

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

# VOODOO

THE MAIL ON NOVEMBER 2018



SCORPIO  
THE SCORPION



MINDDRIVE

REVIEW PLEASE



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### MAGAZINE

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*Inside this*  
edition 10

### EDITOR'S NOTE >

Hi everyone,

**I'd** just like to say a big thank you to everyone who has commented and the fact that this digital VOODOO magazine is still getting some fairly high visitor stats I'm incredibly thank you!

In the meantime, there are plenty of articles on this VOODOO magazine that you can read to hopefully improve or at least understand Mentalism in a little more detail! Again, a huge thank you to everyone!.

—Saji Vijayan, on behalf of the team Voodoo  
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saji vijayan

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# SCORPIO THE SCORPION

IF YOU WERE BORN BETWEEN OCTOBER 23 AND NOVEMBER 22  
YOUR ZODIACAL SIGN IS



---

THERE are probably more differences in character among the Scorpio-born than there are among those born in any one of the other eleven signs of the Zodiac. (Scorpio is the second of the water triplicity, second of the reproductive trinity, and third of the fixed signs.)

Like all born in the water signs, Scorpio men and women are swayed by great surges of emotion, but they tend to suppress manifestations of feeling. They find it hard to confide in others, a fact which has caused them to win a reputation for secretiveness.

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Owing to this apparent show of indifference, Scorpio people are often accused of being unsympathetic, but in reality no people have kinder hearts than they. Their charities are practical, and they are valuable people to have about in time of stress or when some great emergency must be met, as they have no trouble keeping calm and cool. What they do, they do with deliberation. Although they may be inwardly in a turmoil, they give no outward sign of it.

Scorpio people are ambitious and active. They must be continually doing something. They are neat, have good taste in dress, and as a rule present a dignified appearance.

If given but half a chance, a Scorpio man will acquire wealth, for he will make the most practical use of even a little education or advantage in his environment. Being near any body of water has a very soothing, beneficial effect on the intense but suppressed emotional nature of those of this sign.

As for their physical appearance, Scorpio people are generally of dark complexion, have dark hair and eyes, and are rather robust. Their faces are broad and square.



The best companions for Scorpio natives are those born in Pisces. Libra and Virgo natives also make good friends, and Cancer natives, too, will be in harmony with them. Every possible educational advantage should be provided for the children of Scorpio, for they have great capacity for learning. They must be kindly and gently led into the right paths, and their tendency to domineer others should be checked when they are still very young.

Scorpio people are very magnetic and have wonderful powers for good when they are highly developed. But when they cater to the lower side of their natures, they are vulgar, jealous, cruel, and tricky. They will then make any use they can of their friends for their own benefit without considering whether they can repay their friends or even whether they retain their good will. The Scorpio-born make good public speakers, magnetic healers, doctors, surgeons, nurses, chemists, detectives, investigators, and welfare workers. They are generally at home in any occupation connected with oils or liquids of a thick and heavy nature.

## OTHER SIGNS WITH SCORPIO RISING

WHEN they have Scorpio rising on the eastern horizon at birth, those of other signs tend to be bold and become involved in disputes with harmful results. They will be more cautious and secretive than their Sun sign indicates and are likely to go to extremes in both work and pleasures.

Financial success is more or less uncertain, although the later years of their lives will be more fortunate than the earlier years. They may gain through foreigners or foreign "It is folly for a wealthy woman to have and wear a fortune in jewelry when paste serves the purpose just as well. I am not sorry that the jewels are gone. I am only thankful nobody was killed or wounded by the prowler."



# THIS MONTH THE OCCULT SIGNIFICANCE OF THE LETTERS M, N, O, AND P

## PSYCHO -SYMBOLISM

**T**HE capital letter M is a "sign" of sociality, a mixing, meeting, congregating, and so on. It illustrates the tendency of all things in nature with similar objects and aims to congregate in one place or body. It is the fabric on which the whole social scheme is constructed. This simple diagram is representative of all the "frames" or "skeletons" that support, or elevate a body.

It appears simplicity itself. It is two uprights, and two props, braces, or supports. But not less than two of each will make such "sign," or the "case" it stands for. Roughly, it outlines the "braces" to put over the shoulders. Anatomically, it appears that composite part of the "frame"—the collar bone, shoulder blades, breast, and back. On this swings the whole of the body, just as the braces suspend our pantaloons. The uprights are as the whalebones that strengthen corsets. They are the uprights on which walls are built. They give strength to withstand shock from without, they tie up the parts within. Incidentally, they produce "form." The braces meet centrally, and tighten both sides. The fabric therefore cannot fall in on itself to chaos, or out of itself to ruin. Such in principle is the picture of any building in outline.

The lack of such frame is readily seen in the tottering walls of an old abbey or in the burnt-out shell of a ruined factory. Houses, churches, and factories, are, however, but a few of the structures made by man. The ship, bridge, car, or loom, each have their waist, buttress, chassis, or frame, with bearings, struts, and stays. They are each built or erected.





You need me, or  
you're nothing.

Because we're just  
alike, you and I.



*Jack Miller*



In all these fabrics there could be no sort of internal order were there not this organization to admit, enclose, or support it. Short of such, everything would be disorganized. It is this organization—usually based on the skeletons—that divides the higher order of animals from the jellyfish. In the “ideal signs” the parts fit exactly, and all others must follow suit if they are to support and elevate a body rightly. The object of it is to support a covering and protect the works or workers within. It also indicates an economical fitting together of the parts, so that there is ample room for machinery, without crushing any section of it.

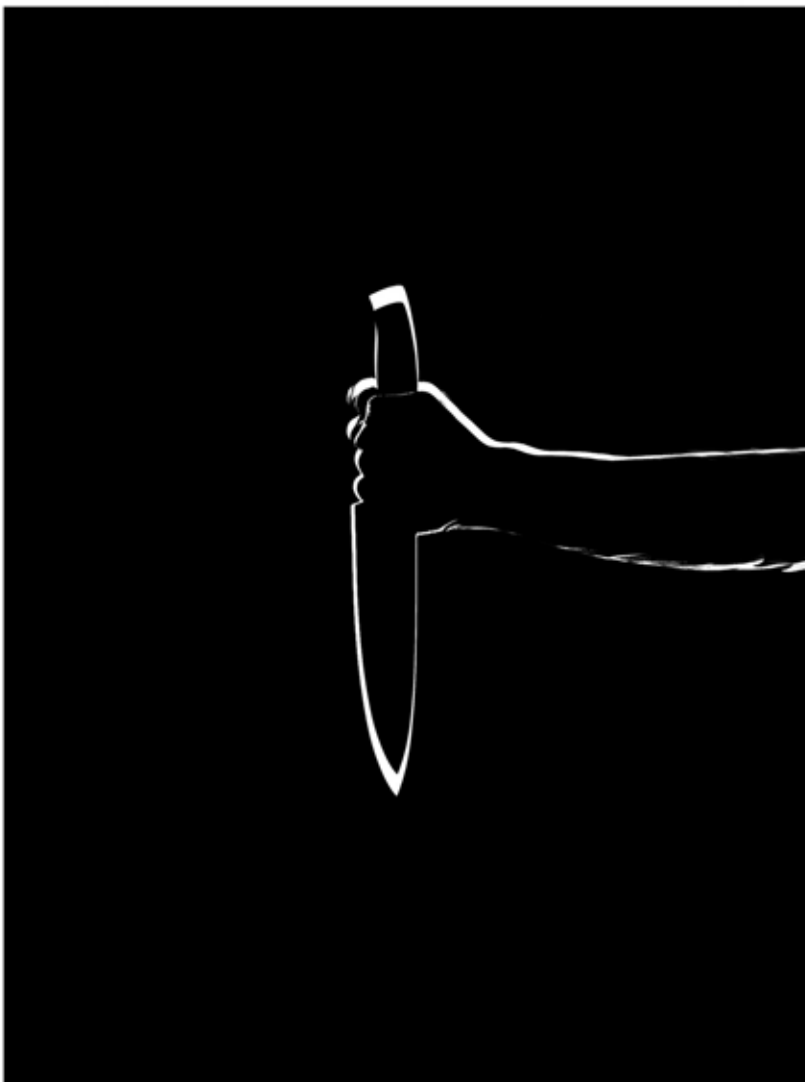
Analyzed, the symbol shows four pen strokes to complete the “sign.” Of these, two are the plain figure 1. This signifies that all that is necessary to make a society is two, but the two do not make a society until they meet on a common ground of mutual agreement, and each is shown as meeting the other half way. It indicates that man and woman together were necessary, but all that were necessary, to make the first social meeting.

