless the subject is another woman. Usually, in a restaurant, the woman is seated in the more protected chair. Frequently this means that the woman's place at a table is more difficult to get into as well as harder to leave. A woman seldom is given a choice of where she would like to sit. She is given the chair which, in theory at least, is preferable. The "seat

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of honor" very often by its very position makes trickery more difficult if not altogether impossible. On the other hand, frequently tables for two are arranged so that the man and woman sit side by side, which makes trickery easier. It is permissible for a woman to mention that she would prefer a particular table if she can sight one suitable for her purposes upon entering the restaurant. Once a table is chosen, it is too conspicuous to demand changing to another table.

Several of the methods suggested to mask containers of liquid in the tricks described for men are totally unsuitable for women. Hiding containers in match folders or in packages of cigarettes cannot be used. Neither can a masculine billfold be used, for no woman would carry such a thing. The use of coins, too, is eliminated as masks for the containers. All of these methods are not to be used by women because they depend upon material or actions which are unfeminine.

Some of the methods men can use may be used by women. For instance, the small containers (with capacity for two to five drops) which are held between the first finger and the ball of the thumb will be found easy to use. Care must be taken to make these containers of a size and shape that they may be hidden by the fingers. They have to be made especially for feminine hands, which are smaller than the hands of men.

It is far better to carry these containers outside of the handbag. If the woman is wearing a jacket which has a side pocket (a breast pocket

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cannot be gotten at easily), the container may be carried in the pocket. In the case of no jacket and no pocket, it may be found possible to make a small pocket which will be hidden by a flounce or plait in blouse or shirt. Such a pocket often can be made by a few properly placed stitches. Care must be made to ensure that the pocket is hidden even when the person is walking about or seated. Care must also be given to have the pocket of such a size and in such a location that the container is available instantly and without fumbling. If the attire is such that it is not possible to carry the container in either a regular or a special pocket, it is possible to carry it in the handbag. The excuse (never mentioned) of getting a handkerchief permits picking up the container as well. In such case it is better to pick up the container at the time of getting the handkerchief rather than at the time of returning it to the bag. If the woman is seated so that her lap cannot be seen at any angle, it is possible to take the container from its concealment sometime before using it and leave it on her lap until needed.

The stories which are told to distract attention from the movement of the hands are left for the reader to devise. Besides what previously has been set down in the section devoted to masculine performers, the only additional advice is that a woman must be certain that the story violates no feminine custom.

One simple ruse by which a woman may hand something to a man without exciting any suspicion is

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to untangle a chain. A chain such as is used to hang a pendant, locket, or religious symbol around the neck usually is made of very small links. Such a chain may be knotted in a tangle so that it becomes rather difficult to straighten out. When the tangling is done so that it keeps the pendant from being taken off, it is most natural to hold the pendant when giving the chain to another person. This brings both hands of the trickster close to the person asked to untangle the chain. One hand delivers the knotted chain but the other hand, at least momentarily, maintains hold of the pendant.

The hand holding the pendant, probably the left hand would be more natural, can hold a liquid container as well. The pendant might even be used as a mask. Another possibility is to have the pendant wrapped in a piece of tissue paper or handkerchief. A liquid container can be attached to the underside of the paper or cloth and be in a position easy to use. A liquid container never should be attached to, or even inside, a pendant. Most people's curiosity causes them to peep.

Probably the best cover for a container is a handkerchief. Many women quite regularly hold handkerchiefs in their hands. This is so generally true that the action excites no suspicion whatsoever. Some women crumple the handkerchief into a ball while others hold it by the center and allow the edges to hang below the hand. A handkerchief may be held in either manner and yet be a perfect cover for a container. There are three details to understand in using a handkerchief for such a pur-

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pose: 1. how to attach the container to the handkerchief; 2. the manner in which the handkerchief is taken from the pocket or handbag; 3. the way the container is emptied.

The container should be placed with the outlet at the center of the handkerchief. Right at the center of the handkerchief a small hole should be cut in the cloth so that the tip of the container can be pushed through. Then the container should be sewn into a pocket in the handkerchief. The pocket may be made by folding part of the handkerchief over the container, or by adding a piece of similar material. The latter method is suggested only when the handkerchief is of so small a size that there is not enough material for a fold. The pocket should be made so tight around the container that there can be no movement. This is necessary so that only the very tip of the container will extend through the cut in the cloth. The tip should extend only enough so that the cloth will not obstruct the ejection of the liquid and that means only that the opening is free from the material. A thirty-second of an inch beyond the cloth will be found to be ample.

When the handkerchief is taken from the pocket (or handbag) is the time to get the container in the proper position so that the liquid can be released. In order that this may be done easily, it is necessary for the handkerchief to have been put into the pocket (or handbag) in such a position as to make this action possible. The manner in which the handkerchief is held in the hand will vary

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according to the person doing the trick. It will depend upon the size of the handkerchief, the size of the person's hand, the size of the container used, and the manner in which the performer finds most natural to hold a handkerchief. These things can be learned only through experimentation. Two things are necessary. First, the container must be held so that the liquid may be ejected downward when the hand is held in a natural position. Second, care must be taken that no part of the handkerchief will cover the mouth of the container and thereby interfere with the flow of the liquid.

To use the handkerchief as a mask for a liquid container requires that there be a reasonable excuse for the hand holding the handkerchief to move over the object into which the liquid is to go. This may be done by handing a menu to the subject of the trick or passing the sugar bowl, bread plate, etc. Both hands should be used in the operation of passing but the hand with the handkerchief (the left hand is suggested) releases the passed object before the other hand is removed.

The handkerchief cover

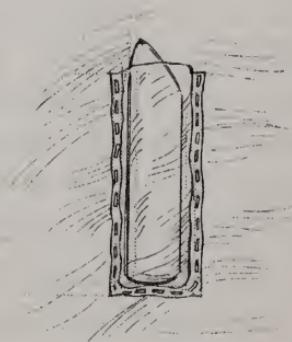


Showing how a woman can hold handkerchief so that hidden container may be used.

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is very practical but it needs considerable experimentation by the performer and somewhat more practice than most of the other methods. However, it can be used when none of the other methods are practical.

Women on occasion carry small "purses" of brocade, petit point, suede, etc. The writer's masculine memory (in such matters undoubtedly masculinity inaccurate) is that such purses are called "evening bags." Provided that the time, the place, and the girl would make such a bag an expected adjunct, it may be used to advantage to hold a liquid container. The container is sewn into position inside the bag so that the mouth of the container will stick out through a minute hole at the bottom corner of the bag.



A bag is suitable for either a container which has to be pressed to eject the liquid or a rigid container from which the contents are released by removing a cork. This latter-type container was described in a previous section of this manual. At that time it was suggested hiding the container in a package of cigarettes. When such a container is hidden in a bag, the thread attached to the cork is run though the upper part of the material of the bag. A small bead is tied to the thread on the outside of the bag. The purpose of the bead

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is to have something which may be seen and easily grasped so that the cork can be released without fumbling. In case the bag is of a material or design which would make the bead noticeable, there are two alternatives. One is to sew a number of beads onto the bag where such added decoration would be in keeping. The other is to run the thread through the material to the outside of the bag and, at a point about a half an inch distant, run the thread back through the bag and fasten it to the inner surface of the bag. This will make a loop of thread flat against the outside surface of the bag which, by slipping a fingernail under the loop, makes it simple to pull the thread and thereby remove the cork. The thread used must be extra strong to avoid any chance of having it break. Linen thread usually called "carpet thread" (sometimes called "shoe thread" or "button thread") is suitable. When thread of a matching color is used, it is invisible, and even a contrasting color is not apt to be noticed and, when noticed, is meaningless.

The advantage of the use of an evening bag for holding a container is that a container of large capacity can be used. As these bags always are held in the hand, when not left on the lap, they excite no notice when in the hand. It may be found easier to use the bags while standing near a punch bowl, or coffee urn, if the occasion be such as to have these things. However, there should be no difficulty using it while seated at a table. Here again the writer being unable to know or even to

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guess all the circumstances and situations in which the tricks might be performed must leave many details to the performer's greater knowledge of the particular occasion.

In ending this section, it might be well to stress by repetition several points regarding women tricksters. The primary and chief point is that a woman trickster never should be seen to do anything which would be unnatural for a woman to do in the locality where the trick is performed. She should take advantage of any of the mistaken ideas men cherish about women because aiding a person to fool himself by letting him follow his false beliefs is the easiest way to deceive. It is so much easier to nudge than it is to push (even when the nudge is verbal) and far less apparent. No matter which type of woman her role requires her to act, the woman trickster should be a calm, rather than a fluttery, example of that type. Finally, no matter what the speed of her speech, she must remember to make her gestures deliberate.

VII. Surreptitious Removal of Objects by Women

Secretly taking small objects is easier, in many ways, for a woman than it is for a man. This is because women are less apt to obey that admonition of childhood to "look with your eyes and not with your hands." Possibly this trait is what makes women such careful buyers—women don't just look, they inspect. Because handling is so necessary a part of getting possession of an object, it is a

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great advantage to be able to handle the object openly without having to make an explanation or give any reason for the action.

On the other hand, women's clothes restrict the number of places an object can be hidden rapidly and secretly. Depending upon the type of attire, women have no pockets at all or very few. And women's pockets always are the wrong size and construction and in the wrong locations to hide an object easily and quickly. Further, because women's pockets are almost invariably of small capacity, they will hold only the smallest of objects. These facts do not make the task of secreting an object about a woman's person an impossibility by any means, but they do show that a woman must use different methods than those available for men. They also indicate that a woman rarely will find it possible to hide other than small objects.

The difficulty connected with any description of ways in which either obvious pockets in feminine attire, or hidden ones, may be used is caused by constantly changing fashions. As fashions change, so, particularly, do the pockets change in location, size, and shape. Of course there is the possibility that the style will permit no pockets whatsoever. While the following suggestions about pockets cannot all be followed, and in many instances none can be used, they are worth mentioning for those times when they will serve.

There are five pieces of women's apparel in which sometimes pockets may be found. These five articles of clothing are skirts, blouses, jackets, coats,

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and belts. The pockets now referred to are those which are plainly visible to others, i.e., neither secret nor hidden pockets. These pockets, both in location and design, are made more for decorative purposes than utilitarian. For the reasons stated above, few are useful in trickery. However, some may be altered so as to be useful without changing their outward appearance.

