

THE VERY MODERN
MINDREADER
and other miracles



Richard Osterlind

THE VERY MODERN MINDREADER



There is a wonderful booklet called *Annemann's Mental Bargain Effects* which I acquired when I first became a performer. It contains some of the finest ideas ever published in mentalism. One of these, "The Modern Mindreader" by Hewitt, is one of those gems. (The exact routine also appears in *Greater Magic*. There are similar ideas in Burling Hull's *Encyclopedia of Mentalism*.)

I began performing the effect on a regular basis. Over the years, I changed and augmented certain aspects and now, I believe it is different enough to present this offering. There are good reasons for these changes (besides my personal quirks) and I will try to explain the logic as I go along.

THE EFFECT

The performer passes out eight to ten blank business cards and pencils to audience members. The spectators are instructed to print their names at the top of the cards and a number of personal pieces of information below. These facts can be names of loved ones, telephone numbers, vacation spots, favorite hobbies or whatever the performer chooses. (The act could also be presented as a Q&A routine.) After they are finished, they turn the cards facedown and the

performer passes out coin envelopes (size 4.5 inches by 2.5 inches) to each person to seal them in.

Taking the stack of sealed envelopes back to the stage, the mentalist randomly chooses one, holds it up and divines the contents. He then uses a small pair of scissors to cut open the envelope, remove the card and verify the information. The card and envelope are returned to the spectator. The act continues with five or six readings, which is enough. The remaining unopened envelopes are left for the audience's examination.

THE ORIGINAL ROUTINE

Annemann's routine uses a very well disguised one-ahead principle. The only preparation is to cut a sliver off the bottom of one envelope, thus creating an opening. When the mentalist goes into the audience to pass out the envelopes, he holds back the bottomless one. Taking one of the spectator's face-down cards, he inserts and seals it into this envelope to demonstrate how the rest of the spectators should seal theirs.

When they are done, the mentalist collects them (keeping the gimmicked envelope on the bottom of the stack) and walks back to the stage. On the way, he slips out the card from the cut envelope and lays it on the stack. With this card on top, he removes another envelope and pretends to divine the contents. He is, of course, reading the information from the exposed card. (In the original method, the mentalist holds the envelope to his forehead, thereby shielding his eyes from looking down at the card.)

When finished, he picks up a pair of scissors, cuts off the top of the envelope, and removes the card. In the process of returning the card and envelope, the mentalist makes a switch of the card for the one on the stack and returns that one along with the envelope he has been holding. He now is all set to repeat the procedure with the second person.

The mentalist continues with all the envelopes until he finally comes to the last card and the last, empty, slit envelope. Holding the card against the back of this one, he finishes the reading, cuts the

end off, pretends to extract the card from within and returns the card and envelope to finish.

PERSONAL OBSERVATIONS

The real performing world is often quite different from the one we imagine when reading magical literature. Spectators do things we could not anticipate and things happen that were never covered in the perfectly written instructions.

A problem I soon discovered with the original routine is each spectator does not get back the same envelope as the one he originally had. If you place a card, envelope and pencil in the hands of audience members, one of them is likely to get the idea of marking the envelope to make sure it is the same one he gets back!

Another problem is having a card constantly out of the envelope and on top of the stack. During the course of returning cards and envelopes in the audience, it becomes very difficult to keep this hidden without looking cramped and suspicious. It is my experience that most actual performing situations leave the mentalist almost three-quarters surrounded when working. This requires careful consideration to angles of vision.

Finally, the idea of holding the envelope to the forehead during the reading would be almost laughable today because of Johnny Carson's "Karnac" routine. I have addressed each of these issues in my routine and have put them into real-world use since the mid-70s. The routine has played in some of the most inhospitable situations and always goes over with great affect.

