

sometimes he would seat himself in the chair for a time; but he kept right on giving test after test, with perfect accuracy, while the sealed envelopes remained in full view on the table. During this time, and in fact during the time the audience was writing the questions, neither the medium nor the manager had ever left the sight of the spectators for even an instant.

After all the tests were given, the medium, very much exhausted, fell on a couch on the stage; while the manager scooped the envelopes back into the basket, and then distributed them to their writers in an unopened condition.

I will now explain how this "occultist" gave these various billet tests.

We will first refer to the tests given the first evening. A boy from the audience gathered up the sealed envelopes in a hat, and brought them to the stage, sitting with them in his lap; while he delivered one at a time to the manager, who held it aloft, during which time the blindfolded medium in the rear gave the test.

There was a simple little move that escaped the eyes of the spectators in this instance. The spectators did not know what was to happen, neither did the boy. The move was executed as follows: Just as the boy came on the stage with the hat the manager received the hat in his right hand and in a natural manner. Nothing was thought of this, as there was nothing suspicious in the act. Meanwhile the manager directed the boy to take a chair that sat to the left of the front of the stage, and to place it to the right side in front, facing the audience, and to take his seat thereon. Now, this conversation with the boy naturally occupied the attention of the spectators; and while the boy was executing the directions the manager turned to the table, which was somewhat back on the stage, and apparently took a large handkerchief from it, and with the hat still apparently in his hand, he stepped to the boy, giving him the hat of envelopes and the handkerchief, at the same time instructing him how to cover the hat, and how to de-

liver the envelopes one at a time. All of this maneuvering seemed so natural that the audience thought nothing whatever of it.

Now, as the manager turned to the table to get the handkerchief, and while most eyes were on the boy as he placed his chair and took his seat, the manager deftly exchanged the hat in his right hand for another hat just like it, that was filled with "dummy" envelopes and which was behind the flowers, music box, etc., on the table. As he immediately turned with the hat apparently still in his hand, but with a large handkerchief in his other hand, everything seemed natural and the audience thought nothing of the incident.

The manager now, after giving the boy the hat and handkerchief, invited a committee to come forward and blindfold the medium who had been seated at the left of the stage. The committee first placed a lady's glove on the eyes of the medium as an additional precaution, and then placed a handkerchief over this and tied it behind his head. This method of blindfolding is the one usually employed by most mediums. If the face of the medium be properly formed, he can easily shift such a bandage with his eyebrows, sufficiently to see directly under his eyes, by looking down alongside his nose. The committee now retired to the audience, and the performer led the medium to a seat behind the table.

Now, while the manager delivered the lengthy lecture, the medium quietly tilted over the hat of envelopes behind the objects on the table; and then taking one at a time, opened the envelopes and removed the cards, arranging the cards on top of each other like a pack of playing cards. The lecture lasted long enough for the medium to complete this task; and as he held the cards in his left hand, he could now move slightly to the right so that he was pretty well in view of the spectators. However, his left hand did not come into view.

By the time the lecture was completed, the spectators had entirely forgotten the fact that the manager ever re-

ceived the hat from the boy at all. In fact, next day I noticed from the talk of the spectators, that they invariably asserted that the hat never left the boy's hands or their sight.

Now, while the manager held each envelope aloft, the medium had but to read the top card in his left hand and give the tests in a dramatic manner. After the tests, when the tables were set to one side and a cabinet erected, an assistant out of view received the cards from the medium's left hand; and then while behind the scenes, replaced them in envelopes, sealed them, and then exchanged these for the "dummy" envelopes on the small table. After the entertainment the manager placed the originals (now again sealed) near the front of the stage for the writers to take and keep as souvenirs if they should so desire.

It is evident that this method could be varied a little. For instance, when the manager holds the envelope aloft, the medium could first read it and carefully describe the writing. He could then ask for the envelope, so as to become *en rapport* with the writer, in order that he may give the correct answer. In this case he could leave the surplus cards on the back of the table behind the music box, and have in his left palm only the single card he is reading. When he receives the envelope he should place it in his left hand directly over the card and tear off the end of the envelope. He should then apparently take out the card from the envelope, but in reality take the original card from the rear of the envelope with his right hand. He should then with his right hand press this card on top of his head and give the answer, while his left hand lays the opened envelope on the table or music box. In this case, as soon as he answers the question, he should return the card to the manager with his right hand and ask the manager to have some boy run with it to its writer. After it is returned to its writer, the manager can hold aloft another envelope and the medium continue with the tests. After the tests, the manager should remove the torn envelopes, as they contain "dummy" cards.

I will now explain the method pursued on the second evening. After the questions were written and sealed, the manager went among the spectators collecting the envelopes in a cloth bag. He first numbered the envelopes, at the same time instructing each spectator to remember his number, after which the envelopes were dropped into the bag. When all the envelopes were collected, the manager lifted the bag in the tips of his fingers and ascended to the stage with it in plain view. He quickly attached it to the cord and drew it up to the ceiling. So far all was fair; but just at this moment a person in the rear of the hall made the statement that he desired to place his envelope in the bag also. The performer asked a gentleman on the floor to take the bag, which he now lowered and detached, and to kindly go to the gentleman and get his envelope. While he was doing this the manager held the audience by his discourse. The two gentlemen were, of course, paid confederates; and when they met behind the spectators, they merely exchanged the first bag for a duplicate under the coat of the rear confederate, who then slipped around behind the stage with the original.