Skirt pockets, though occasionally placed at the hips, usually are at the front. The front pockets seldom are big enough to be useful as they are but often can be made of service. It will be found possible with most of these pockets to make an opening at the bottom of the pocket right through the material of the skirt. To this opening can be sewed a silken (or other material of little friction) tube. This tube may itself give the pocket sufficient capacity to make it of use. However, this depends upon the cloth of the skirt. Tweed, or similarly heavy material which will not be pulled out of shape by weight in the pocket, will permit enlarging of the pocket. Thinner material requires other treatment. For thin material the silken tube should extend to a pocket inside the skirt. It may be that this pocket can be fastened to a slip or petticoat, but it probably will be found more practical to hang a pocket by tapes from the waistband of the skirt. The practicality of such a pocket depends upon the design of the garment and particularly its fullness. Such an inner pocket also can be used in skirts having no visible pockets but having plaits deep enough

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to hide a small opening. Care, of course, must be taken that the inner pocket will hang so as to make no visible bulge. These pockets can be made and have been made and used successfully. Making such a pocket can only be the result of feminine ingenuity, skill, and knowledge. It is, obviously, no project for an untutored male.

Blouse pockets, because of where they are placed, are unsuitable for trickery. Such pockets are too hard to reach undetectably and, further, their contents are obvious.

Jacket pockets, when not over the hips, sometimes can be used as they are. If this is not possible, there is seldom any way of altering them. Once in a great while it will be found practical to make them of use by cutting an opening through the material of the jacket and making a pocket between the material and the lining. It also is possible with some jackets to make pockets on the inside. These pockets should be at about the waistline and that, of course, cannot be done with a fitted garment.

That coats can be worn only in certain weather is very obvious. However, on such occasions as they can be worn, they are most useful, for their pockets are more apt to be large and heavy enough to serve without any alteration. Coats also will allow special inside pockets to be added and used. Some coats have inside pockets but usually they are not placed where they may be used easily in trickery.

Some belts are designed with pockets which can

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be used. Other belts can have pockets added on the inside which will be found handy. Occasionally belts can be used to cover the opening in a dress which is the mouth to a hidden pocket.

Women can use handkerchiefs in deceiving in a manner a man could never do. The handkerchiefs are used in conjunction with a handbag. The reason women can use handkerchiefs in trickery is that women so customarily carry a handkerchief in their hands that no attention is attracted to this action. The handkerchief is used as an actual physical cover for that object which is to be hidden and carried away. As is true with all tricks, there is a sequence of actions which must be memorized in order to deceive the spectator. Parenthetically, may it be noted that it always is advisable to assume that there is a spectator watching. This precaution will avoid the chance of being caught doing some action in an abrupt way in the belief that no one was looking.

The routine, making use of a handkerchief, is as follows. A handkerchief is taken from the handbag. It will facilitate matters to have had the handkerchief already unfolded when it was stuffed into the bag. When the handkerchief is in the hand, it is used immediately after the bag has been closed. In the winter an eye might be wiped with the cloth, and in the summer the forehead might be patted. It is reasonable after either of these actions to continue holding the handkerchief. Unless one obviously has a cold, it would be more natural to return the handkerchief to the

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bag once the nose had been wiped.

Once this preliminary maneuver has been accomplished, the handkerchief is taken with the left hand. At this time it would be well, if easy to do, to hold the center of the handkerchief in the fist and let the four corners dangle. It might even be natural to hold a corner of the cloth and let the rest of the handkerchief hang down. Incidentally these actions should be done, if possible, sometime ahead of the moment when the handkerchief is used for the trickery. This is in order that full concentration may be made on doing the trick.

At this point consideration has to be given to the style of the handbag. If it be one which can be hung from the arm, the strap of the bag should be over the left forearm—about midway between wrist and elbow. If it is not such a bag, it should be held (with the elbow bent) between the left forearm and the body. In either case it will be obvious that the left arm has to be held still or the handbag will be dropped. Holding the handbag in either way means that any picking up which is done has to be done with the right hand. It may be assumed, for example, that the object to be made away with is anything up to the size of a box of safety matches. Now please follow closely the seven following steps:

- a. The object is picked up with the right hand and looked at.
- b. (While actually this is a double step, it must be done in a continuous way as if it

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were but one.) The object is put in the left hand in order that the right hand may take the pocketbook which "seemingly" is slipping. This move is varied according to the style of handbag. If it is the kind which is gripped between forearm and body, the bag is moved up to the armpit and grasped there. If it be the type with a handle, it is taken off the left arm and held by the handle in the right hand.

- c. As the handbag moving is taking place, the left hand crumples the handkerchief around the object.
- d. The handkerchief is changed over to the right hand. In this move it should be possible to conclude completely covering the object with the handkerchief.
- e. The left hand (still closed as if it were holding something) is dropped to the table from which the object was picked up.
- f. The left hand retrieves the "loaded" handkerchief as the right hand makes some natural movement with the handbag.
- g. After an interval of a minute or so, the handkerchief is replaced in the handbag. Because of the possibility of needing a handkerchief for any normal purpose right after the trick has been done, it is advisable to be prepared for such a situation by having another handkerchief tucked in the other end of the handbag.

Reading the above, one is apt to think but where is the trick? Why should anyone be confused

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by such simple actions. There are two reasons. The chief one is that every action made seems natural and logical. The other reason is that there are three objects (object, handkerchief, and handbag) and two hands to watch. Because of the naturalness of the actions, they do not call for close observation and it requires exceedingly close attention to keep track of the location of three objects in two moving hands. Again let it be pointed out that no rapidity is to be used. The hands move slowly but their movement is continuous. This routine should be carefully practiced in private until the sequence of moves is second nature.

Nothing has been said about using either of women's traditional hiding places—stocking tip and front of dress. This is because in most instances neither can be used inconspicuously. Further, either because of costume or anatomy, in neither place can an object of any size or weight be hidden. However, by all means use either or both spots as hiding places when the article or articles to be taken are suitable and the situation makes their use feasible.

As has been noted earlier, there is no wrong or right way to do a trick. If it works and is simple to do, it is a good trick. It often is necessary to alter the performance of a trick in some slight way due to circumstances of the moment because conditions seem suspicious. This is because there is, almost invariably, some detail which has not been taken into consideration which will give the trick away. Saying it in short, and again, nothing

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so ensures the success of a trick as proper planning.

It is to be hoped that those women who read this section will accept, in this one instance, a man's statements as being authoritative. Trickery is a field in which men long have been active and successful. That is, those men have been successful who have followed the tested methods. These methods have been discovered through centuries of trial and error. It always has been impossible to know if a method will be deceiving except through actual performance, and, therefore, it is imperative that a trickster adhere to tested methods. Using tested methods needs only knowledge, preparation and practice, and the patience to acquire these. Rely on these, ladies, rather than upon your brilliant minds.

VIII. Working as a Team

Everything on the preceding pages has been written for the performance of trickery by the man or woman working alone. The following suggestions are made for those occasions when the trickster is in the company of a colleague. Whereas both may be capable of trickery, it is wise in any given trick for one to be the performer and the other to be the assistant. On a second trick it is quite possible for the roles to be reversed and have the trickster become the assistant. But in a trick there always must be one person who makes the decisions as to when, where, and how. The assistant must follow the lead of the trickster.

Naturally there are three combinations of trickery-working teams. There may be two men, a man and a woman, or two women. This is mentioned because,

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as the makeup of a team varies, so does the role of assistant. In most instances the assistant's job is to aid by attracting the attention of the spectators before, during, or after the performance of the trick, according to when it is most needed. Naturally what the assistant does, and at which point in the performance his action takes place, is decided upon, and practiced, ahead of time. When the assistant does his part depends upon a signal given by the trickster. (The types of signal will be described below.) What is done often depends upon whether the assistant is a man or a woman.

While the above assumed that the trickster and assistant were known to be acquaintances, even friends, there may be occasion when the two are thought, by the spectators, to be total strangers. In such circumstances added methods can be used.

Before going into why and what the assistant does, it would be best to tell when the trick is to be done. As it is the trickster who has to be ready for the performance of the trick, it is his decision as to when the trick is to be done. He then signals the assistant of his readiness. This should be a physical rather than a verbal signal. Verbal signals often have to be delayed in order not to interrupt a person who is speaking, and they are almost impossible to plan so as not to seem quite incongruous when spoken. Physical signals can be given at any time and should seem to be perfectly natural, and therefore non-attention-attracting actions. Smoothing down an eyebrow, pulling the lobe of an ear, or similar action

makes a good signal. The assistant is bound to see the action, for it is high—a table-height action may be overlooked unless the assistant keeps staring at the trickster, which, of course, he must not do. The action of the signal, while it must be completely natural, cannot be anything which the trickster might be apt to do unconsciously. The assistant does not act immediately after the signal is given, but only either after a prescribed interval or following some action of the trickster according to the demands of the particular trick to be performed. Usually the trickster acknowledges having noticed the signal by blinking his eyes, stroking his chin, or in some other prearranged manner. After the signal has been acknowledged, both trickster and assistant know the other to be ready to assume his role.

The type of aid an assistant can give varies with the time the aid is given. Aid prior to the performance of a trick is of two general kinds.

- a. The assistant either by speech or action "sets the stage" for the performance. As examples: The assistant brings up the subject of the designs on certain coins. The trickster takes coins from his pocket to see whether the assistant is correct. The trickster shows a coin to the victim and performs the trick with a coin and pill as described in an earlier section of this manual. This type of conversational opening may be used by either a man or a

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woman. Similarly, the assistant takes a package of cigarettes from his pocket and offers cigarettes to everyone in the party. This makes it natural for the trickster to strike a match to offer a light to his neighbors and perform the trick of the pill on the package of matches.

There are two advantages to having the trick performed in this manner. The first is that the trickster was not the one to bring up the idea of another cigarette, and second, he had ample time to get set with the prepared package of matches. This action, if men were present, would be done only when a man is the assistant, for it would be less natural for a woman to offer cigarettes to a mixed group. However, it would be completely natural for one woman to offer other women cigarettes and for a second woman (the trickster) to offer a light.

The most frequent way in which an assistant can aid prior to the trick is verbally. For instance, the assistant can bring up the subject about which the diagram, or sketch, is drawn (for the trick with the loaded pencil). The magician's role, in drawing the diagram, is that he cannot understand the description and asks the victim to go over the sketch with him. In this instance, the assistant may be either man or woman, but the trickster (for

the reasons given earlier) must be a man. Another way in which the assistant can aid prior to a trick is to express great interest in seeing a factory (or some other place when the trick to be performed is to acquire some object secretly). The trickster's role is one of lack of interest and he joins the party "only" to be a good sport. As he has no interest in factory or products (or whatever), he may do things unobserved and with greater freedom. The trickster, however, should act just as carefully as though he were alone and the focus of all attention.