The “sign” shows the frame to be parts joined, hence a composite structure. A crowd of units also forms a composite. This may explain the problem of why one man apart will act far differently from the same man in a mass. In the crowd, should he lose his identity and independence, he becomes but one body or one cell of a whole, and is consequently swayed by the feelings of the mass. It is well known that even a very gentle creature—beast or man— can instantly become a veritable tiger, once he is mixed and identified with a tigerish mob.

It is significant that the letter M or “frame” on which the classification of animal “types” depends, is the “type” standard on which the printer bases his kinds of “type.” Each font is ruled by its M or “em.”

#### A “SIGN” OF THE FIRST EMIGRATION

THE symbol **N** is a diagram representing uniformity, equality, rank or class. It consists of “two units of the same standing.” There is no difference in size, quality, condition, or degree between the two. They are simply two uprights, marks, or figures, not variable in any way. In “mind” they illustrate two states of consciousness, or realization of position. The first is the actual position held, the second the position one is capable of taking on “extending” all his powers. The amount and nature of extension shows the “figure’s” possibilities, reach, and limitations. This is when the “sign” is oneself, considered subjectively. Probably only madmen ever extend their powers to the utmost.



The "type" N, the ideal form, signifies that the position of one man in relation to another is uniform—that they both have feet of clay, and stand level. But it also shows that each has the capability to extend his position. At the same time the level is maintained. This points to "rank" and "class" distinctions as having no justification for their existence. The symbol is in this case representing objective thought.

The "ideal" feeling, then, is to consider oneself no better, no worse, or rather neither superior nor inferior to another. On the other hand, it indicates that one man may go further, progress, open out, extend, or move for himself, more than another. But there should be no feeling of pride of triumph, no elation nor superior feeling on account of higher success. After all, N is subjective to M, or the arm or branch is but part of the structure, society or machine. Anatomically, the outline compares with the latissimus dorsi muscle, that is, the arm and forearm, including the shoulder and elbow joints. The "type" portrays the normal state, as the hand raised to the height of the shoulder.

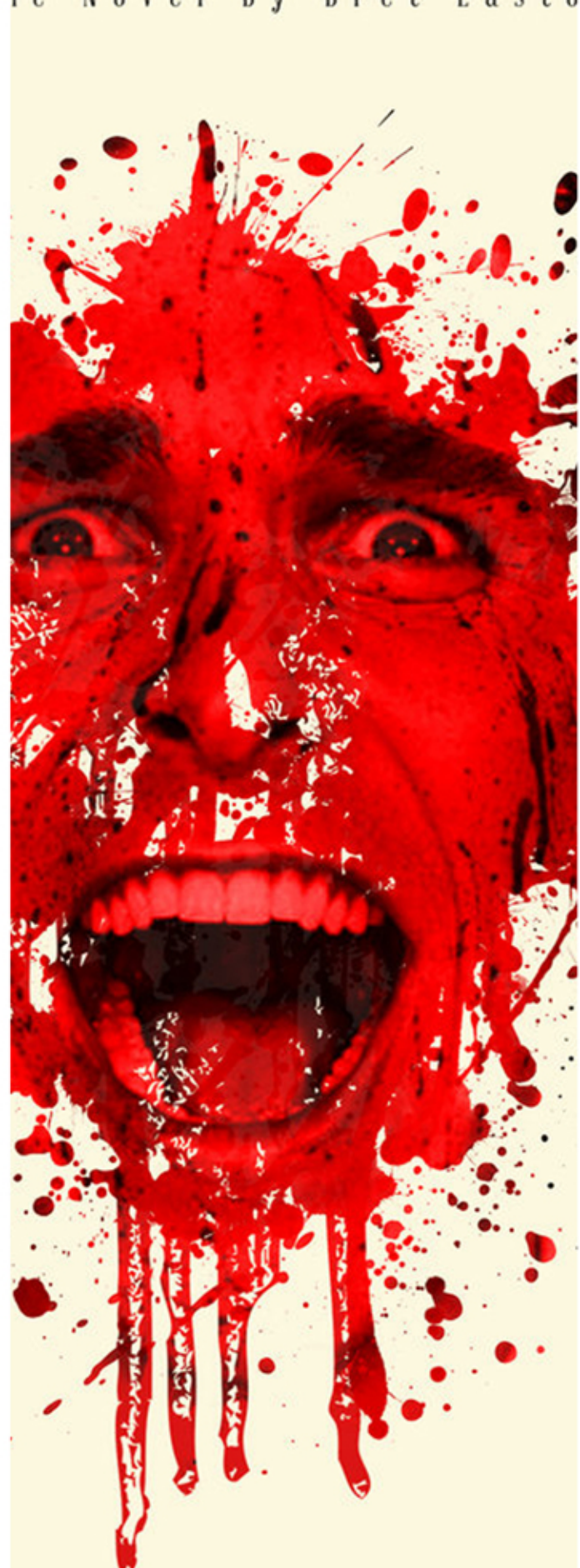
This gesture or raising of the arm is a salute or "sign" of equality among the Fascists. Scouts and guides use a similar movement. Variations inferring superiority on the one hand and inferiority on the other, are the salutes of soldiers to officers; raising one's hat to a lady, or person of rank; or the bishop raising his arm over his congregation; while the king knights a subject with a gesture of arm and sword. The policeman too raises his "arm of the law" as a signal. Arms made the man at one time. The primitive test of self-safety was the capacity to use the arms, which later were specialized into "arms" or weapons. Heraldry still recognizes "arms" as a distinct "sign" of "rank." "Rank" is indicated in the army on the sleeve and shoulder. By extending his arm, man kept his foes at arm's length, at spear's length, gun shot length, and so on. It enabled him to make way for himself over the land, even as a tree sends out "branches" beyond the "trunk" or "stock." The process appears a provision of creation to open the "ranks," as soldiers extend the arms in drill to get more ground in which to maneuver.

They thus obtain "elbow room," or a sphere large enough for their future actions. Were this not so, new branches of a family, or new members of one class, would settle or root in one spot and grow too "rank." The young would have no chance to feel their feet, but would live on the strength of the parents, robbing them, yet stunting themselves.

Again, if there were no law limiting growth upwards and outwards, well favored growths would choke out others, or the branches would absorb all the sustenance of the area. They do so as it is, but eventually are checked.