THE OSTERLIND ROUTINE

The first change I decided to make was altering the color of the cards. Although the original instructions do not say so, it is assumed that white cards were used along with manila envelopes. As my close friend, Al Mann, would have said, "The audience does not care what

color the cards or the envelopes are as long as you cannot see through them." If you can get the cards and the envelopes almost the same color, the chances of anyone catching a glimpse of the corner of a card sticking out over the edge are greatly diminished. I have never been able to find white coin envelopes that were really opaque, so I elected to go with manila colored cards. They are business card-size and slightly lighter than the envelopes. You will probably have to go to a printer to have these cut, but once you have a box, they will last a long time.

The envelopes are No. 3 Coin Envelopes and can be purchased at office supply stores such as Staples or Office Max. These envelopes are totally opaque and are not too dark in color. You can also buy a box of small golf pencils at the same store. The rest of the changes are in the routining.

To prepare, you should get ten pencils, ten cards and envelopes, and a small pair of scissors. Cut a sliver off the bottom edge of one envelope and have this one on the bottom of the stack. Pass out the cards and pencils to different audience members around the room. Try to pick people who seem to be anxious to participate.

Have each person *print* his or her full name along the top edge. I always demonstrate by holding the stack of envelopes vertically, pointing to the top as if the envelope were their card. Now have them write down personal bits of information that are important to them. Make it a point to mention names, numbers, dates, hobbies, etc. You should also suggest that they mix up the types of thoughts they write down so they won't be all in the same category. (This makes it much more interesting and entertaining later.)

When they are finished writing, you begin to pass out the envelopes. Hand out one or two and then take someone's card and slip it face down into an unprepared envelope. This, you explain, is to demonstrate to the others how they should insert theirs. Hand that envelope back to that person to seal. Pass out a couple more and repeat the procedure.

Do it once more, but this time place the card into the gaffed envelope and *seal it yourself*. Immediately retrieve a couple of the already sealed envelopes and place them on top of the gaffed one. Pass out the rest of the unsealed envelopes and continue collecting

the sealed ones until you have them all. (Notice that this procedure hides the "dirty" moment when you ring in the bottomless envelope.)

Shuffle the stack of envelopes just like you would a deck of cards. Manage to get the gaffed envelope to the top of the stack. It is easy to spot the cut bottom from your point of view. Keep it there with a couple of Hindu Shuffles by turning the stack seam side upwards and drawing out envelopes from the center. The gaffed envelope remains against your left palm.

Now, as you turn to walk back to the stage, turn over the stack, slide the card out of the gaffed envelope and lay it on top. Do not make a move of this. Simply hold the stack in your left hand in dealer's position and use your right fingers to reach in and slide it out. The move will look exactly like the Hindu Shuffle you were doing a moment earlier. Also, remember that your back is towards the audience, the color of the card is almost the same as the envelopes and you are moving back to the stage. *There is no reason to be fearful.*

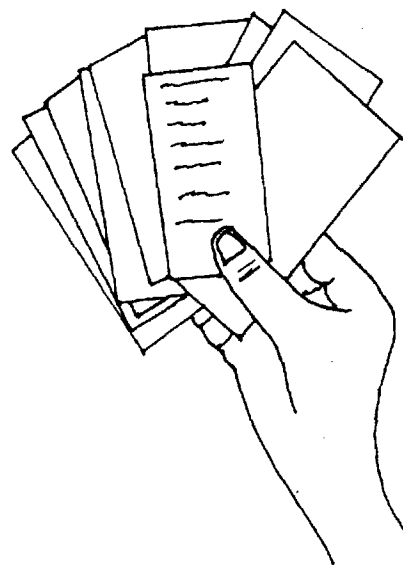


Figure One

Turn to the audience and mention that you will not be able to read everyone's thoughts and will choose the envelopes by chance. Take the stack in your right hand and slightly spread the envelopes using your left fingers. Keep the card on top well hidden behind the fan by moving it to the left with your right thumb (FIGURE ONE). Use your left fingers to upjog one envelope near the center. Close up the fan, take the stack with your left hand and remove the upjogged envelope with your right. The left hand should hold the stack of

envelopes with the card on top in a Mechanic's Grip (FIGURE TWO). During these moves, you have plenty of opportunity to see the person's name on the card. Drop the left hand casually to your side, making sure that the card is well hidden against your body.