- b. The second way an assistant can aid prior to performance is to be the one carrying the properties by which the trick is performed. Examples are: The trickster finds he has no matches, or that he lacks a pencil, or that he wishes for a cigarette. The assistant lends the trickster that which he wishes and, it should be needless to mention, it would be the prepared paper of matches, or pencil, or pack of cigarettes. There are two advantages to working in this way. The first is that a borrowed object "must" be innocent and just what it appears to be, and the second is that both before and after the trick (for the borrowed objects are returned) the trickster does not have the trickery items on his person.

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Although it requires considerable practice in order to make the act seem accidental, an assistant can draw everyone's attention to himself by spilling his drink (coffee, wine, or water), or by having all the matches of a package flare up as he lights one. An attention arresting action of this sort by the assistant permits the trickster to do many actions quite unobserved. The same result may be obtained by the assistant getting angry and pounding the table. This requires more than average ability in acting on the part of the assistant. Further, there are many occasions when this technique would be unsuitable, particularly because in a public place it would attract general attention to the group. However, the method is noted because of its effectiveness at such times as it may be used.

There may be times when a woman can pick up something without being observed which her male companion could not do. The woman would then pass the object to the man to secrete. The transfer naturally would depend upon the place where it would occur, the size and form of the object, and also upon the way the man was dressed. The three general methods which may be used are: 1. the woman might pass the object to the hand of the man; 2. the woman might put the object into something (such as a hat) which the man later will pick up; 3. the woman might put the object directly into one of the man's pockets.

Naturally, in each of these methods the man would be aware of what the woman intended to do and so

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would be in a position to aid her by distracting attention from her action. If the first method is used (i.e., passing the object from the woman's hand to the man's hand), the man has to cooperate by having his hand held so as immediately to be able to accept the object and, further, to hold his hand in a position where the woman may reach it inconspicuously. This would mean that the man held his hand either down at his side in a normal position or at his back over his buttocks. The woman would get as close to the man as possible prior to passing the article to him. In making this move, the woman (of course with the man's cooperation) would use the body of the man as a screen to hide the action from the person to whom the man was talking. Upon receipt of the article, the man would put it in his pocket. He would not do this unless circumstances would make it so that no movement could be seen until after the woman had stepped away. He would use that pocket which, in the situation, he could reach most easily. If the second method is used, it is because it would not be natural for the man or woman to get close together.

As such situations arise, this method is given. The method is suggested only where no other means can be used. The man's job is to leave his hat, overcoat, large envelope, etc., at a point where both sexes are permitted. He further must take care to pick up whatever has been "loaded" so as neither to disclose, nor drop the object itself. The woman's job, after getting the object, is to have some reason for getting close to the man's

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possessions. This may be done by having left some possessions of hers to which it is natural for her to need to go (as for a handkerchief) alongside of the article the man has put down. It is inadvisable to go to the man's possessions even with a seemingly legitimate excuse such as getting a package of cigarettes out of the man's overcoat pocket. This type of action is apt to be remembered and will likely connect the man and woman too closely for the complete success of the trick.

In using the third method, the chances of detection are very small. The method can only be used, however, when the man is wearing garments which have pockets which the woman can readily use. These pockets are the side pockets of overcoats and jackets. When the man is wearing no coat at all, it may be possible also to use a hip pocket of the trousers. Of course, this can only be done with quite a small object and with a man whose anatomy does not protrude and whose trousers are ample in size. It will facilitate matters if the pocket is held partially open by having a handkerchief crumpled at the bottom of the pocket.

Though these methods are suggested for use by a woman as the trickster and a man as assistant (and are almost impossible to use when the role of the man and woman are reversed), they have other uses. There are times when they can be used by two men and times, also, when suitable for two women. The hand-to-hand passing method and the method of putting the object directly into the assistant's pocket also can be used in every combination of

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trickster and assistant in a delayed-action routine. Delayed action means that the transfer is not done at the time of the acquisition of the object. At the time the object is taken, the trickster secrets it in a pocket where it is easily available. Later the object is passed to the assistant. This may be done most easily in a crowd. The method is particularly good when the trickster and assistant are believed to be strangers. It also is useful when it is necessary for the trickster to remain but when the assistant can leave the premises.

Another means of passing an object secretly from one person to another may be used in a variety of ways by both men and women. The great advantage of this method is that the contact between two persons is made openly. An object openly is handed by one person to another. The object passed is the cover for the secret object exchanging hands. The covering object may be almost anything provided it is larger than that which it hides and is something which easily may be held by one hand. A book or magazine is suitable to use as an example of a cover. The book is grasped with the thumb on top and the fingers underneath. The book actually is held between the thumb and the third and little fingers. The secret object is held by the first and second fingers, pressing it against the back of the book. The one receiving the book uses both hands, palms up and with the tips of the fingers of one hand pointing toward those of the other. As soon as the receiver feels the hidden object, he presses it against the book with the fingers of the hand which

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best can hold it. The other hand holds the book. After the transfer has been completed and the giver has moved away, the secret object is pocketed as soon as the action will be convenient and will not be apparent. The covering object may be a plate, a cigarette box, paper pad, or a countless number of other things. Neither person's task is at all difficult but both should practice the actions so as to be able to do them naturally. This method will be useful both when the assistant's part is to give the trickster something he will need for his trick and when the trickster wants to get rid of something by giving it to the assistant.

The chief hazard in performing the secret passing of an object in the manner described is psychological. When the receiver's first knowledge that he is to be given the object is at the time he touches it, he will find great difficulty in controlling his involuntary reflexes. When the person is aware that he is secretly to receive the object, there will be no reflex jerk. Therefore, it is essential that either through prearrangement between the passer and receiver or by a signal given and acknowledged prior to passing, the receiver knows that the action is to take place.

On the subject of signals, it must be noted that no signal is made twice during one session. Repetition of any signal, no matter how inconspicuously natural it may be, is apt to attract attention. Further, having two or more signals with the same meaning ensures that there will be no occasion when one or other can't be given.



Passing one object under cover of another. Position of hands of passer and receiver make interchange easy, certain, and unnoticeable.

Another use for signals is when one person expects or hopes that he will have an assistant but does not know the identity of that individual. Here, of course, it is of extreme importance that the assistant give acknowledgment that the signal has been noted before any action takes place.

The signals mentioned above are only to indicate either being prepared for action or to establish identity and the latter is merely an addition of the former. Where a signal is indicated to designate one of a variety of possible choices, a code is required. The best code is a combination of physical signal and counting. In its operation the signaler, upon making his actions, starts to count in his mind. He counts slowly and evenly. The receiver, upon noting the signal, also counts in his mind at

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the same rate of speed. The sender, upon reaching the number he wishes to signal, gives a stop sign and the receiver knows that the code number is, for example, nine. Naturally, this system takes practice, but it is far easier than it sounds and is completely undetectable. The only difficulty is for the two people to learn to count at the same rate of speed. In the old days of slow-speed negatives, photographers counted seconds by repeating the work *chim-pan-zee* after each numeral. By this means photographers learned to judge from one through ten seconds with accuracy. Making the interval between numbers of greater length makes it easier for two people to count in unison. For instance repeating, "one great big chimpanzee, two great big chimpanzees, three . . . , " two people will find it quite easy to learn to count in unison. By this means any one of ten prearranged plans may be transmitted undetectably from one person to another without speech. Because numerals above ten have two or more syllables and throw out even timing in counting and it is easier in memorizing to limit a numbered code to groups of ten, this system goes only from one through ten. In the event that more than ten variants are needed, it is advisable to have groups one, two, three, etc., and each group made up of ten items. Having more than one group requires that a signal also must be given to indicate which group is being used. This is done by having some slight variation in the "stop counting" signal or in the way the hand is held between signals. There is no reason why the starting signal and the stopping

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signal cannot be identical. If it is a natural and inconspicuous gesture such as smoothing an eyebrow, there is no reason why it cannot be repeated a few seconds later. It is only on a subsequent occasion that it is advisable to change the signal.

Where due to inadequate light, or other reasons, it is not possible to give a "sight" signal, the counting code can be utilized by a sound to start and stop the count. The sound has to be one that can be made easily and naturally and one that causes no surprise to those who hear it. Among such sound signals are moving the foot along the floor (easier to do when seated), tapping a cigarette four times on something hard such as a table or matchbox (the fourth tap is the signal to start counting), clearing the throat, or, where the company is permissive and the person has the control, a belch. Each of these signals may be repeated for the stop-counting sign except tapping the cigarette and that may be made by scratching a match. There are countless other suitable sounds for signals and those given are merely sample types.

Great care must be made in designating the signals to have them such that they do not take the receiver by surprise and thereby delay the start of his counting. As the count is invisible, there is no way for the sender to know if it has been done properly by the receiver. It is not like an incomplete pass in football, which is, according to your side, so pleasantly or horribly obvious.

So much for signals which are merely one aid to cooperative efforts. The major point in two people

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working together is the degree of oneness with which the job can be done. Success is attained by skillful work as a duet—two soloists, no matter how talented, are bound to have trouble.

In this work there is nothing which demands that the cooperating couple be alike in sex, size, manner, or temperament—as long as there is nothing to interfere with their working as a team. Often unlike individuals will, in this work, find that their differences will make their task easier and that one complements the other.

In the realm of trickery, more practice is needed to ensure success in teamwork than is needed for a person working alone. The single worker will, at times, find it possible and indicated to change pace, or even make some change in procedure. In teamwork, where the second person cannot know what is in the mind of the first person, such changes would interfere with the second person knowing when and how to perform his part. This difficulty will be eliminated somewhat by following the rule that in each trick one must be the performer and the other the assistant. Nevertheless, practice is required, for as in dancing, where it is the man's job to lead and the woman's to follow, it takes practice to be a good partner.

However, as has been noted many times in these pages, the main thing is to understand exactly what is to be done and how it is to be done. Having such knowledge reduces the rehearsal time in teamwork just as it does for the individual.

Recognition Signals

The problem is that A and B, who have to work together, do not know or have descriptions for recognizing one another. A variation of the problem is that only one knows the other.

The problem is involved because of the many conditions which must be considered. It is possible that A and B may be able to meet and converse. It also is quite possible that it is advisable never to meet. A may be of a totally different social stratum (by role or fact), so that there would be few places both A and B could go. It might be that because of the job of one (such as a waiter), it would be either easy or impossible to have the meeting or identification take place at the job locale. Many jobs would materially limit the hours during which the worker could absent himself so as to be at another location.

Other conditions also must be considered. Were A to arrive at an airport, train, or bus station, it might be necessary for B to be able at a distance, and instantly, to recognize A. This would require

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some sign or signal visible at a distance and yet not noticeable to the uninformed. Almost the same conditions would apply were A and B to pass one another on the street or in a square or public park.