Mechanically, the diagram illustrates the arm or crank of an engine, rotary, or other means of producing perpendicular or horizontal motion. It can bend, turn, or wind, and it extends.

It is like the branch of a business or arm of service. It carries power beyond itself.





## THE HUMAN ENGINE

THE capital letter **O** “represents” one of the mechanical powers. It is a circle, or more nearly an ellipsoid, a “sign” of circulation. It “illustrates” a process of moving round in a prescribed channel. It “signifies” something moving from point to point, or hand to hand, so as to return. It indicates revolution round an axis; a rotary movement, but not making a true wheel or circle in that the diameter varies. Anatomically, it appears to “stand for” the rotary pump of the body—the heart. As a circulation the blood is propelled from point to point round the body and comes back from the extremities with some of its power exhausted. Mechanically, it compares with the wheel and axle, or, when the principle is extended, to an engine. The cylinders and tubes remain stationary, but the valves open and close, forcing the stream in one direction. The power is turned into various kinds of action. Afterwards it is drawn back to be reheated and reinforced. Pumping and fire engines are modifications of the same process.

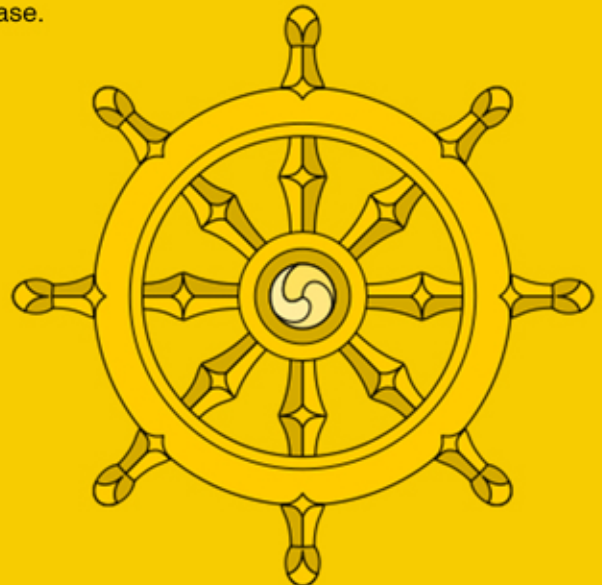
In each case, if the “engine” is “overloaded” with work, or “overcharged” with steam, a “chamber” of the steam vessel, or valve, is liable to burst, leak, or strain. If not repaired immediately it is liable to further damage itself, or it may injure other parts by throwing extra work upon them. The principle underlying the working of each is expansion and compression. It implies the further principle of radiation from a central point to an outside circumference. Illustrations are the rays of light from the sun; the rays or spokes of a wheel; the diffusion of a liquid, as water from the rose of a watering can. The arteries radiate from the heart, and veins return to it. The metals of a railway radiate from a metropolis, whilst others carry a freight into it. Financially, the symbol typifies the circulation of money from a chief bank, the branches “N” splitting up, but carrying on the process forward. Circulation of money is the heart’s blood of a country. The medium is the same throughout, although it may change into various equivalents. The process of circulating printed matter from a newspaper office or publishing house through wholesalers—or branches, newsstands, down to the newsboy, is a similar process. Again, it approximately describes a large circulating library whose volumes go through various channels down to the individual reader.



In each case, a certain amount of the “medium” in circulation is withdrawn or returned as an equivalent to headquarters, and fresh supplies are sent out, renewals being made as required.

The “sign” has another “significance,” for, as a person’s heart is the index to his constitution, so this symbol represents a “temperament,” or a person’s peculiar physical and mental constitution.

Psychologically, it stands for “optimism” and “pessimism.” If in “good form,” it is a whole orb, a clear eye, and produces a bright outlook, but if there is poor circulation the reverse is the case.





# THE ANALYST

CAPITAL letter **P** is the “symbol” of a net, sifter, sieve, strainer, filter, or other kind of instrument that catches one kind of object or matter, whilst passing others. It typifies the analyzing or examining by mechanical processes, with a refining import. It represents a process of purifying by separating and retaining what is serviceable, whilst disposing of the remainder. To do so it divides matter into infinitesimal parts, and alters its composition. It is a “sign” of sublimation by chemical action. Psychologically, it symbolizes the power to obtain net results—to sift, analyze, examine, and criticize the problems brought before the mind. It is the “emblem” of “simplification.” It makes clear. It is the capacity to apply an “acid test” to the things of “mind.” It discards extraneous ideas, and purifies thought by the exclusion of wrong conceptions.

It condenses, and it conserves. Mechanically, it represents the functioning of an economizer, or condenser. It conserves energy or steam so that the very best is got out of a particular amount. It relieves the boiler of much work and it assists the engine by assuring first class power.

Anatomically, it appears to “stand for” the liver. It is nearly a gland in shape. It comes between, is an intermediary ’twixt boiler and engine, that is, between “Q” and “O,” in either direction. It receives the blood stream adulterated, but purifies, condenses, and vitalizes it, then passes it forward for use. Its cells or tubes set up a mechanical and chemical action within themselves. They split up the liquids and gases into minute parts. Ultimately the solids are sublimated.

The diagram P is like the top part of B or the two eyes. It is therefore looking at or into things with a single eye and that raised in stratum. It is as if a physical or material discriminator were raised to the higher order of an intellectual discernment.



The above is the normal functioning of each. The opposite to this order, classification, and arrangement, in a psychological sense, is disorder, muddle, and chaos. This is the state of “mind” of a person whose liver is out of order, generally termed “liverish.” The alcoholic indulger of overnight is usually the muddleheaded sufferer of the morning after. To such, if a business man, the small details of office routine become of unprecedented importance, whilst really pressing matters are shelved.

The process compares with the work of the news editor receiving matter of various kinds from his reporters. He sifts, analyzes, cuts out, passes some for print, puts a “bite” or “acid” into what might go flat, and returns other portions to be “boiled down,” or to the waste paper basket. In actual printing, the “composition” is sent to be “boiled down” after an “impression.”

It illustrates the work of the analytical chemist who, with some known facts about a substance, wishes to make sure of a specific constituent—or “O”—and can only separate it by chemical action. He heats it, passes it through test tubes, possibly adds an alkali to disintegrate the whole, depositing the matter he seeks to isolate.

It is like a refinery where crude material is received in bulk, but whose business is to clear the whole of anything foreign to the substance at issue. It reduces to purity, nicety, and simplicity the composition of the elements as first received, into others of a more useful or more profitable character. It may even add a preservative to safeguard the resulting matter from turning sour before it can be used.



November 1, 1926

*Harry Houdini*

# On THIS Day



*'my brain is the key  
that sets me free'  
Houdini*

## FRAME





## HARRY HOUDINI DIES AFTER OPERATIONS

ON THE AFTERNOON OF OCTOBER 22, 1926, TWO MCGILL UNIVERSITY STUDENTS VISITED HOUDINI'S DRESSING ROOM. ACCORDING TO REPORTS, HOUDINI WAS LOOKING THROUGH HIS MAIL, WHEN ONE OF THE STUDENTS, J. GORDON WHITEHEAD, ASKED HARRY IF HE COULD INDEED WITHSTAND ANY BLOW TO THE ABDOMEN, AS THE MAGICIAN HAD PREVIOUSLY PROCLAIMED. HARRY RESPONDED THAT HE COULD, IF GIVEN TIME TO BRACE HIMSELF, AT WHICH POINT WHITEHEAD HIT HOUDINI FOUR TIMES IN THE ABDOMEN, UNDER THE IMPRESSION THAT HOUDINI HAD INDEED BRACED HIMSELF FOR THE BLOWS. THROUGHOUT THE EVENING, HOUDINI PERFORMED IN GREAT PAIN. HE WAS UNABLE TO SLEEP AND REMAINED IN CONSTANT PAIN FOR THE NEXT TWO DAYS, THOUGH HE DID NOT SEEK MEDICAL HELP. WHEN HE FINALLY SAW A DOCTOR, HARRY WAS FOUND TO HAVE A FEVER OF 102 DEGREES AND ACUTE APPENDICITIS. HE WAS ADVISED TO GO TO THE HOSPITAL FOR IMMEDIATE SURGERY. HOWEVER, HARRY DECIDED TO COMPLETE HIS SHOW AS PLANNED THAT NIGHT.