Hold up the envelope in your right hand and stare into space. Announce that you are getting the impression of the initials (name the initials of the name on the card) and ask if that means anything to anyone. As the person responds, bring up the left hand and place the envelope between the left thumb and forefinger (FIGURE THREE).

Start the reading by getting impressions of different items on the card—some facts you will remember from the glances you already got. When you need to look again, place the outstretched right hand near the envelope (FIGURE FOUR) as though to help you divine the contents. Notice that you can see almost the entire surface of the card when in this position. As soon as you have the next bit of information, take your right hand away and drop your left hand back to your side.

Continue in this way, calling off the items in your most interesting manner. During this procedure, you can also divine the person's whole name, which is very effective. After a while, if you can memorize the rest of the information and don't need to

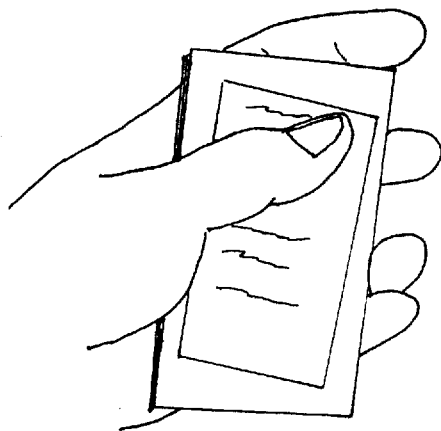


Figure Two

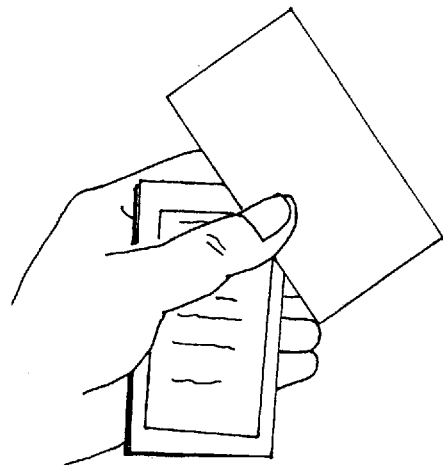


Figure Three

look at the card anymore, place the envelope in the right hand on top of the stack, completely covering the card. You then have total freedom with the envelopes.

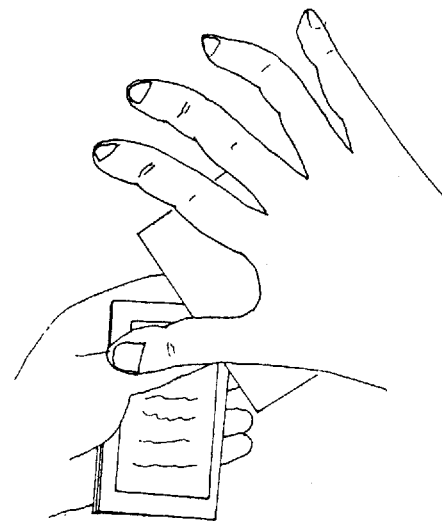


Figure Four

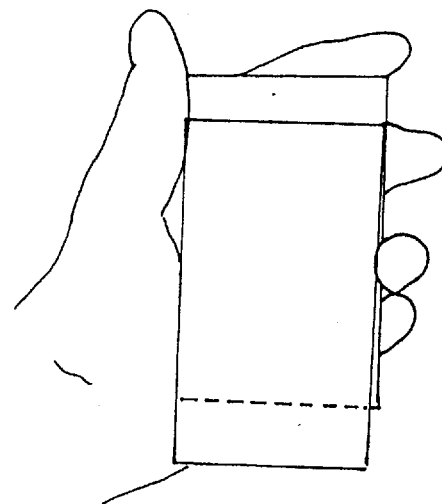


Figure Five

When you are finished with your "reading," announce that you will check to make sure this is, in fact, the right card for that person. Draw down the envelope so that it overlaps the stack at the inner end by about an inch (FIGURE FIVE).