Other signs and signals might be better were the contact to be made in a lobby of a business building, in a museum, gallery, or library. Still other means of identification might serve were the meeting in a restaurant, bar, or store. Of course, no clothing variations could be used were the meeting between two bathers at a public beach.

In each of these situations, and others which may come to mind, it will be remembered that while A must recognize B, it also is necessary for B to identify A. And each must have a way of knowing that the other has made the identification.

Because the problem has so many variations, it is obvious that there must be different means of identification available to meet the different conditions.

The most obvious signaling device may be called "The Chrysanthemum in the Buttonhole Technique." Naturally, such a boutonniere would rarely be suitable, but it exemplifies the qualifications such a signaling device should have. First, a flower in the buttonhole is not an unusual practice of men everywhere. Second, it can be seen instantly. Third, it has color and color attracts attention. An alternate to color is differentiation in size. (A chrysanthemum certainly is larger than any flower normally worn.) Fourth, of itself the wearing of a flower is meaningless. (However, in the

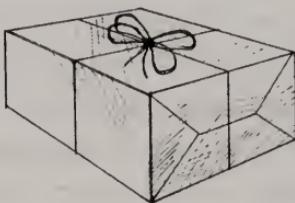
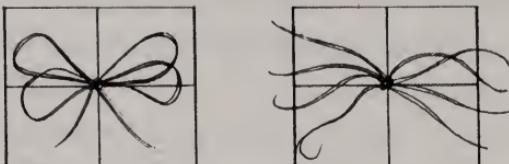
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case of flowers, any specific flower lacks the basic qualification of availability anywhere and at any season of the year.)

It would seem best to divide methods for signaling into two classifications: those to be used at a distance and those for close-up use. Whereas every method which occurs to this writer for distance might also be used for close-up as well, there are a number of close-up methods which have a subtlety that makes them admirable for this purpose and they could serve a wider range of uses than most distance methods.

For distance signaling (other than manual) are variations in attire. These must be both permissible so as not to attract attention and yet clearly visible at a distance to the knowing observer. A varicolored feather in a hatband is such a device. Such feathers are generally worn and the visible, but not noticeable, distinction would be in the combination of colors used. A necktie made of material of a particular shade, or having a combination of unusual colors, might be used. Tying a tie (either four-in-hand or bow) with an unusual knot cannot be seen at a distance but can be used closeup. A twist in a knot is easily seen by anyone looking for it and is unlikely to be observed by anyone else. Even when it is noticed, it is ascribed to error rather than intent. Variations in the bow of a hatband also are easy to make and will pass unnoticed by anyone not especially looking for it. Here again, however, the change in the bow cannot be seen at a great distance.

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Carrying a parcel which is, to use the retail store's term, "gift wrapped" can be seen at a distance. The special paper and/or the color of the ribbon or string can be seen at an amazing distance. Naturally, the situation would have to be such that carrying a gift would be natural and there would have to be a gift in the package on the chance that it would be opened. Instead of gift wrapping the parcel, ordinary paper could be used and the paper held closed by several wide colored rubber bands. Or the rubber bands could be put around the package in a prescribed manner. Instead of a package, a book might be used and held closed by the rubber bands. Another way of using a book would be to have it covered with a protective paper, as is commonly done with schoolbooks.

Ink (invisible except when special colored glasses are used) on packages, book wrappers, or baggage labels can be seen at a distance. The spe-

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cial value of such ink is that added information can be given by writing a large code letter or number.

Court plaster, surgeon's tape, Band-Aids, or any similar covering for cuts makes an excellent signaling device. It may be used on the face at any spot where one might cut himself shaving, or on almost any part of the hands, or, when in swimming, on an ankle or foot. The location of the tape, its size, and its shape all may be used to modify the signal, or to make it more definite that it is a signal. In some instances, it may well be necessary to have the tape cover an actual cut in the flesh. Except for that one point, the method has every advantage possible and is useful at a distance and close up.

While some of the following signals also can be used for considerable distance, most are for nearby use.

It might be well to point out that the absence of something often is as usable a signal as can be found. A missing vest or sleeve button, a shoelace missing in a workingman's shoe, or dissimilar laces, the absence of a bow on the ribbon of a hat, a strap at only one end of a suitcase, are examples of missing things which do not attract attention but are most apparently absent to anyone looking for such discrepancy. Care must be taken to eliminate only such objects as coincidence would be most unlikely to find unintentionally missing in another person's apparel or equipment.

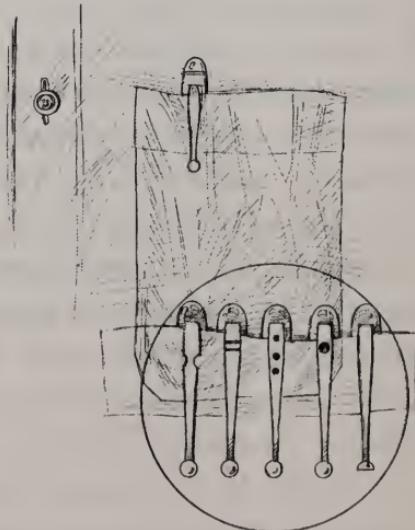
Cutting an eraser on the end of a pencil into either a wedge shape or a point is a good middle

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distance signal. The pencil, point down, would be stuck in the breast pocket of the coat or shirt.

Another middle-distance signal would be the colored thread marking of a handkerchief left protruding from the breast pocket. Such threads are commonly used in many parts of the world by laundries as identification. A colored monogram in a handkerchief can be noticed easily. In either instance, the color used would be the important factor.

Organization lapel buttons, because of their variations in shape, design, and color, are quickly and easily identified. Of course they rarely, if ever, could be used for the purpose under consideration, but the general idea can be followed with pen and pencil clips. The tip of the clip which goes outside the pocket is altered so as to be identifiable. This may be done by filing the clip to change its shape, drilling one or more holes in it, or coloring it with enamel-paint or colored sealing wax. Naturally a specially designed clip is even better, for its distinctive pattern may be so subtle. On another page are suggested designs for altering standard-type clips.



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Clips also can be made from a variety of easily obtainable metal objects. For example. a "black-head ejector" sold in drugstores may be made into a clip by heating and bending. The hole is filled with colored sealing wax. The cost-ten cents for the tool.

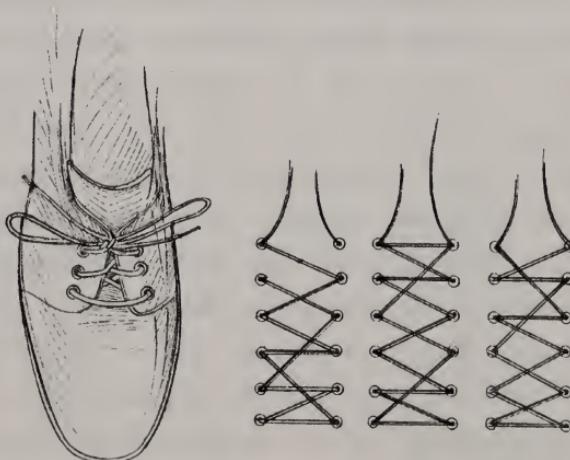
In such instances where A and B can get within fifteen feet or so of one another, shoelaces make an excellent signaling device. There are several ways in which laces can be used and no one of them ever will be noticed provided the laces are treated identically in both shoes.

The first suggestion is to have the shoelace run as a double strand through the eyelets nearest the instep, i.e., toward the toes. First, the shoe-string is cut in half. Then the tip of one lace is pushed from the inside of the shoe up through one hole, across the instep, and down through the opposite hole. The tip of the other half is treated in the same way but is started from the opposite side. While the cut ends still are outside the shoe, each is tied, with a slipknot, around the other lace. The tips of the laces then are drawn so as to have the two knots inside the shoe and each by one of the eyelets. (See illustration.) The shoe then is laced in the normal way. For one who is looking for such a possibility, the double lace is easy to distinguish. It will never be seen by one not particularly looking for it. Though it will not be noticed, it is without reason except to mend a broken lace were the shoes to be examined.

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Because shoelaces are inserted in shoes in three standard ways, any deviation in these ways becomes useful for signaling. On other pages are illustrations of the standard ways of lacing shoes and several ways in which shoes could be laced but never are. None of these alternate ways will attract attention, yet each is very obvious to one looking for such a signal.

Using one of these shoelacing patterns is an excellent way to identify a person. Because there are several such patterns, added information could be given by the choice of pattern used. "I have information for you." "I'll follow your instruction." "I have brought another person." What need be said is not for this writer to suggest—merely the means to say it.



Alteration of design (such as with the shoelaces) is almost as much of an attention attractor to the person looking for it as is color. Another

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design variant is using one different button on a shirt or vest. While the buttons so used may be unlike the other visible buttons in several acceptable ways, the use of a button of a different size is probably the best variation and, generally speaking, such a button is easier to obtain. The button should be but a little larger (or smaller) than the other buttons. When on a shirt, and a tie is worn, the tie must be one which does not cover at least two buttons. The difference in size is known by comparison. Were an outsider to notice an odd-size button—which is most unlikely—he would think that the wearer merely did not have a matching button to replace one he had lost.

Just as the trousers, as many men wear them, would be of a length to hide the shoelaces when the person is standing, so can the occupational use of an apron hide vest buttons. Neither of these signs can be used on all occasions but both are very good at such times as they can be used.

Another similar clothing variation is the use of one grommet in one buckle hole of a belt which does not have such metal protection in any of the other holes.

The old schoolboy stunt of sticking a thumbtack in the heel of a shoe might also be useful on some occasions. It is something which could be acquired accidentally and to avoid the possibility of an inadvertent thumbtack being in the heel of the wrong person, the tack used for the signal should be stuck in a specified location on the right heel. To find a tack in a particular spot, in the right

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heel, and on a particular day, and at a certain place and time, of a second person would be asking too much of coincidence.

A method of attracting attention, and done for that obvious purpose, is yelling. "Hi, Pete," or "Aya, Pedro," or any such call is done for the obvious purpose of getting the attention of the one called. If the caller stands three-quarter view to the person whose attention he actually wishes to attract, rather than the imaginary Pete, the yell will serve its purpose and without connecting the two people. Naturally, as soon as the call is made the caller should wave a greeting to the imaginary Pete, and naturally, there have to be several men in that direction, so no one can know of Pete's nonexistence. This means of attracting attention only is possible where there is a crowd, such as at a railway station, but if the crowd were large enough, it could be the only quick way. The name used should be one found in some form in all languages and in a way be something like the "Hey Rube" call circus people use for emergencies.