When the other confederate returned to the stage with the duplicate bag and handed it to the manager he ran this one up to the ceiling. This method can be varied by the manager making the exchange under his own coat in the first place when in the rear of the hall after collecting the envelopes.

Meanwhile an assistant behind the scenes opened and copied the questions neatly on a sheet of paper, and *numbered each one*. As he did this he slipped each one into a duplicate envelope, which was also numbered by the manager with a ring drawn around the figure. This he sealed. As soon as all were copied this assistant carefully drew the medium's Bible just out of sight from the table near the flies where it rested, inserted the sheet containing the copied questions, and pushed it back into view again.

During this time the medium was walking slowly about at the front of the stage while the manager delivered his

lecture. At the close of the lecture the medium stepped back to the table where he had laid his Bible a short time before, picked it up and came forward taking a seat facing the audience. He next opened the Bible and turned the leaves over slowly, passing the sheet of paper and reading and memorizing the first question quickly. He then turned the leaves beyond this sheet of paper and finally selected a verse and began reading it impressively. As he read this verse he allowed the Bible to tilt forward sufficiently for the spectators to see that there was nothing like a loose sheet in it, should such an idea occur to anyone.

As he had turned over other pages after secretly reading the question, the sheet was hidden from view. After reading the verse he allowed the Bible to close, and then closing his eyes gave the test for number one. After this he again opened the Bible and turned the leaves through it slowly, read the second question secretly, and finally found a second verse, which he proceeded to read in a solemn tone. He then gave a second test, and so continued until all the tests were given. He then lay down very much exhausted, and the manager lowered the cloth bag containing the dummy envelopes, and emptied them upon a small table near the front of the stage. He then stepped to the rear of the stage and picked up a little wicker basket, into which he scooped the dummy envelopes from the small table where they lay in full view. He now descended and rapidly returned the unopened envelopes to their respective writers.

The basket is what is known as a "Billet changing basket." It is lined with red satin and is a small affair with straight sloping sides. It has a handle which, when down, locks two flaps up against the sides of the basket. This is done by two little projections on the base ends of the handle. They are of wire and are bent into such shape that they project downward when the handle is down, and hold the two side flaps up against the sides. These flaps are of pasteboard, and are covered with red satin the same as the basket lining. There is a spring in each flap which

closes it upon the bottom of the basket when it is released by raising the handle. Envelopes in the bottom of the basket are thus hidden and retained, when the flaps are released, and the duplicates drop into the basket, from the sides where they were concealed by the flaps.

This basket can be supplied by the conjuring depots, or it can easily be made. The handle can be made of wire and wrapped with raffia grass which is on sale at the department stores. A pasteboard lining covered with red satin must first be sewed into the basket, and then two flaps of pasteboard should be hinged to a pasteboard bottom by pasting on a hinge of cloth. A suitable spring can be made of spring wire and sewed into position, after which this is all covered with red satin and placed in the basket. The basket should have sides about four inches high, and the bottom should measure about seven and one-half by ten inches. The sides and ends slope outward, and the basket is open wicker work. Suitable bows of ribbon on the ends of the handle and corners of the basket conceal the mechanism.

In the present instance, the assistant behind the scenes, after reading and placing the questions in duplicate envelopes which the manager had previously numbered, sealed them and placed them in the sides of the basket, bent up the flaps into position, and lowered the handle locking them in place. He now pushed this basket into view on a table at the rear of the stage; and when the manager was ready to return the envelopes, he scooped the dummy envelopes from the table (where they lay after the bag was emptied) into this basket. He then lifted the handle which released the flaps, covered up the dummy envelopes and dropped the originals into view. These he took down and quickly distributed to the writers. Being numbered, this could be quickly done.

I will now describe the method employed on the third evening. This time dummy envelopes were placed in the sides of the basket, and the handle left in a lowered posi-

tion while the operator gathered up the envelopes. As the manager returned to the stage he took the basket by the handle. This released the dummy envelopes, and covered up the originals retaining them. He emptied the dummy envelopes upon the small table and then laid the basket on a table near the flies in the rear, and rather out of view. An assistant behind the scenes took out the original envelopes, opened them, and as he read the questions repeated them into a small telephone. The wires from this telephone ran under the stage carpet to a pair of metal plates with a tack in the center of each plate which pointed upward. These plates were located under certain spots in the carpet and directly in front of the medium's chair. There were also two other pairs of wires leading to two other positions on the stage. The medium was dressed as a "Mahatma" on this evening, wearing a large turban. A large tassel dangled by his left ear, completely concealing a small "watch-case receiver" which was attached to this ear. Two tiny wires led from this receiver, inside his collar, down his person, and were connected inside his shoes to other wires which penetrated the soles of his shoes. These latter wires were soldered to copper plates which were tacked into position on his shoe soles. He now took his position in the chair and placed his feet over the hidden tacks, which now contacted his shoe plates, completing the circuit, so that anything whispered into the telephone on the stage was repeated in his ear. He then gave a few tests, tapping his spirit bell, which was a signal for more information from the assistant.