Holding the stack in your left hand, reach into your right coat pocket and remove a small pair of scissors. Trim off a bit of the overlapping end of the envelope, slide it flush with the stack and replace the scissors in your pocket. Use your right hand to lift up slightly on the cut edges of the envelope.

(Note: You are lifting the whole envelope at the cut end so as to expose the card underneath it. Use your right forefinger and thumb to apparently slide that card out of the envelope. Because the stack is now squared and held in a Mechanic's Grip, the illusion is perfect. Read off the person's name and nod as you look at the card and verify the information. *This is the logical reason for opening the envelope.* You have to

make sure it is the one belonging to the person you have been talking to and you also want to make sure you got all, or most of, what they wrote down!)

Now, walk out into the audience to return the card and envelope to the person. As you begin to move, alter your grip on the card in your right hand and hold it between the tips of your first and second fingers. Your right hand comes over to take the top envelope. As it does, your left hand tilts the stack upward and your left thumb slides the top envelope slightly down and to the right (FIGURE SIX). Do a very slow and deliberate Strike Second Deal in order to remove the empty, second envelope from the top. This sleight is child's play as the card in your right hand hides everything. Additionally, you are far from the audience and walking. By the time you get to your spectator, you have his original card and envelope in your right hand and hand it back. *Everything is just as it should be!*

At this point, you can spread the envelopes between your hands and mention that you have no idea what envelope belongs to whom. (It also shows any smart spectator that nothing is wrong and all you hold is a bunch of sealed envelopes.) Close up the fan and do a couple of False Shuffles as you turn and walk back to the stage. On the way, you remove the card from the new slit envelope and place it on top. You are ready to go again!

As you can see, what you are actually doing is "cutting" one ahead! Combined with the manner of working, this is perfect. Anytime you are near the audience, you are clean. Whenever you have a card out, you are on stage. All the moves are completely covered and if you do the routine correctly, there is no clue to the working.

I do not recommend that you read all the envelopes. You should do about five or six and

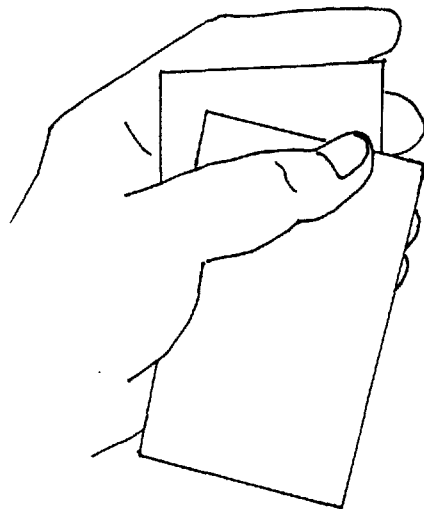


Figure Six

then quit before it gets boring. Remember that you told them up front that you would not be able to read all their thoughts.

When you are ready to end, instead of taking an envelope from the middle of the stack, take the one on top that is cut and empty. Hold it as you do the reading and lay it on the stack on the end. Cut off the same end as the one already cut, pretend to withdraw the card and return it and the card to the spectator. You are now clean and can leave the unopened envelopes for the audience to examine to their hearts' content. This is the icing on the cake. You will see the audience examining the envelopes, holding them up to the light and looking for clues. There is nothing to find.

FINAL COMMENTS

I think this routine is about as perfect as is possible. There are no suspicious or extraneous moves. You do everything *exactly* the way you would if you were doing it for real. There is a logical reason for each action and the routine is direct and to the point. To add the finishing touch, I want to teach a secret I have used and held back for a long time.

For years, I have heard magicians and mentalists criticize mentalism effects by saying, "If you could really read minds, why would you have anything written down?" My answer is very simple and logical. If you present your routines as part telepathy and part *clairvoyance*, it is entirely logical to use your hands to wave over a piece of paper or an envelope. *It is also logical to require that something be written and hidden for you to be able to deduce it!* You are getting the thoughts from both their minds and the written message.