Acknowledgment of recognition is most important, for otherwise neither person could be certain of the other having noticed his signal. Further, it would be safest were the acknowledgement of recognition also acknowledged. Were this done, each person would be certain of the other's awareness of his presence.

At a distance, the act of rubbing the back of the neck under the collar can be seen easily. It appears to be a most natural act and does not at-

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tract attention, yet it is one which almost never is done. Note that it is not scratching the back of the neck but rubbing it with the balls of the fingers and with the fingers straight.

At a short distance the smoking signals, or drinking signals, might well be used for acknowledgment. It might be best to signal a designated number if such signals are used.

Where the contact is between waiter and patron, or clerk and customer, the acknowledgment could be by the patron asking for something unusual but not too odd. Or the waiter-clerk could offer a service or item that would be the signal of acknowledgment. In each instance, the signal would be verbal but would be without special meaning except to the persons listening for it.

The acknowledgment could be touching the special button, clip, shoelace, etc. by the one who has the original signal. Acknowledgment can use a larger variety of natural methods than would be feasible for the original signals. All that is required is that they be simple, quick, and natural.

A common type of button is made with an eye, affixed to a shank, which protrudes from the back of the button. Such buttons always are used for uniforms, and, frequently, on overcoats and other clothing. These buttons usually are made of plastic.

Such a button can be used at the buttonhole of the coat lapel. A cord is tied to the button and the cord runs down to the breast pocket of the coat. On the other end of the cord should be fastened a watch, key, glasses case, or any other ob-

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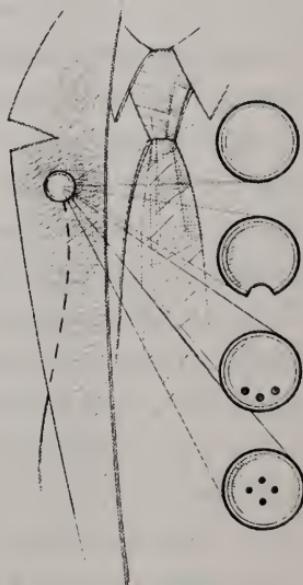
ject which should be easy to get at and would be a disadvantage to its owner were it lost. Such a button is not unlike those made commercially for just such use.

A button, such as one of these, can be seen at a fair distance and is therefore useful for identification purposes. By filing or drilling one of these buttons, added information may be given. (See sketch.)

Metal buttons can be left with the finish (usually brass or chrome) given them at the factory or they can be colored with an enamel paint. Wooden buttons may be left as natural wood, or they can be stained or painted. Plastic buttons can be purchased in a fairly wide variety of colors.

The size of the button, its color, and its design all can be used for eye-catching purposes for the one looking.

Such buttons, too, can be used by women for identification purposes. One method would be to wear the button as an ornament—a piece of ribbon could be pulled through the eye and the entire "button and bow" pinned from the other side of the cloth with a safety pin. In material with a loose weave, the threads of the cloth can be pushed



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apart far enough for the eye to go through the cloth without doing any damage. Again, the button (this time minus ribbon) would be held in place with a safety pin. The button, either of shiny metal or of a suitable color, can be an attractive piece of costume ornament. The button also can be pushed through a hole made in a handbag and used with a string holding a door key—the button would be on the outside of the bag.

Ribbon bows (without the button) can be used for purposes of ornamentation (as well as identification) by women. Bows often are worn at the neckline, or, like a flower, just below the shoulder. For this special purpose, the bow should be of ribbon of certain color, or colors, and tied in an observably different way. (See sketches of two such ways to tie ribbon.) A wristband of ribbon also may be used. Here, too, the color or colors of the ribbon and the way the knot is made are the means of identification. Great care must be taken when ribbon identification is used by a woman so that the man knows what he is looking for. If this were a woman-to-woman meeting, this difficulty does not exist. Men do not visualize a double bow (or any other kind) from a woman's description. Nor do most men have any idea of colors from the names of the colors by which women identify them. The knowledge of men generally concerning colors is limited largely to the colors of traffic lights, their school colors, and those they don't like. So ladies, help us.

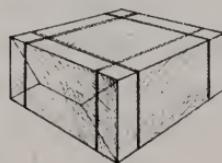
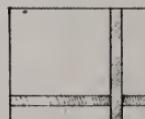
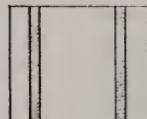
Wide rubber bands around a small wrapped par-

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cel, or around a book, can be seen at a distance of fifty feet. The pattern made by the number of bands and the way they are put around the object can give additional information. (See sketches.) It should be noted that the book used is unwrapped and cannot be of so dark a color or complicated a design that the rubber bands become invisible. This type of package may also be carried by a man, though with a man it might, though it is unlikely, be noticed because it is a somewhat elaborate way to do up a package.

The court plaster and surgeon's tape suggested for use by men can be used by women by making adaptations. A Band-Aid can be used on a finger or back of hand. Instead of tape on the face, a woman can use beauty spots. If beauty spots be used, there must be a definite understanding of their (or its) location. It might be well also to have a specific size and design decided upon. The design might be an oval rather than a circle. It should not be a butterfly, or heart, or other pattern which because of its design would attract attention.

A number of the ideas suggested for use by men



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also can be used by women. Many cannot. No woman would be certain of being unnoticed were she to rub the back of her neck. A man could push his hat to the back of his head to acknowledge having received a signal. And such action with a man would pass unnoticed, for it is quite natural. For a woman to push her hat to the back of her head would be so fantastic an act that everyone would look.

Toying with a necklace or bracelet, on the other hand, is for a woman similar to the way a man plays with a watch chain. Usually, for the things a man will do naturally, there are actions-counterparts which a woman may naturally do. But it has to be kept in mind, few of these actions are identical.

No attempt should be made to know and look for all the various signals and codes suggested in these pages. What have been set down are only suggestions. Some may be thought to be unusable as given, some may be adapted and made of use, and some may be of use solely as starting a trend of thought toward usable methods. The point is that whatever is used must be decided upon long before it ever is needed. Every detail then has to be studied, and fully understood, by everyone who ever may be called upon to use the method. Any material which is successful is good. Success will depend upon people, and when one of the elements is a person, there can be no certainty of success unless that person has full knowledge and understanding. No one can be assured he has such

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knowledge and understanding until he has actually tried out the method to his satisfaction and under calm circumstances. In actual use there are too many distractions to try to recall unmemorized details.

NOTES

1. John Marks, *The Search for the Manchurian Candidate* (New York: W. W. Norton & Company, 1979), p. 204.
2. The headquarters compound for the Central Intelligence Agency, the George Bush Center for Intelligence, is located in Langley, VA. See www.cia.gov/about-cia/todays-cia/george-bush-center-for-intelligence/index.html
3. Special Study Group, J. H. Doolittle, Chairman, *Report on the Covert Activities of the Central Intelligence Agency* (declassified), September 30, 1954, pp. 6–7.
4. Henry Kissinger, Georgetown University Speech, May 2008.
5. For an explanation of secret inks, see Robert Wallace and H. Keith Melton, *Spycraft: The Secret History of the CIA's Spytechs from Communism to Al-Qaeda* (New York: Dutton Books, 2008), p. 427–437.
6. Arthur C. Clarke, *Profiles of the Future, 1961* (New York: Harper & Row, 1962).
7. Public awareness of the dangers of “mind warfare” arose after Richard Condon’s 1959 novel, *The Manchurian Candidate* (New York: McGraw-Hill), became a hit movie in 1962. The plot involved a brainwashed Korean War POW who returns and is remotely controlled as a Communist assassin in a plot to overthrow the US government.
8. Allen Dulles, “Brain Warfare,” Speech to the National Alumni Conference of the Graduate Council of Princeton University, Hot Springs, VA, April 10, 1953.
9. Some of MKULTRA’s concepts had been partially researched by

Notes

- the Office of Strategic Services in World War II and later in authorized CIA programs "Project Bluebird" (1950) and "Project Artichoke" (1951), which studied mind control, interrogation, and behavior modification. See John Waller, "The Myth of the Rogue Elephant Interred," *Studies in Intelligence* 22:3 (Washington, DC: Central Intelligence Agency, 1978), p. 6.
10. Prepared Statement of Admiral Stansfield Turner in the Joint Hearing Before the Select Committee on Intelligence and the Subcommittee on Health and Scientific Research of the Committee on Human Resources, United States Senate, 95th Congress, 1st Session, August 3, 1977. The DCI grouped MKULTRA's 149 subprojects into fifteen categories. Among these were (1) research into behavior modification, drug acquisition and testing, and clandestine administration of drugs, (2) financial and cover mechanisms for each of the subprojects, (3) subprojects, of which there were 33, funded under the MKULTRA umbrella but unrelated to behavioral modification, drugs, or toxins. Polygraph research and control of animal activity were examples offered. The process to phase out all of the MKULTRA projects required several years.
 11. See Project MKULTRA, the CIA's Program of Research in Behavioral Modification: Joint Hearing Before the Select Committee on Intelligence and the Subcommittee on Health and Scientific Research of the Committee on Human Resources, United States Senate, 95th Congress, 1st Session, August 3, 1977. Published by U.S. Government Printing Office, 1977, p. 69. See also H. Keith Melton, *CIA Special Weapons and Equipment: Spy Devices of the Cold War* (New York: Sterling Publishing, 1993), p. 115.
 12. On the Frank Olson Project Web site (www.FrankOlsonProject.org/Documents/DeepCreekMemo.html) are images of two documents purportedly found in a desk drawer of the family home that appear to be the original CIA invitation to the Deep Creek rendezvous in 1953.
 13. Associated Press, "Family in LSD Case Gets Ford Apology",

Notes

- New York Times Magazine*, July 22, 1975. These actions did not permanently close the case and the New York City district attorney reopened the investigation in 1998. See Letter from New York Assistant District Attorney Stephen E. Saracco to the Office of the General Counsel, CIA, May 1, 1998.
14. Christopher Andrew and Vasili Mitrokhin, *The Sword and the Shield: The Mitrokhin Archive and the Secret History of the KGB* (New York: Basic Books, 1999), pp. 358–359.
 15. Ibid
 16. Ibid., pp. 359, 361. The device had been produced at the intelligence service's secret arms laboratory at Khozyaistvo Zheleznovo. Khokhlov would himself become the target of a KGB attempt in 1957 to poison him using radioactive thallium—selected in the belief that it would degrade and leave no trace of the cause of his death.
 17. Ibid., p. 361. For photos of KGB assassination weapons, see H. Keith Melton, *The Ultimate Spy Book* (New York: DK Publishing, 1996), pp.182–187. Soviet assassination operations continued during the Cold War, and in 1978 the KGB supplied the infamous ricin-pellet firing umbrella weapon to the Bulgarian intelligence service (DS) for the London operation that killed dissident Georgi Markov.
 18. "Colby revealed that the agency in 1952 began a super secret research program, code-named M.K. Naomi, partly to find countermeasures to chemical and biological weapons that might be used by the Russian KGB. Former CIA Director Richard Helms reported that a KGB agent used poison darts and poison spray to assassinate two Ukrainian liberation leaders in West Germany. The CIA also wanted to find a substitute for the cyanide L-pill, the suicide capsule used in World War II. Cyanide takes up to 15 minutes to work and causes an agonizingly painful death by asphyxiation." *Time*, "Of Dart Guns and Poisons," September 29, 1975.
 19. Ibid.