He soon grew nervous and walked away giving a test as he walked. He now paused in a certain position for a moment, placing his hand to his head as if somewhat dazed and tapping his bell. In this position his feet were again over two concealed tacks, and he again secured information for another test, which he gave as he walked about. He now paused in a third position and gave another test, after which he returned to the chair, continuing his work. This maneuvering he kept up until all the tests were given;

after which he fell upon a couch exhausted, but with his feet from the spectators.

The manager now stepped to the rear of the stage and took the basket, which was now in place containing the original (?) envelopes behind the flaps; and stepping to the small table he scooped in the dummy envelopes; then taking the basket by the handles, he stepped down the runway and rapidly returned the unopened (?) envelopes to their writers. The assistant had, of course, sealed the questions in duplicate envelopes previously numbered by the manager. He had placed these behind the flaps, and shoved the basket into view on a table at the rear of the stage.

I use a variation of these tricks in my double parlors. I have made a "billet changing basket" as above described, and have also made a similar basket except that it contains no mechanism.

I pass cards and envelopes to the spectators in the front parlor. When the questions are written and sealed in the envelopes, I gather them up in the mechanical basket; I step to a table in the rear parlor and apparently empty them upon it. In reality, I have just raised the handle so that the originals are retained, and the dummy envelopes are emptied on the table instead.

I now step to an adjoining room for an instant, to get a small decorated screen. I secretly leave the basket containing the original envelopes in this room and return with the other basket in my hand in its place. I place the small ornamental screen on the table back of the envelopes, but leave the envelopes in view and request the spectators to notice that I do not go near them until I get ready to give the tests. I now carelessly lay the non-mechanical basket on a table in the room where the spectators are and proceed with some other tricks.

Usually I give the series of experiments described in the chapter entitled "Mediumistic Reading of Sealed Writings." I state to the spectators that I will not

give the tests for the sealed envelopes until later in the evening.

Meanwhile, should anyone think of such a thing, he can easily examine the little basket, which he thinks I have just used; as it still lies on the table in the front parlor with other discarded paraphernalia, including slates, etc. I use no assistant; so after a time has elapsed, and when by the performance of other sealed readings, suspicion has been diverted from the tests with the billets, my wife retires on some trifling errand. While out, she opens the envelopes in the basket, prepares the sheet of questions, and places it in the Bible; then she re-seals the questions in envelopes previously marked by me, places them in the sides of the basket, raises the flaps and lowers the handle. She then usually enters with some light refreshments for the spectators, which explains her absence with a word.

I continue with other experiments for ten or fifteen minutes after her return; then I gather up my surplus paraphernalia, including the dummy basket, and carry all to the room adjoining the back parlor, where I leave it. I return instantly with the mechanical basket which I place near my own table; and then I give another experiment of some kind.

I now pick up the basket and announce that I have decided to return to their writers the envelopes on the table in front of the screen before attempting to give the tests. I do this as if it were a later notion. I now scoop in the dummy envelopes, and raise the handle, which action covers them up and releases the originals (now sealed). I now distribute to the writers their envelopes, which I can do, as they are numbered as described earlier in this chapter. I request each sitter to hold his envelope until I shall give his test. Then I usually perform some other little experiment before giving the tests.

I now take up my Bible, which I will stake I brought into the room, unnoticed, when I returned with the last basket. I then seat myself and leisurely turn the leaves

through the Bible, reading verses, and giving the tests as before described.

I always first read a question secretly, and then turn by the sheet of paper and begin reading a verse of Scripture. As I do this I permit the front of the Bible to lower enough for the spectators to see the printed pages. This prevents suspicion. Meanwhile, the spectators have forgotten that I ever stepped from the room at all with the basket, and even that my wife retired for some refreshments. Neither did they notice the Bible when I brought it in.

The effect on each person, as I call him by name and describe the "influence" of his "dear one," giving names and most marvelous information, is far superior to what it would be were I merely to read the questions literally, and give the answers.

SOME FAMOUS EXPOSURES

PROBABLY the greatest swindle ever perpetrated in the name of spiritualism was recently brought to light in Stockton, California. The medium and his confederates materialized everything from frogs and small fish to a huge boulder of gold quartz weighing several hundred pounds. This latter had to be brought from the mountains with a mule team.

The materializing was done through sliding panels in the walls, while the believers sat holding hands about the opposite side of a table, and loudly singing sacred hymns. They had the only door to the room locked and sealed, and never dreamed that the spirits who brought the quartz from the mine were mules.

Thousands of dollars were invested in this "spirit mine," the believers stacking their money on the quartz as it lay on the table at a dark séance, and receiving deeds in return for their money, which the spirits dematerialized.

The medium established, or had his spirits establish, a