Harry Houdini climbs out of galvanized coffin in which he stayed an hour and a half while it was submerged in a swimming pool.

## HOW HOUDINI DIED

as in Montreal that the famed magician and escape artist received the blows that killed



MASTER WIZARD STILL IN DEATH—Harry Houdini, who for years held first rank among stage magicians, and earned wide and well-merited fame as a railfencer for and exposé of charlatans and spiritualistic "mediums," died at Detroit, Michigan, while on tour a short time ago. His remains were prepared for burial by W. R. Hamilton & Company, of Detroit, and forwarded to New York City, where they were received by Samuel Rothchild. For two days they lay in state in Mr. Rothchild's establishment, the West End Funeral Chapel, while multitudes from the theatrical world visited the mortuary to pay their respects. Flowers in great profusion were sent by members of the profession and the dead magician's host of personal friends, three full cars being required to convey the floral tributes to the cemetery. The casket used for interment was a Boyetteon solid bronze, and an hermetically sealed inner liner, made especially for Mr. Houdini, for use in his stage performances by the Boyetteon Funeral Chapel Company last summer, was used to enclose the body inside the outer case of bronze. It is estimated that considerably more than a thousand people passed by the remains as they lay in state in Mr. Rothchild's mortuary.

U. N.)—A  
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## DEATH'S GRASP MASTERS HOUDINI!

Famous Worker of 'Miracles'  
Succumbs to Shackles of  
Grim Reaper.

DETROIT, Oct. 31.—(U. N.)—Harry Houdini is dead.  
The magician whose feats of leg-  
demain and seemingly miraculous es-  
capes thrilled audiences throughout  
the world, and whose exposure of  
spurious mediums won him the com-  
mendation of scientists, succumbed  
today to peritonitis—unable, at the  
last, to escape the call of death.  
Houdini was operated on for ap-  
pendicitis a week ago, and never re-  
covered. In the after effects. With  
his wife and members of his family  
at his bedside, he died in Grace hos-  
pital at 1:26 o'clock this afternoon. He  
was 52 years old.  
"I'll get out of this the way I al-  
ways got out of everything," the magi-  
cian said bravely a short time before  
the end.  
Never Lost Confidence.  
Although physicians gave up hope,  
Houdini, who accomplished appar-  
itions, impossible feats in his ac-

PICTURES  
THE I  
MRS. RUBY M  
1417 Olive street  
7th.  
E. D. MINER,  
on right, buried at  
RICHMOND  
2214 Monticall, cu  
Knee.  
LEO RICHSTA  
and JOSEPHINE  
slight bruises.  
STEVE GALLA  
2287 E. Fifteen  
FRANK HIME  
Ages, 40, 1500  
CHARLES LE  
3747 Wabash, cu  
brusses right ar  
ELMER M. LA  
3215 Wabash, cu  
and bruises on b  
FRID HENDI  
4426 Monticall, c  
on upper part o  
GOSSETT,  
1216 the Passer-  
EDGAR WOF  
24 years old, w  
MRS. ALICE  
21 years old, 2  
ternal injuries.  
MAYE GINE  
2925 Wabash, c  
E. S. RAJOP  
Monticall, minor  
J. H. FRAN  
skinned knee, a  
ENOS HARR,  
bell, right arm  
and bruised.  
L. L. EMMANT,  
1074 Wabash, cu  
GEORGE L.  
costs on hands  
JOHN  
years old, 271  
possible injuri  
MISS MARY  
old, 1069 E. 2  
possible injuri  
MRS. O. A.  
2314 Wabash, cu  
and cut on e  
7th.  
LOUIS BAI  
Mr. and Mrs.  
avenue, white  
minor cuts on  
2314 Wabash, cu

## Houdini Near Death As Doctors Operate

Magician Ill of Appendicitis,  
Physicians Report in Late  
Bulletin.  
Harry Houdini, nationally known  
magician, was reported to be "as  
well as could be expected" early  
today, following an operation for  
the removal of the appendix yes-  
terday. Early in the evening he  
was reported as hovering between  
life and death.  
A statement issued by physicians  
attending the world-famous magi-  
cian's wounds afternoon stated:  
"Mr. Houdini was operated on  
at Grace hospital at 1:26 o'clock  
this afternoon for an obse-  
cur abdominal condition which  
proved to be acute appendi-  
citis. The appendix had in-  
flamed for some time, the result  
of the abscess and a streptococ-  
cus peritonitis was developed  
as a result of the rupture. Opera-  
tion was successful for his  
fever."  
The bulletin was signed by  
Continued on Page Ten, Column Five.



HARRY HOUDINI.

## Death Rings Down Curtain on Houdini



HARRY HOUDINI.



has caused in-  
unequal assess-  
ery of spending  
huge deficits.  
nt for him be-  
ments have been  
tactics; attack-  
ly and then re-  
vertising space to  
rges.  
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for him because  
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nd knows what  
to the value of  
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s fight that has  
ainst him—not  
ing" press, but

In the last moments of a political campaign and then  
him so that he cannot answer the attack.

## HARRY HOUDINI SUFFERS RELAPSE

Crisis Expected Within From 12 to  
38 Hours, Say  
Doctors.

DETROIT, Oct. 29.—(AP)—Harry Houdini, operated on recently for appendicitis, suffered a relapse today. Physicians tonight reported his condition as low, with poisoning from streptococcus peritonitis, which has developed, spreading generally through his system.  
The crisis is expected within the next 12 to 38 hours. Contrary to the usual form of physician's bulletins, the pulse, temperature and respiration were not indicated tonight, but Houdini's four physicians said he had spent a restless day.  
The after-developments of the operation into a practically virulent form of peritonitis, the doctor said give Houdini a slender chance for recovery.  
A second operation was performed tonight in an attempt to check paralysis of the bowels, which de-veloped after the relapse.

## 5 ARRESTED ON PAROLE VIOLA

Commissioners Revoke Clea-  
tended Previously W  
Fines Aren't Paid

(Special to The SCIP)  
GIRARD, Oct. 29.—Five parole violators have been this week by Frank Turkki Frank Mutch following t-  
ing of their paroles by t-  
commissioners Monday.  
case, the men served ser-  
liquor law violation and we-  
by the commissioners with-  
ment of their fines. Men  
men have paid the costs or  
none of their fines.  
Filbert Vanderpot of Co-  
paroled in April after he 1-  
60 days. His fine was \$20.  
Alfred Bori of Crowbu-  
leased May 19, after bei-  
30 days. He was fined  
Mike Mikeai of Ringo-  
freed in May after a 60-  
in jail has not yet paid  
\$200.

## The Curious Death of Harry Houdini

Did the Great Magician Break  
His Final Bonds? Or Not?