Notes

20. Ibid. The article quotes Charles Sweeny, who is identified as a former Defense Department engineer and testified to his participation in joint tests between the CIA and Defense Department in the 1960s.
21. MKULTRA Briefing Book, Central Intelligence Agency, January 1976; released 1999.
22. For a listing of the substances, see "The Exotic Arsenal," *Time*, September 29, 1975.
23. Larry Devlin, *Chief of Station, Congo* (Public Affairs, New York City, 2007) pp. 94–95. Lumumba was later executed by Katangan authorities, see "Correspondent: Who Killed Lumumba—Transcript," BBC, 00.36.57.
24. Roger Morris, "Remember: Saddam Was Our Man. A Tyrant 40 Years in the Making," *New York Times*, March 14, 2003.
25. MKULTRA Briefing Book, Central Intelligence Agency, January 1976.
26. "Minutes of the Meeting of the Special Group (Augmented) on Operation Mongoose on October 4, 1962." U.S. attorney general Robert Kennedy and CIA director John McCone were in attendance. Original document in the Gerald R. Ford Library.
27. U.S. Senate Select Committee to Study Governmental Operations with Respect to Intelligence Activities, *Alleged Assassination Plots Involving Foreign Leaders: An Interim Report*, 94th Congress, 1st Session (Senate Report Number 94-465), November 20, 1975, p. 71.
28. Ibid., p. 72.
29. Ibid.
30. David Atlee Phillips, *The Night Watch* (New York: Antheneum, 1977), p. 91.
31. Warren Hinkle and William Turner, *The Fish Is Red: The Story of the Secret War Against Castro* (New York: Harper & Row, 1981), pp. 30–31, and U.S. Senate, *Alleged Assassination Plots Involving*

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- Foreign Leaders*, p. 73.
32. David Wise and Thomas B. Ross, *The Espionage Establishment* (New York: Random House, 1970), p. 130.
 33. U.S. Senate, *Alleged Assassination Plots Involving Foreign Leaders*, p. 85.
 34. Ibid., pp. 85–86.
 35. Ibid.
 36. Ibid., pp. 88–89. Blackleaf-40 is a commercially available concentrate of nicotine sulfate used for horticulture and containing 40 percent of alkaloidal nicotine as a parasiticide. (See *Saunders Comprehensive Veterinary Dictionary*, 3rd edition). The plan was for Cubela (code name AM/LASH), a physician, to prepare the pen with poison after returning to Cuba. Instead of continuing with the plan at a time when Castro's personal security would be on edge following the assassination of President Kennedy, Cubela disposed of the pen in Paris.
 37. *Weekly Compilation of Presidential Documents*, vol. 12 (February 23, 1976), p. 15.
 38. Ben Robinson, *Magician: John Mulholland's Secret Life* (Lybrary.com, 2008), p. 84, states that Mulholland came to the attention of the CIA “because of the agency’s face-to-face meeting with a supposed psychic” and that he could aid the CIA as their best consulting critic in the their search for the “unlimited powers of the mind.” The February 26, 1970, *New York Times* obituary for John Mulholland references his books on magic, performances in more than forty countries and charity shows for Mrs. Franklin D. Roosevelt.
 39. Mulholland’s obituary in the *New York Times* cites that his first book, *Beware of Familiar Spirits*, an exposé of fraudulent mediums and fortune-tellers, was published in 1938, His later books included *Quicker Than the Eye, Story of Magic, The Art of Illusion*, and in 1967, *The Magical Mind*. See “John Mulholland, Magician and Author, 71, Dies,” *New York Times*, February 26,

Notes

- 1970.
40. MKULTRA Document 4-29. Letter to Dr. Sidney Gottlieb, April 10, 1973.
 41. MKULTRA Briefing Book, p. 13.
 42. Robinson, *MagiCIA: John Mulholland's Secret Life*, p. 88. Robinson reprints a letter on Chemrophyl stationery from Grifford [Gottlieb] to Mulholland dated May 3, 1953. A confirmation of Dr. Gottlieb's cover name is found on a receipt in the author's papers from the TSS Budget office in July of 1953 for a payment of three hundred dollars to Mulholland as part of Subproject 4 and contains the typed name Sherman C. Grifford. The initials SG were the same for Sidney Gottlieb as well as Sherman Grifford.
 43. Robinson, *MagiCIA*, p. 169. The common initials of SG for Sherman Granger/Sidney Gottlieb remained consistent.
 44. Ibid, pp. 98–99.
 45. Memorandum for the Record, Project MKULTRA, Subproject 34, Central Intelligence Agency, MKULTRA Document 34-46, October 1, 1954.
 46. Memorandum for the Record, "Definition of a Task Under MKULTRA Subproject 34," Central Intelligence Agency, MKULTRA Document 34-39, August 25, 1955.
 47. Memorandum for the Record, "MKULTRA, Subproject 34-39," June 20, 1956
 48. Michael Edwards, "The Sphinx and the Spy: The Clandestine World of John Mulholland," *Genii: The Conjurors' Magazine*, April 2001.
 49. Marks, *The Search for the Manchurian Candidate*, p. 204.
 50. Unclassified CIA memo dated January 23, 1977, in the author's files.
 51. Marks, *The Search for the Manchurian Candidate*, p. 219.

Notes

52. Evan Thomas, *The Very Best Men: Four Who Dared: The Early Years of the CIA* (New York: Simon & Schuster, 1996), p. 212.
53. "John Mulholland, Magician and Author, 71, Dies."
54. Joseph Treaser, "C.I.A. Hired Magician in Behavior Project," *New York Times*, August 3, 1977.
55. Edwards, "The Sphinx & The Spy: The Clandestine World of John Mulholland."
56. Ibid.
57. Robinson, *MagiCIAu*, p. 136. Robinson commented that though only 46 percent of the original manual was made public, his possession of Mulholland's original handwritten notes and rough draft of the manual from the Milbourne Christopher Collection allowed him to "piece together what information the government has withheld from public inspection."
58. John Mulholland, "Some Operational Applications of the Art of Deception," 1953.
59. Jim Steinmeyer, *Hiding the Elephant: How Magicians Invented the Impossible and Learned to Disappear* (New York: Carroll & Graf, 2003), p. 80
60. Dariel Fitzkee, *Magic by Misdirection* (Pomeroy, OH: Lee Jacobs Publication, 1975), p. 69.
61. A "dead drop" is a secure form of impersonal communication that allows the agent and handler to exchange materials (money, documents, film, etc.) without a direct encounter. Dead drops were "timed operations" in which the dropped package remained in a location for only a short time until retrieved by the agent or the handler.
62. Henrietta Goodden, *Camouflage and Art: Design and Deception in World War 2* (London: Unicorn Press, 2007), p. 34.
63. Boyer Bell and Barton Whaley, *Cheating and Deception* (New Brunswick, NJ: Transaction Publishers: 1991) pp. 78–80.

Notes

64. New Grey Marine 671 diesel engines increased the speed of the boats from three to fifteen knots for infiltration operations. See Wallace and Melton, *Spycraft*, p. 281. Photographs of the modified junks are shown in *Spycraft*'s second photo supplement following p. 358.
65. In a 1998 interview, Tony Mendez commented that the KGB surveillance teams, faced with the choice between "believing their eyes"—and thus admitting that they had lost sight of their CIA surveillance target—or rationalizing the lapse in surveillance as being inconsequential, invariably chose the latter.
66. Tony and Jonna Mendez presentation at the International Spy Museum, Washington, D.C., October 27, 2008.
67. Benjamin Weiser, *A Secret Life: The Polish Officer, His Covert Mission, and the Price He Paid to Save His Country* (New York: Public Affairs, 2000), pp. 74–75.
68. Ibid., p. 77.
69. Ibid.
70. The authors retraced each of Hanssen's identified dead drop sites and noted their similarities. Most sites appeared to provide quick access from a nearby parking location, good "cover" from foliage, and, after reaching the sites, excellent visibility of the footpaths leading to them.
71. Hanssen's eventual arrest on February 21, 2001, was not a result of bad stage management or sloppy tradecraft, though he was certainly guilty of the latter. In an interview with Melton in December of 2007, retired CIA officer Brian Kelley recounted that Hanssen became complacent. He was observed when servicing his dead drops by two ladies from his neighborhood who were walking through the park in the early morning hours and saw him lying on his stomach on a footbridge in the park near their home in Vienna, Virginia. The incident was not reported before his arrest, and at the time the women thought Hanssen was involved in a drug transaction. Retired intelligence officer Victor Cherkashin, the first KGB handler for both Robert Han-

Notes

- ssen and Aldrich Ames, alleges that information about the spy was first provided by a retired senior SVR officer, cryptonym AVENGER. According to Cherkashin, this information led the CIA to Ames, and then to another retired top-level KGB officer, who gave them the KGB/SVR files on Hanssen in November of 2000. See Cherkashin, *Spy Handler: Memoir of a KGB Officer: The True Story of the Man Who Recruited Robert Hanssen and Aldrich Ames* (New York: Basic Books, 2005), p. 251.
72. Antonio J. Mendez, *The Master of Disguise: My Secret Life in the CIA* (New York: Morrow, 1999), pp. 140–141.
73. Keith Melton interview in Moscow with Yuri Kobaladze, July 1995. Kobaladze was a former KGB intelligence officer in the London *rezidentura* and worked for Gordievsky. Kobaladze rose to become the first press officer for the SVR following the collapse of the Soviet Union and was promoted to the rank of general.
74. Keith Melton interview with Oleg Gordievsky on July 4, 1995, at his residence outside London, England.
75. For an illustrated explanation of “the impassable corks” trick, see: <http://magic.about.com/od/libraryofsimpletricks/ss/magic-corks.htm>.
76. Tony Mendez, “A Classic Case of Deception,” Center for the Study of Intelligence, Central Intelligence Agency, www.cia.gov/library/center-for-the-study-of-intelligence/csi-publications/csi-studies/studies/winter99-00/art1.html.
77. Harry Kellar was the leading stage magician in the early 1900s. Quoted from Jim Steinmeyer’s review of *The Master of Disguise: My Secret Life in the CIA* by Antonio Mendez. *Studies in Intelligence*, www.cia.gov/lilbrary/center-for-the-study-of-intelligence/kent-csi/docs/v46i1a09p.htm.
78. Weiser, *A Secret Life*, p. 66.
79. See photo, Melton, *The Ultimate Spy Book*, p. 79.
80. Melton interview in May 2008 with former undercover officer

Notes

discussing examples learned in the UK from operations infiltrating suspicious members of the IRA.