See? That is why you sometimes hold an envelope, rip a piece of paper or wave your hand over a face-down card. Doesn't that make perfect sense? *How else would you demonstrate clairvoyant powers if you really did have them?* It is a point I believe has been missed by most mentalists today and has special importance when working this routine. During the handling, you have to look at an exposed card a number of times. If you tried to do this by stealing a glimpse whenever possible, you would telegraph that to the audi-

ence in an instant. If, however, you make your hand gestures over the envelope while boldly reading the card, you will not be questioned. You are doing what would be necessary if your hands really did have the ability to perceive hidden information. Just take your time and work deliberately.

That is the whole secret to this routine.



THE OSTERLIND ESP CARD SYSTEM



I would imagine that as soon as Dr. J. B. Rhine developed his famous ESP cards, some mentalist somewhere bought a pack and started using them in his shows. If you were to look through the literature, I'm sure you could find hundreds, if not thousands, of tricks using ESP cards. If, however, you tried to find effects duplicating the tests the cards were originally designed for, your count would fall sharply. Standard ESP decks come with two instruction cards that lay these tests out. The first and basic one is for the deck to be shuffled, the sender looks at the cards one at a time, and the receiver writes down his impressions of the designs. The results are then tallied. The instructions also make it clear that the sender should be behind a screen so that the person receiving the impressions cannot see the back of the cards or the person's face. With that in mind, I set out to design a system where these conditions could be met.

The best solution seemed to be a stacked ESP deck. It was imperative that this stack did not show any order. Since there are five duplicates of each of the five symbols, the task of developing a stack that was not rotating (such as Circle, Cross, Wavy Lines, Square and Star repeated over and over) seemed daunting. The system I finally evolved solves this problem and is perfect for this routine. To arrange the deck, discard one Star card and arrange the rest as per FIGURE ONE on the next page.

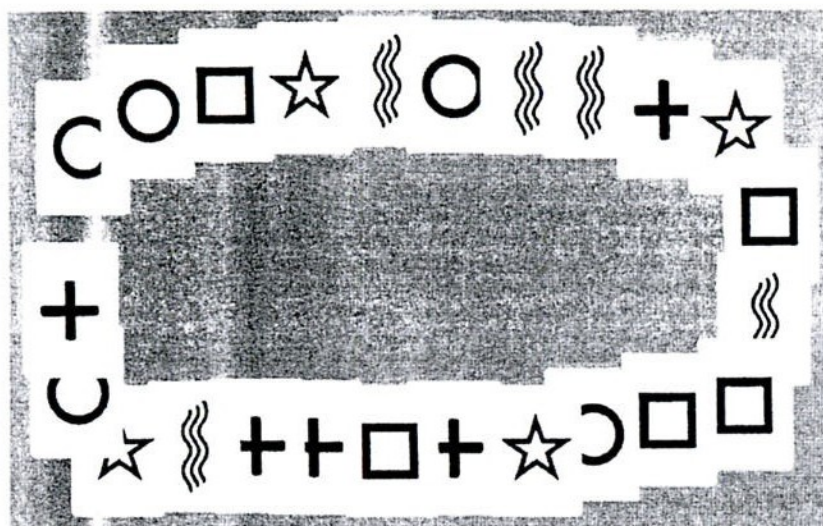


Figure One

To understand the mathematics, you must first assign each symbol a numerical value of 1 through 5. I used the standard values of:

- Circle = 1 (one line to draw the Circle)
- Cross = 2 (two lines to draw the Cross)
- Wavy Lines = 3 (three lines to draw the Waves)
- Square = 4 (four lines on each side)
- Star = 5 (five points to the Star)

To determine the next card in the stack you must use the two cards before it. Add the value of these two cards together and multiply by 2. The result of that computation is the value of the next card. If the value goes over 5, eliminate 5's until you have a value of 5 or under. That's it! Let's start at the beginning of the stack to demonstrate.