By JOHN CHAMBERS  
F or many years the world has been  
fascinated by the life and  
death of Harry Houdini. The  
magician's escape from his  
final bonds on October 25, 1931,  
has become a legend. The  
story of his death, however,  
remains a mystery. Did he  
break his final bonds? Or  
was he killed? The following  
is a story of the curious death  
of Harry Houdini.  
The story of Harry Houdini's  
death is a mystery. He was  
operated on for appendicitis  
on October 22, 1931, and  
died on October 31, 1931.  
The cause of death was  
peritonitis. The doctor who  
operated on him said that  
he had seen Houdini's  
condition was very bad.  
The doctor who operated on  
him said that he had seen  
Houdini's condition was very  
bad. The doctor who operated  
on him said that he had seen  
Houdini's condition was very  
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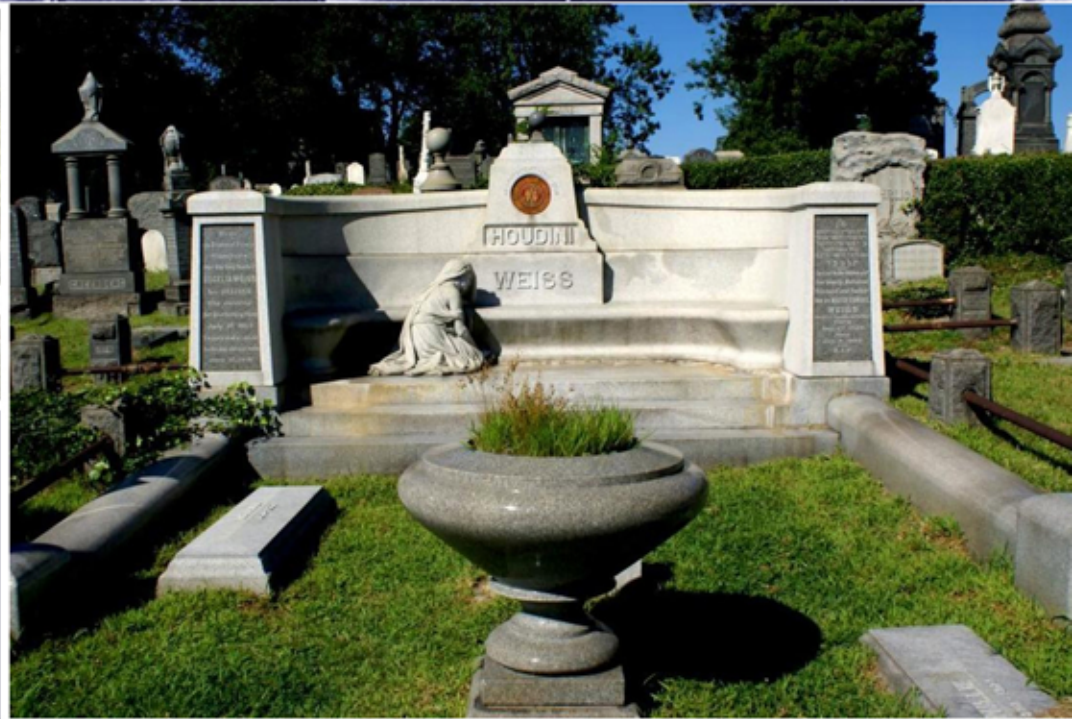


HARRY HOUDINI.





# HOUDINI'S DEATH



BY THE TIME HARRY ARRIVED ON STAGE, HIS FEVER HAD RISEN TO 104 DEGREES. HE WAS TIRED AND IN PAIN AND HIS ASSISTANTS OFTEN HAD TO STEP IN AND OFFER HELP. AUDIENCE MEMBERS REPORTED THAT HARRY MISSED HIS CUES AND SEEMED IN A HURRY. BY THE MIDDLE OF THE THIRD ACT, HOUDINI ASKED HIS ASSISTANT TO LOWER THE CURTAIN AS HE COULD NOT GO ON. WHEN THE CURTAIN CLOSED, HARRY COLLAPSED WHERE HE WAS STANDING AND HAD TO BE CARRIED BACK TO HIS DRESSING ROOM. HE CONTINUED TO REFUSE MEDICAL CARE UNTIL THE NEXT MORNING WHEN BESS INSISTED HE GO TO THE HOSPITAL. HARRY RELENTED AND HAD HIS APPENDIX REMOVED, HOWEVER IT HAD ALREADY RUPTURED AND DOCTORS DID NOT HAVE MUCH HOPE FOR HIS SURVIVAL. **ON OCTOBER 31, 1926 SURROUNDED BY HIS WIFE AND BROTHER, HARRY HOUDINI DIED.**

HOUDINI'S FUNERAL WAS HELD ON NOVEMBER 4, 1926 IN NEW YORK WITH MORE THAN 2,000 MOURNERS IN ATTENDANCE. HE WAS BURIED IN QUEENS NEW YORK AT THE MACHPELAH CEMETERY WITH THE CREST OF THE SOCIETY OF AMERICAN MAGICIANS INSCRIBED ON HIS GRAVE. IN FACT, THE SOCIETY CONTINUES TO HOLD ITS "BROKEN WAND" CEREMONY EVERY NOVEMBER AT HOUDINI'S GRAVESITE. BESS HOUDINI DIED IN 1943 BUT WAS NOT ALLOWED TO BE BURIED ALONGSIDE HER HUSBAND AS SHE HAD REQUESTED, BECAUSE SHE WAS NOT OF JEWISH DESCENT.



IN THE CUTTHROAT WORLD OF MAGICIANS AND MEDIUMS, HARRY HOUDINI MADE ENEMIES.

HE HAD RACKED UP SO MUCH ILL WILL BY THE TIME OF HIS MYSTERIOUS DEATH, IN FACT, THAT SOME PEOPLE SUSPECTED HE HAD BEEN POISONED BY PSYCHICS WHOSE CLAIMS HE REGULARLY DEBUNKED.

THE CAUSE OF HOUDINI'S DEATH — ON THIS DAY, HALLOWEEN, IN 1926 — WAS OFFICIALLY A COMBINATION OF APPENDICITIS AND PERITONITIS, AN INFECTION OF THE ABDOMINAL LINING. BUT ITS ONSET WAS SWIFT AND SURPRISING IN THE OTHERWISE HEALTHY 52-YEAR-OLD, KNOWN FOR SUPERHUMAN STRENGTH AND THE ABILITY TO ESCAPE EVERY TIGHT SPOT HE HAD EVER FOUND HIMSELF IN — INCLUDING BEING BURIED ALIVE, ONE OF FOUR "CLOSE-UPS WITH DEATH" OF HIS CAREER .

**Died.** Harry Houdini (onetime Harry Weiss), 52, famed magician; in Detroit, Mich.; of peritonitis, following a blow on the stomach, delivered by an inquisitive and injudicious McGill University student.

ON THE BIZARRE STRING OF EVENTS THAT LED UP TO THE FATAL INFECTION, INCLUDING A BARRAGE OF GUT PUNCHES FROM A COLLEGE STUDENT WHO WANTED TO TEST THE STRENGTH OF HOUDINI'S STOMACH MUSCLES. ALTHOUGH A DOCTOR TOLD HIM THAT HIS APPENDIX HAD LIKELY RUPTURED, HOUDINI PERFORMED IN A SCHEDULED SHOW RATHER THAN UNDERGO IMMEDIATE SURGERY, HIS OBITUARY REVEALS.