81. Mendez recounted advice given to him early in his CIA career as quoted in Jim Steinmeyer's review of *The Master of Disguise: My Secret Life in the CIA* by Antonio Mendez. *Studies in Intelligence*, www.cia.gov/library/center-for-the-study-of-intelligence/kent-csi/docs/v46i1a09p.htm
82. The term *walk-in* is used by intelligence professionals to refer to a broad range of volunteers such as *walk-ups*, *write-ins*, or *call-ins*.
83. In 1968, no category of the Academy Awards existed to recognize "makeup effects." John Chambers received an honorary award for his makeup work in the 1968 film *Planet of the Apes*. See Variety Film Database, <http://www.variety.com/review/VE1117794029.html?categoryid=31&cs=1>. One of the masks Chambers created for *Planet of the Apes* was loaned by Tony Mendez to the International Spy Museum in Washington, D.C., where it is on display in the disguise section of "Spy School."
84. How the FBI identifies a traitor is usually not explained, but most often the tips come either from defectors or from counterespionage operations to penetrate opposing intelligence services. FBI special agent Earl Edwin Pitts, former NSA employee Robert Lipka, and retired U.S. Army lieutenant colonel George Trofimoff were all victims of such "tips" and their own greed.
85. Dong-Phuong Nguem, "Trofimoff, 75, Sentenced to Life in Prison for Spying," *St. Petersburg Times*, September 28, 2001.
86. Other theories exist to explain Houdini's passage through the wall. Walter Gibson and Morris Young provide a description and illustration (*Houdini on Magic*, [New York: Dover, 1953], p. 221) showing the brick wall resting on top of a carpet. Houdini is depicted squeezing beneath the wall in the slack space created when an underlying trapdoor is opened to cause the carpet to sag. For Adams's explanation of the trick using a different technique, see blog.modernmechanix.com/2008/03/13/

Notes

exposing-houdinis-tricks-of-magic/?Qwd=./Modern-Mechanix/11-1929/houdinis_tricks&Qif=houdinis_tricks_0.jpg&Qiv=thumbs&Qis=XL#qdig.

87. Ibid.
88. In the 2006 movie *The Prestige*, the magician appears to achieve the impossible, that of human transportation across the stage. Only in the closing scenes is it explained that using an unseen identical twin brother created the illusion.
89. Antonio and Jonna Mendez, *Spy Dust: Two Masters of Disguise Reveal the Tools and Operations that Helped Win the Cold War* (New York: Atria Books, 2002), pp. 254–273. These retired CIA technical officers and former chiefs of disguise recount a detailed identity transfer and exfiltration of a couple (code name ORB and his wife) from Moscow. Their account of the escape is likely sanitized to safeguard the identity of the individuals involved.
90. For a description of the development of the JIB, see Wallace and Melton, *Spycraft*, pp. 130–131. Former intelligence officer Edward Lee Howard, who had completed clandestine training for a posting to Moscow, was fired by the CIA in 1983 and later betrayed secrets to the KGB. In 1985, while living in New Mexico, Howard employed a homemade JIB to escape FBI surveillance and fled to Moscow. See *Spycraft*, pp. 154–155.
91. Unpublished Keith Melton lecture, “The Evolution of Tradecraft,” first presented in 2001.
92. Keith Melton’s archive has World War II photographs from the British Inter-Services Research Bureau with the rubber cow camouflage opened to show the two-man team, as well as closed.
93. Kenneth Silverman, *Houdini!: The Career of Ehrich Weiss* (New York: HarperCollins, 1966), pp. 99–100.
94. Ibid.
95. William Kalush and Larry Sloman, *The Secret Life of Houdini: The Making of America’s First Superhero* (New York: Atria Books,

Notes

- 2006), pp. 132–133.
96. Ibid., p. 133.
97. An additional hollow finger was used as a concealment in the palm
98. Kalush and Sloman, *The Secret Life of Houdini*, p. 133.
99. Ibid., pp. 97–99.
100. Ibid., p. 100.
101. Ibid., p. 233.
102. Clayton Hutton, *Official Secret* (London: Max Parish, 1960), pp. 2–3.
103. Ibid., p. 5.
104. Ibid., p. 7.
105. Ibid., p. 287.
106. M.R.D. Foot and James Langley, *MI9: Escape and Evasion* (London: Bodley Head, 1979), pp. 34–35
107. Eventually German security learned of the right-hand threads and MI9 switched to a pressure fit. The war ended before German guards became aware of the final evolution of the design. See H. Keith Melton, *OSS Special Weapons and Equipment: Spy Devices of World War II* (New York: Sterling Publishing, 1991), p. 113.
108. Foot and Langley, *MI9: Escape and Evasion*, p. 109.
109. The Mokana shoe used a hollow heel as a concealment for escape tools. See: Will Gladstone, *Tricks and Illusions for Amateurs and Professional Conjurers*, (London: George Routledge & Sons) pp. 138, 140. Also see Kalush and Sloman, *The Secret Life of Houdini*, p. 179.
110. Kalush and Sloman, *The Secret Life of Houdini*, p. 179.
111. Charles Fraser-Smith, *The Secret War of Charles Fraser-Smith* (London: Michael Joseph, 1981), cover.

Notes

112. Hutton, *Official Secret*, photo supplement following p. 48.
113. Charles Connell, *The Hidden Catch* (London: Elek Books, 1955), photograph preceding p. 65.
114. See article by Steranko, *Genii: The Conjurors' Magazine*, October 1964.
115. Kalush and Sloman, *The Secret Life of Houdini*, p. 179.
116. H. Keith Melton, *CIA Special Weapons and Equipment: Spy Devices of the Cold War* (New York: Sterling Publications, 1993), p. 106. Leatherman is a commercially available multitool. See: <http://www.leatherman.com/multi-tools/default.aspx>.
117. Kalush and Sloman, *The Secret Life of Houdini*, pp. 178, 181.
118. Melton, *CIA Special Weapons*, p. 75.
119. Ibid., p. 72.
120. Eddie Sachs, *Sleight of Hand: A Practical Manual of Legerdemain* (London, 1885), p. 2, "Formerly conjurers appeared clothed in long robes and tall, pointed hats, both covered with mystic signs and symbols. Robert Houdini, whom we may consider the father of modern conjuring, being the first to perform in the now conventional evening dress. This innovation had the effect of increasing the genuineness of the performance, as it was an easy matter to conceal large articles beneath a flowing robe, such as had been previously worn; but the close-fitting dress suit affords no means of concealment—to the minds of the audience, at any rate."
121. Wallace and Melton, *Spycraft*, pp. 228–229 describes a topcoat tailored to hide an eavesdropping device that a CIA officer carried for weeks until he had the opportunity to install the bug.
122. Fitzkee, *Magic by Misdirection*, p. 87
123. British Special Operations, Executive (SOE) crafted waistcoats and various styles of money belts in World War II to conceal stacks of currency or small equipment. The special clothing camouflaged the "load" in pockets designed to fit in the small of

Notes

the user's back on in the upper chest to avoid detection. For photographs. See: Mark Seaman, *Secret Agent's Handbook The WWI Spy Manual of Devices, Disguises, Gadgets, and Concealed Weapons* (Guilford, CT: The Lyons Press, 2001), pp. 138–139, 143.

124. By dropping the matchbox through his coat to the floor, Jacob could deny that he had retrieved it from the drop site. However, the distinction was of little consequence since, unbeknownst to him, the KGB had secretly photographed all of his actions at the drop site. Without such evidence Jacob could have resorted to a commonly used defense that he was at the site innocently and had no knowledge of the alleged espionage. Instead, he was detained and declared persona non grata, (PNG'd) from Russia. For a KGB surveillance photo of Jacob about to clear the drop see Wallace and Melton, *Spycraft*, photo section following p. 166, and pp. 28–30.
125. Gladstone, *Tricks and Illusions*, pp. 138, 140; Kalush and Slosman, *The Secret Life of Houdini*, p. 179
126. See Melton, *Ultimate Spy*, pp. 107, 159, for photos. In a March 2009 interview, retired RCMP Security Service counterintelligence officer Dan Mulvenna related an incident according to which the Canadians in the early 1970s secretly placed a transmitter in the heel of an StB officer's street shoe while he was on the tennis court. Technicians, J-Operations or J-OPS, replaced the heel of his shoe, which he believed was securely stowed in his club locker.
127. Bugging is a term in common use that refers to the various forms of clandestine electronic audio surveillance, or eavesdropping. See Melton, *Ultimate Spy*, pp. 102–111 for photos, and Wallace and Melton. *Spycraft*, pp. 405–416 for details.
128. Athan G. Theoharis with Richard H. Immerman, *The Central Intelligence Agency: Security Under Scrutiny*, (Westport, CT: Greenwood Press, 2006), p. 313.
129. *The Trial of the U2: Exclusive Authorized Account of the Court Proceedings of the Case of Francis Gary Powers*, heard before the Mili-

Notes

tary Division of the Supreme Court of the USSR, Moscow, August 17, 18, 19, 1960, (Chicago: Translation World Publishers, 1960. Also see Gary Powers and Curt Gentry, *Operation Overflight* (New York: Brassey's, 2003), pp. 50–51.