The first two cards are Circles. Each Circle has a value of 1. 1 plus 1 is 2 and 2 doubled equals 4. Since 4 is the Square, that is the next card. Continuing, 1 (Circle) plus 4 (Square) is 5 and 5 doubled equals 10. Eliminating one 5 leaves 5. That is the next card, the Star. Let's do one more. 4 (Square) plus 5 (Star) is 9 and 9 doubled equals 18. Eliminating 15 (5 x 3) leaves 3. So the next card is the Wavy Lines.

You will notice that the last two cards in the setup are a Circle and a Cross. 1 (Circle) plus 2 (Cross) equals 3 and 3 doubled equals 6. 6 minus 5 equals 1 so the next card is a Circle. That is the first card of the stack and it proceeds from the beginning uninterrupted. Therefore the stack is cyclical and the deck can be cut as often as you like. This is perfect for the routine.

THE ROUTINE

To work the routine, you will need the stacked ESP deck, a sheet of paper and pen, a large envelope and some sort of screen. This can be a couple of opened books, a centerpiece, a game board stood on edge like a tent, or anything else you can muster. Making a fuss over the screen only adds to the routine. (You could dispense with the screen and just turn away or sit at a distance, but we are trying to duplicate the standard test as closely as possible.)

After explaining the function of the ESP cards and how they are to be used, remove the cards and spread them face up along the table. Both clever spectators and magicians alike will quickly note the apparent, haphazard order. Gather the cards and False Shuffle. There are two False Shuffles that work well here. The first is an Overhand Shuffle where a small number such as four or five cards are run and thrown on top. The same number is run again, but this time the rest of the deck is thrown on top. This has the effect of a single cut and does not affect the working. The second is a simple Slop Shuffle with the cards either face up or face down. After the shuffling, place the deck face down on the table and have someone give them a single, complete cut. You are now ready for the screen to be put in place.

When it is clear that you cannot see the spectator nor the cards, have him cut off about half the cards and hand them to you. (The purpose of this is to *prove* you have no idea what cards he will look at.) As he does this, pick up the envelope and hold it open with your right hand. Take the cut-off cards in your left hand with your thumb on the face of the cards and place them into the envelope. When they are entirely inside the envelope, turn the cards partly face up and use your left thumb to slide off the bottom card about halfway, enabling

you to see both it and the card above it (FIGURE TWO). Remember them as you drop all the cards into the envelope and lay it aside. You now have all the information you need to complete the effect.

Have the spectator turn over one card at a time from the top of the pile and stare at it. You record your impressions (using the stack) for each card. After the spectator looks at the card, he is to place it face up on the table.

The second card goes under the first and this procedure continues until you have finished. You should work with about six to eight cards and then stop. You can claim you are getting fatigued. When you are done, you take your paper around the table to his side and compare results. If you draw your designs, you will have a perfect visual picture for your ending.

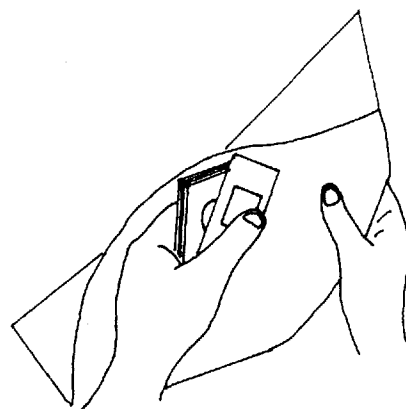
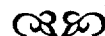


Figure Two

FINAL COMMENTS

I'm sure there are some readers who may think that it would be good to miss one or two cards to look more authentic. I do not do this. Since you are only working with six or eight cards, any miss would look bad. If you like, you can make one wrong drawing, cross it out and then draw in the right one. This looks equally as good without having to sacrifice anything.

If you dislike the use of the envelope for the peek, you can always take the cut-off cards and place them back into the ESP card case. If you allow the bottom card to slide halfway in first and then turn the case partly face up, you can see both the bottom and next-to-bottom card. The envelope idea, however, hides the move much better.