A THEORY SOON EMERGED THAT HIS DEATH WAS NO ACCIDENT, HOWEVER, AND THE RUMOR STUCK. AS RECENTLY AS 2008, HOUDINI'S GRANDNEPHEW SOUGHT PERMISSION TO EXHUME HIS BODY AND TEST FOR POISON, NOTING THAT THE OUTSPOKEN MAGICIAN HAD GIVEN MANY PEOPLE MOTIVE FOR MURDER.

IN ADDITION TO BEING A MASTERFUL ESCAPE ARTIST WHO BROKE FREE FROM HANDCUFFS AND STRAIGHTJACKETS, PRISONS AND PADDED CELLS, A LEATHER MAIL POUCH AND A GIANT MILK CAN FILLED WITH WATER, HOUDINI WAS AN ACERBIC CRITIC OF CLAIRVOYANTS HE BELIEVED WERE DEFRAUDING THE PUBLIC. HE DENOUNCED FAMED MEDIUMS AS A MEMBER OF THE SCIENTIFIC AMERICAN COMMITTEE ON PSYCHIC PHENOMENA IN 1924, AS TIME REPORTED, AND WENT ON TO RECREATE THEIR TRICKS BEFORE HIS OWN AUDIENCES LATER.

IN 1926, HE TESTIFIED BEFORE CONGRESS IN FAVOR OF A BILL TO REGULATE MEDIUMS AND FORTUNE-TELLERS, TOWARD WHOM HE SHOWED BOTH SKEPTICISM AND CONTEMPT. IT WAS EASY TO SEE WHY THEY MIGHT WANT HIM OUT OF THE WAY.

NOTWITHSTANDING HIS SUSPICION OF SÉANCES, HE HADN'T RULED OUT THE POSSIBILITY OF COMMUNICATING WITH SPIRITS. HE AND HIS WIFE AGREED THAT WHEN ONE OF THEM DIED, THEY'D EACH ATTEMPT TO GET IN TOUCH WITH THE OTHER FROM WHICHEVER WORLD THEY FOUND THEMSELVES IN.

WILHELMINA HOUDINI HELD UP HER END OF THE BARGAIN: FOR MORE THAN THREE YEARS AFTER HIS DEATH, SHE ATTEMPTED TO MAKE CONTACT. AND WHILE A NUMBER OF SO-CALLED SPIRITUALISTS TOLD HER THEY'D HAD GOTTEN MESSAGES FROM HER HUSBAND, IT WAS EASY TO TELL THEY WERE FAKES, ACCORDING TO A 1930 DISPATCH IN TIME: "SHE AND HOUDINI PREARRANGED A CODE, IN WHICH NO MEDIUM HAS YET BROUGHT WORD FROM HIM."

FINALLY SHE GAVE UP, TAKING HIS SILENCE AS A SIGN THAT THE SPIRIT WORLD DOES NOT EXIST — OR AT LEAST, IT DOESN'T TALK. HOUDINI'S PSYCHIC FOES, ON THE OTHER HAND, TOOK IT AS A SIGN THAT HE CONTINUED TO SPITE THEM FROM BEYOND THE GRAVE.

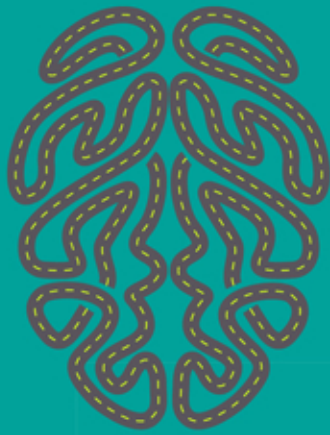
ACCORDING TO TIME: "SPIRITUALISTS RETORTED THAT IT PROVED NOTHING. SOME EVEN CHARGED THAT HOUDINI'S SPIRIT IS BEING STUBBORN."

THEHOUSE  
THEATRE OF CHICAGO

DEATH  
&  
HARRY HOUDINI







COOL  
STUFF

## MINDDRIVE

**“W**E ARE FACED WITH ENDLESS, LIFE-OR-DEATH DECISIONS WHILE OPERATING A MOTOR VEHICLE. SOME PEOPLE RELY ON THEIR NATURAL REFLEXES AND SUBCONSCIOUS INSTINCTS TO KEEP THEM SAFE.

LET’S TEST YOUR REFLEXES WITH AN IMAGINARY ROAD TRIP.”

THE MENTALIST TAKES OUT 6 OF HIS BUSINESS CARDS AND ALIGNS THEM IN A ROW ON THE TABLE. “IMAGINE THESE CARDS ARE A ROAD AND THIS,” TAKING A SMALL ‘MATCHBOX’ CAR OUT OF HIS POCKET, “IS YOUR CAR. DRIVE YOUR CAR BACK AND FORTH ON THE ROAD UNTIL THE URGE TO STOP HITS YOU.” WHEN THE PARTICIPANT STOPS ON A CARD, THE PERFORMER GATHERS UP ALL THE REMAINING CARDS AND SHOWS THEIR HIDDEN SIDES.

EACH HAS AN IDENTICAL MINIATURE ‘BIKE X-ING’ SIGN AFFIXED OR DRAWN ON THE BLANK SIDE. THE CARD UNDER THE CAR IS SHOWN; IT HAS THE ONLY “STOP” SIGN. “YOUR DRIVERS’ INSTINCT SOMEHOW TOLD YOU EXACTLY WHEN TO STOP.” MANY VARIETY AND GROCERY STORES HAVE SMALL PACKETS OF STICKERS WHICH ARE MINIATURE ROAD AND HIGHWAY SIGNS. CHRISTOPHER FOUND HIS IN A SAFEWAY STORE. HERE’S A USE FOR THOSE NEAT LITTLE STICKERS. AFFIX ‘STOP’ SIGNS TO THE BACKS OF THREE OF THE BUSINESS CARDS AND THREE IDENTICAL OTHER SIGNS (CHRISTOPHER USED ‘BIKE X-ING’ SIGNS) TO THREE MORE BUSINESS CARDS. ARRANGE THE PACKET OF SIX CARDS WITH THE TWO SETS OF SIGNS ALTERNATING WITH ONE ANOTHER. LAY THE SIX CARDS OUT IN A LINE, RATHER LIKE THE WHITE LANE MARKERS ON A HIGHWAY, AND ASK THE PARTICIPANT TO “DRIVE” THE TINY CAR ALONG THE ROAD. WHEN HE STOPS ON ONE CARD, COLLECT THOSE NOT UNDER THE CAR THIS WAY: STARTING TO THE RIGHT OF THE CAR, PICK UP EACH CARD AND DROP IT IN YOUR LEFT HAND. IF THERE ARE CARDS TO THE LEFT OF THE CAR, PICK THEM UP FROM LEFT TO RIGHT. THIS PLACES THE TWO OTHER ‘STOP’ SIGN CARDS ALTERNATING BETWEEN THE THREE ‘BIKE X-ING’ CARDS. YOU SHOW THEM ALL TO BE THE SAME USING THE OLRAM SUBTLETY. THUMB THE TOP CARD FROM THE PACKET FACE DOWN INTO YOUR RIGHT HAND. ROTATE BOTH YOUR RIGHT AND LEFT HANDS SO THE CARD (IN THE RIGHT) AND THE PACKET (IN THE LEFT) ARE TURNED FACE UP. THE AUDIENCE SEES AN IDENTICAL ‘BICYCLE X-ING’ SIGNS. TURN THE CARDS FACE DOWN, DROP THE RIGHT HAND CARD ON THE TABLE AND THUMB OFF THE TOP CARD OF THE LEFT PACKET ONTO IT. REPEAT THE ACTIONS WITH THE NEXT TWO CARDS. TURN THE FIFTH AND FINAL CARD IN THE LEFT HAND FACE UP, SHOWING THE ‘BIKE X-ING’ SIGN AND PLACING IT ON THE PILE. DIRECT ATTENTION TO THE CARD UNDER THE CAR AND TURN IT OVER TO REVEAL THE ‘STOP’ SIGN. IF THE PARTICIPANT LEAVES THE CAR ON A ‘BIKE X-ING’ CARD, SHOW THE OTHER CARDS AS HAVING ‘STOP’ SIGNS ON THEIR OPPOSITE FACES AND SAY, “IT APPEARS YOU RAN THROUGH EVERY STOP SIGN IN TOWN, BUT YOUR GOOD DRIVING INSTINCTS STOPPED YOU WHEN IT MATTERED MOST — AT THE BICYCLE CROSSING.