130. The device was not an offensive weapon, but a means to provide a fast means of suicide. Previous research in World War II had produced a lethal pill (L-pill) using cyanide, which took fifteen minutes to work and caused death painfully by asphyxiation. The poison on the needle carried by Powers was shellfish toxin and would have resulted in paralysis and death within ten seconds. See “Of Dart Guns and Poisons,” *Time*, September 29, 1975.
131. *The Trial of the U2*, p. 38.
132. Powers pled guilty to espionage at his trial in August of 1960 and received a ten-year sentence. He was released in 1962 as part of a spy swap involving KGB spy Rudolf Abel. See Norman Polmar and Thomas B. Allen, *Spy Book: The Encyclopedia of Espionage* (New York: Random House, 1998), pp. 448–449
133. Voice codes convey meaning clandestinely by altering the inflection, sequence, or selection of words used between the performer and his confederate.
134. The exploitation of a believing audience with a hidden earpiece receiver by a televangelist/performer/faith healer was depicted in the 1992 movie *Leap of Faith*, starring Steve Martin.
135. An earlier solution by the CIA was to hide the receiver inside the bowl of a smoking pipe and use bone conductivity to allow him to “hear” when he bit down on the pipe stem. See Wallace and Melton, *Spycraft*, p. 418.
136. See a photo of the Phonak and ear camouflage in the second photo supplement of Wallace and Melton, *Spycraft*, following p. 358.
137. Communicating secrets in high-threat postings, such as Moscow, was a constant concern for CIA officers who suspected au-

Notes

dio eavesdropping from within even their own embassy. One temporary, but effective solution was the "Magic Slate." Instead of talking, messages would be written on a slate and handed to another officer, who read it and then lifted the transparency to erase the words. The slates were never left where an adversary could have access. Their tools, ordinary children's toys, were identical in function and derived from the "slates" used by spiritualists and performers, including Houdini, to summon messages from communicative spirits almost a century earlier.

138. A prototype of the false scrotum is in Keith Melton's Florida museum and descriptions of its development and use are included in museum tours and Melton's "The Evolution of Tradecraft" lecture. The wearer donned the concealment by inserting one testicle at a time into the false scrotum. Once loaded, it was held in place until access was required to the radio. The concealment was built and successfully tested, but it was never employed operationally.
139. An example of this exfiltration technique is on display in Moscow at the Border Guard Museum and credited to a smuggling ring in 1905. Following the dissolution of the KGB at the end of the Cold War, the Border Guards are now part of FSB, the Federal Counterintelligence Service of the Russian Federation.
140. Keith Melton interview with Tony Mendez, July 1998.
141. For a detailed description of dead drops and concealments, see Wallace and Melton, *Spycraft*, pp. 388–400.
142. See Melton, *Ultimate Spy*, pp. 154–163 for photos of concealments and dead drops.
143. For a photo of the dead rat concealment see Wallace and Melton, *Spycraft*, photo section following p. 358. If necessary, the rats' fur could be dyed using commercially available hair-coloring products so as to match the fur of indigenous rats observed in the operational area.
144. CIA agent Aleksandr Ogorodnik committed suicide following his arrest after biting into a CIA-supplied fountain pen (work-

Notes

- ing) that contained an L-pill (suicide) in the cap. See Wallace and Melton, *Spycraft*, pp. 101–102.
- 145 Quoted from Jim Steinmeyer's review of *The Master of Disguise: My Secret Life in the CIA* by Antonio Mendez. *Studies in Intelligence*, www.cia.gov/library/center-for-the-study-of-intelligence/kent-csi/docs/v46i1a09p.htm.
146. Steinmeyer, *Hiding the Elephant*, p. 80, describes sight lines as “the imaginary lines of vision, the boundaries of what an audience will see or what they will be prevented from seeing.”
147. Henry Hay, *The Amateur Magician's Handbook* (Edison, NJ: Castle Books, 1982), p. 129.
148. Fitzkee, *Magic by Misdirection*, p. 104.
149. Professional coin manipulators employ a variety of coins for deceptions; half-dollars or silver dollars are more visible to audiences and easier to handle, while the smaller, thinner, and lighter dimes and pennies are better for palming (concealing in the hand) and more likely to be sharply milled. See Hay, *The Amateur Magician's Handbook*, p. 129.
150. The Soviet intelligence service (NKVD) began concealing soft film in hollow coins as early as 1933–1934 to facilitate their covert communication with agents. The NKVD conducted sophisticated intelligence operations globally between the world wars at a time in which U.S. intelligence capabilities had been almost eliminated. (Keith Melton interviewed the retired, former chief of clandestine photography for the KGB's First Directorate in Moscow during 1994.) Separating the film's emulsion layer from its transparent base produces soft film. The thin emulsion is fragile, but easier to conceal. Microdots are optical reductions of a photographic negative to a size that is illegible without magnification, usually one millimeter or smaller in area. One-time-pads are groups of random numbers or letters arranged in columns, used for encoding and decoding messages. Since the codes are used only once, a properly employed OTP is theoretically unbreakable. Secure-data storage cards are forms of

Notes

- nonvolatile digital memory, which can be as small as 32 mm by 24 mm by 2.1 mm and can store gigabytes of data. See Wallace and Melton, *Spycraft*, pp. 429–435.
151. See photographs of the nickel and the complete story on the official FBI Web site: www.fbi.gov/libref/historic/famcases/abel/abel.htm.
 152. The term used for Soviet and Russian intelligence officers operating abroad without benefits of "diplomatic cover." Illegals pose as legitimate residents of the target country and are protected only by a strong cover.
 153. Robert J. Lamphere, *The FBI-KGB War, A Special Agent's Story* (New York: Random House, 1986), pp. 270–271. An examination of the ciphered message by FBI experts concluded that it was prepared using a Cyrillic typewriter. A conversation with "two men from the RCMP" confirmed the importance of the "nickel and cipher" to Lamphere and convinced him it was created using a one-time-pad (called a gama) and intended for use by a Soviet illegal officer operating in the U.S.
 154. Polmar and Allen, *Spybook*, p. 530.
 155. Andrew and Mitrokhin, *The Sword and The Shield*, pp. 159–160.
 156. To compensate for the missing weight of the milled-out inner core, it would be possible to add an inner ring of denser metal within the cavity to restore the coin to its original weight.
 157. When the coin is fitted into the machined ring and struck against a hard surface, inertia separates the two sides of the coin and reveals the secret cavity.
 158. Tom Mangold, *Cold Warrior: James Jesus Angleton: The CIA's Master Spy Hunter*[UNKNOWN FONT:Times New Roman (Hebrew)] ya,[END FONT] (New York: Simon & Schuster, 1991), p. 215. In a positive transparency, the background is clear and only the text of the message appears in black. To aid in concealment, the KGB developed techniques to strip the emulsion of film away

Notes

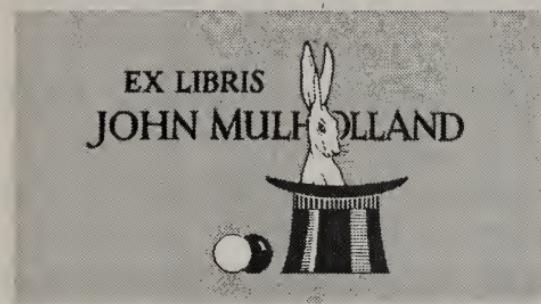
- from its backing and bleach it in diluted iodine to make it clear. The thin emulsion would appear clear, but could be redeveloped and fixed using ordinary film processing chemicals for viewing. See Wallace and Melton, *Spycraft*, pp. 429–431.
159. Mangold, p. 215.
160. Melton, "The Evolution of Tradecraft."
161. The internal CIA Museum is considered the "most secret museum in the world" and the "best museum that you'll never get to see." Some of its unclassified holdings are displayed in two museums inside the CIA headquarters buildings in Langley, Virginia.
162. www.cia.gov/about-cia/cia-museum/cia-museum-tour/flash-movie-text.html.
163. Donated artifacts sometimes arrive at the CIA Museum curator's office without any history and have been known to even appear anonymously on the curator's desk during a lunch hour. The necessary compartmentation of clandestine operations sometimes results in the operational history of an artifact being lost.
164. A concealment device, or CD, includes a hidden compartment to which access is obtained for locks, hinges, and latches. The mechanical actions necessary to open a professional CD are normally a sequence of unnatural twists, turns, and pulls. See Wallace and Melton, *Spycraft*, p. 390.
165. Robinson, *MagiCIA*n, p. 163. Mulholland's "dope" coin is cited as being in the Robinson collection.
166. Robert Lee Holtz, "Behold the Appearance of the Invisibility Cloak," *Wall Street Journal*, March 13, 2009.
167. In the story, the scientist, Griffin, makes himself invisible by altering his body's refractive index to that of air so that he becomes invisible. Unfortunately for the character, the alteration is not reversible and is accompanied by mental instability. In 1933 Universal Pictures made it into a movie of the same name. Wells's novel can be downloaded from www.gutenberg.org/

Notes

etext/5230.

168. Jim Steinmeyer, *Hiding the Elephant*.
169. In a similar manner, the "best" espionage tradecraft, including clandestine techniques and devices, will always employ the "best" available technology. The objectives of espionage do not change, but the tools employed by the spy are constantly changing and becoming more capable.

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About the Authors



H. KEITH MELTON, a graduate of the U.S. Naval Academy, is an intelligence historian and a specialist in clandestine technology and espionage “tradecraft.” Recognized internationally as an authority on spy technology, Melton has assembled an unparalleled collection of over eight thousand spy devices, books, and papers of eminent spies. He is the author of several books, including *CIA Special Weapons and Equipment*, *Ultimate Spy*, and coauthor with Bob Wallace of *Spycraft: The Secret History of the CIA's Spycrafts from Communism to Al-Qaeda* (Dutton, 2008). He is also a member of the board of directors for the International Spy Museum in Washington, D.C., and the technical tradecraft historian at the Interagency Training Center. He lives in Florida.



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MAGIC OR SPYCRAFT?

In 1953, a top-secret manual teaching agents sleight-of-hand and other deception techniques was written for the CIA by America's then most famous magician. All copies were believed destroyed by the CIA's purge of the infamous MKULTRA documents in 1973. But there was no proof of the manual's existence . . . until a copy was discovered among the CIA's recently declassified archives.

The manual reprinted in this work is thought to represent the only surviving copy of magician John Mulholland's instructions for CIA agents on the art of trickery and deception, which include:

- Handling Tablets (preparing pills and tablets; hiding pills in hand, matchbook, wallet, and money)
- Handling Powders (creating containers for holding powders; using duplicate pencils to make drops)
- Handling Liquids (making containers to drop or spray liquids; using matchbooks, coins, wallets, cigarettes, and bare hands)
- Removing Objects (mastering preparatory actions, timing, body position, and the art of distraction; making secret pockets; picking up and secretly folding paper)
- Special Notes for Women (modifying earlier techniques for women's use; using pocket mirrors, jewelry, cosmetics, handkerchiefs, and evening bags)
- Working as a Team (setting the roles of trickster and assistant; setting the stage; carrying props; "accidentally" spilling things; handing off objects; signals)

Along with the original text, espionage historian H. Keith Melton and longtime CIA gadgeeteer Robert Wallace provide an introduction illuminating the history of CIA agent deception and dirty tricks, and the role of this secret manual in that highly controversial program.

MARKETING CAMPAIGN

- National Broadcast and Print Media Campaign
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