## VYOND Television Review

THE MENTALIST, ILLUSIONIST AND POP PHILOSOPHER REVEALS HOW MANY OF THE TRICKS HE USES IN HIS ACT ARE ALSO FAMILIAR TO FAITH HEALERS.

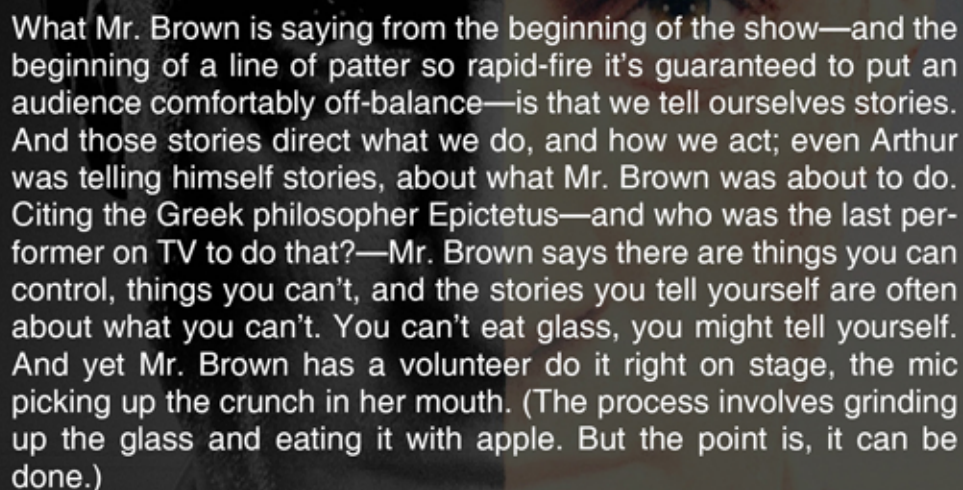
**DERREN BROWN** is a mentalist, illusionist, pop philosopher and debunker of scam-artists and mediums. He's also an Englishman, though in his concert movie "**MIRACLE**" he takes a whack at two venerable tentpoles of the American cultural circus: stage magic and faith healing. Same thing? He'd say so.

But being a trickster himself, Mr. Brown is never quite as candid as he pretends to be about what he does on stage. Standard magician policy says never explain anything, but Mr. Brown's approach is to explain his bits and then make them work. And they often do: One of the more entertaining sequences in "Miracle" involves Mr. Brown and a volunteer from the London audience named Arthur, from whose outstretched palms Mr. Brown intends to snatch two 50-pence pieces. In explaining how he's going to do it—Arthur's hands, meanwhile, being poised like a pair of rat traps—he describes the techniques of "manipulation," "conditioning," "compliance" and the "off-beat," each of which works flawlessly as he promptly employs them on poor Arthur. Who's a good sport, it should be said.



# 'DERREN BROWN: MIRACLE' REVIEW: DECEPTION ON THE STAGE AND UNDER THE STEEPLE





What Mr. Brown is saying from the beginning of the show—and the beginning of a line of patter so rapid-fire it's guaranteed to put an audience comfortably off-balance—is that we tell ourselves stories. And those stories direct what we do, and how we act; even Arthur was telling himself stories, about what Mr. Brown was about to do. Citing the Greek philosopher Epictetus—and who was the last performer on TV to do that?—Mr. Brown says there are things you can control, things you can't, and the stories you tell yourself are often about what you can't. You can't eat glass, you might tell yourself. And yet Mr. Brown has a volunteer do it right on stage, the mic picking up the crunch in her mouth. (The process involves grinding up the glass and eating it with apple. But the point is, it can be done.)

The energetic Mr. Brown straddles two ages of staged entertainment. One is thoroughly modern—without the mics and video-screen closeups, for instance, much of his act would be impossible. The other is decidedly antique: The framing device for the entire program involves the audience answering questions or offering up words that will later be discovered inside sealed envelopes, or on the pages of recent London tabloids—not new stuff exactly, and not likely to entirely wow any generation conditioned by CGI and other computerized sleight-of-hand. But the centerpiece of the show is both impressive and instructive, even if it's built on the flimsiest foundation and seems apt to topple over like an unanchored church steeple. After describing some of the faith healing he's actually witnessed, Mr. Brown asks the audience to stand. He floods the theater with light and sound. In his best Elmer Gantry manner, he extols the power of healing that comes from within. He then invites those who have suddenly felt better to approach the stage. Dozens do.


There seems to be a hole in the argument here, or maybe it's just the editing. While Mr. Brown's faith-healer shtick is impassioned, exuberant and maybe even sacrilegious (addressing the divine he says, "We give you the glory, we give you the praise... someone say 'Hallelujah!'"), and the people being cured seem genuine, and genuinely surprised, I wasn't quite sure how they got to the point of belief. Or suspended disbelief. How did they get there? "There are no actors or stooges used in this programme and no research has been carried out on any member of the audience," reads the disclaimer at the outset of "Miracle." The assertion here, in short, is that the mind's powers of persuasion are such that they can improve one's eyesight or suppress back pain. Like James Randi ("The Amazing Randi"), whose efforts at exposing fraud and flimflam were recounted in 2014's "An Honest Liar," Mr. Brown sends the message that there's a sucker born every minute, and you don't want to be one. Still, some of his techniques require a leap of faith. As it finds its groove, "Miracle" might require a bit of patience on the part of the viewer, but it is ultimately engrossing, provocative and an example of hucksterism eating its tail. If there is something miraculous happening, it involves Mr. Brown's synthesis of Barnum-esque showmanship and actual ideas.







# Psychometry



Psychometry is another brilliant way in which you can convince someone that you're psychic even if this is the first time meeting them before. Many TV Psychics hold someone of the subjects because they claim it helps them get a more accurate read. You can do the same, to a point. The following technique can work without any practice, although the more practice you have the better you'll become. Once you've chosen a subject that you'd like to give a Cold Reading or "Psychic Reading" to, scan them, observe what they're wearing and try and conjure up an image of what this person may be like, does he/she seem quiet and withdrawn? Does he/she have a wedding ring? You get the idea. Once you've done this, you can then ask the subject if they've ever had a Psychic reading, and then go onto explain that you're a Psychic and that you'd like to give her a reading, if she agrees, ask her if you can hold a personal item of hers. It doesn't matter what it is, as long as you're holding something that belongs to her.

Sit down with her, and close your eyes whilst holding the item. Feel it with your fingers for a short while and say the first image that comes into your mind, it doesn't matter what that image is but put it forward to your subject. If a white door pops into your head for example, tell her you're seeing a white door and ask her if that means anything to her. She'll then be scanning her memory for a white door, which may be linked to her parents house. If she says yes, add on to what she says, for example, if she says that it was the colour of her parents house you can start talking about that. If she's a younger women then shes probably had some ups and downs with her parents, which you can then say "Yes, I sense you had some ups and downs with your parents during your childhood" Just start to generalize, most younger people have ups and downs with their parents, but she'll make it fit. Generalize what someone of the subjects age probably would have been through. For an older lady, you can talk about how she's concerned about her parents health. Take the generalities of someone you know and apply them to the reading, if you can't think of someone, apply generalities of your life into the reading. Generalizations work because they're often positive generalizations, and if you're saying something positive the subject will work hard at making what you say fit with them, making it appear as if you're psychic.

If your subject says no, and that a white door doesn't mean anything to them, don't worry. You can say that it stands as a symbol of something. Almost everyone has dreams that they know won't be reached but they can't let go of, so you could say "You have a dream that you'd like to achieve but you feel you will never get there, you can achieve it, but you need to open this door, you need to find the key". If you don't get any images in your mind in the first place, which is highly unlikely, then you can just make something up and fit it into the reading. Try and use an image that could have lots of meanings, trees (playing in the park) Paper, etc.. If you do run out of things to say, simply tell them that you're not getting anything through and the channel has gone cold, and then simply thank them and leave. The good thing about Psychometry is that it can be done anywhere, and if you're new to trying it, then you should get lots of images popping into your mind in which you'll be able to use.



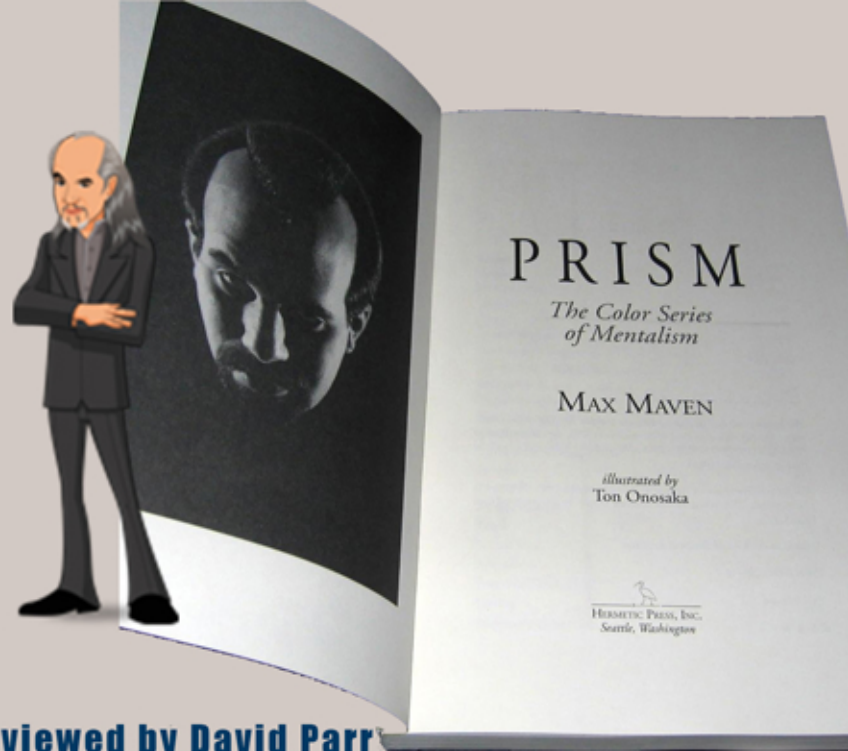
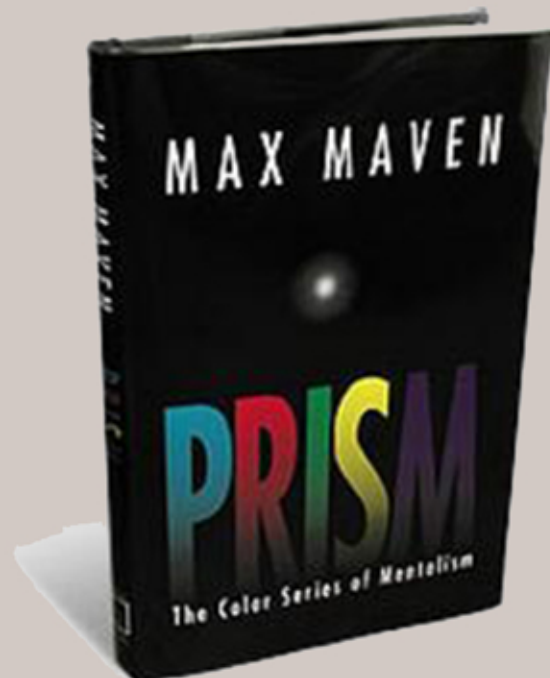


While a sizable literature devoted to mentalism was produced in the past hundred years, little has stood the test of time. Among the scant amount that has is that of MAX MAVEN.

Writing under the name of Phil Goldstein, MAVEN has created one of the largest, cleverest and most influential bodies of work in the field, stretching from the latter part of the twentieth century into the twenty-first. His star rose early, with the publication of five slim collections, each packed with innovative and performance-caliber mentalism. These booklets, which have become widely known as "The Color Series," contained items such as "Desire", "The Spirit is Willing (to Write)" and "Four-sided Triangle" items that have become modern classics in the field.

MAVEN produced the Color booklets in small quantities and, despite ongoing popular request, refused to reprint them. They have become highly sought after, fetching prices in the hundreds of dollars. At last, after a quarter of a century, the entire Color Series is again available; all 53 effects, newly illustrated by Ton Onosaka, 240 pages in hardcover.

WELCOME TO A CLASSIC REBORN "PRISM".



### Reviewed by David Parr

Any praise I can offer this highly-anticipated collection is likely to be superfluous, so I'll keep it simple. Most of us know the clarity and intelligence of Max's stage work. Prism is the real deal. These are not flights of fancy or armchair theories. These are not routines made to amuse magicians at magic lectures. This material is meant to mystify and entertain actual audiences. The methods are direct, the effects uncluttered, and the presentational premises engaging. My favorites include "Tis the Season to be Lying," a sort of Living and Dead Test performed with gift tags; "The Happy Horoscoper," a zodiacal version of Annemann and Meyer's "Remote Control Improved"; and "Dowsing for Dollars," an effect in which a volunteer uses a dowsing rod to locate a silver coin. And that's just a tiny sample of the wealth of usable material in this book.

The text is efficient and to-the-point. Instructions are conveyed in a way that is clear and easy to follow. Nevertheless, this is not a book for beginners. The author assumes that the reader is familiar with basic techniques in the field. How to perform a Center Tear, how to false-shuffle a deck, how to force an object using Equivoque these techniques are not explained in Prism. Aside from typesetting, corrections and credits, and the addition of Ton-san's lovely drawings, the material has not been updated since its release in the late 1970s. Occasionally, a prop or utility item is mentioned that may be currently off the market. In almost every case, contemporary substitutes and alternative methods can be found.

Max and Stephen are to be commended for making this material accessible to magicians in a way it never was before. Prism is an important book. I imagine that a quarter-century from now, like a stone cast into still waters, it will still be making waves.