STENOESP



There are many instances in our magic literature when a new version of a trick comes out and the writers all call this an "improvement," thereby making the old obsolete. This may sometimes be true, but there are many instances where the new method is just a variation or a different way of doing things. The older method may be more appropriate for certain performing situations or the new method may just have a different "look" about it. Sometimes the comparisons are totally unfounded and miss the point altogether. After I introduced the "Breakthrough Card System," many other systems popped up claiming to be better because they allowed you to know any card at any number. That was never the purpose of my card system and those who know and use it will attest that it is the best when you need to know the "next" card in the deck.

"StenoESP" is a three-phase prediction effect. It is *not* meant to be better than "Mental Epic" or any of the other similar effects using different props. It is just another way of achieving the goal that looks different and is an alternative to what you may now be using. It has a number of features to recommend it such as the ability to walk into a stationary store and purchase everything you need. It doesn't look like any other similar prediction. But, most of all, it has an elegant feel to it that I think is both crafty and economical. Everything can be examined both before and after and the routining has no flaws or unnecessary moves.

THE EFFECT

The mentalist takes out a standard stenographer's note pad, a black grease pencil and a deck of cards. Showing the cards to be all different and well mixed, a spectator is invited on stage. This spectator selects a face-down card while the deck is in his own hands and places the card unseen into his pocket. Next, he points out a member of the audience. The mentalist looks at the person and writes something on the first sheet of the pad. This sheet is flipped over so that it is out of play on the backside of the pad. The person is then asked their birthday. This is recorded on the next sheet, is torn out and passed back to that spectator. The person on stage selects another audience member. The mentalist looks at them, concentrates and writes something on the next sheet. Again it is flipped over and this time, the person pointed to is asked their middle name. This is recorded on the next blank sheet, ripped out and passed to him or her. Finally, the mentalist points out that the card in the pocket of his helper is completely hidden and unknown to everyone. Even telepathy wouldn't help here. The mentalist writes something on the next sheet, flips it over and has the card removed. This is recorded on the next sheet, ripped out and handed to the spectator on stage.

Casually closing the pad, the mentalist points out that each prediction he wrote was in the audience's view throughout the procedure. He has the first person hold up his paper with the birthday on it. Flipping over the cover of the pad, the correct birthday is displayed! Next, the second person holds up the paper with his middle name. The birthday paper is flipped over and the correct name is displayed! Finally, the person on stage is asked to hold up both the paper and the actual card. Flipping over the sheet, the correct card is displayed! Again, everything can be examined as there is nothing to find.

THE SECRET

This is a one-behind routine, of course, but routined to achieve maximum effect with little effort. The steno pad should be a high-

quality one such as a Stuart Hall with light green pages. The reason for the grease pencil is that the writing is bold and clear and yet the grease pencil will not bleed through the paper. If you can find a marker that won't show through, that is also fine. If the routine is done fairly close up in a parlor situation, then you can simply use a pen or pencil. The deck of cards must be stacked. I would recommend my "Breakthrough Card System" for this, although you can use whatever system you like. The advantage of my system is that the order of the cards in the deck appears totally random.

THE ROUTINE

Have a person come on stage and show him the deck. Perform a couple of False Shuffles and then show him how you want him to cut the deck. Demonstrate with a simple cut in your own hands. Hand him the deck and have him cut the cards. When you are satisfied that he is doing it right, turn away and have him cut the cards again. Then have him place either the top or bottom card unseen into his pocket. Take back the deck and glimpse the bottom card as you put them aside.

Pick up the pad and have the spectator point out someone in the audience. Stare at them while you are computing the card in the other spectator's pocket. Mention that you will write something for the person in the audience while, in reality, you write in the name of the card in the other spectator's pocket. Quickly flip over the sheet onto the back of the pad where the cover is. (Don't worry about the writing flashing. It will be going by too fast and be upside down at the same time!) Ask the spectator his birthday and write that on the next sheet. Tear that out and pass it back to him.

Have your assistant point out another audience member. Again pretend to concentrate and write in the birthday on this sheet. Flip it over and mention there is no way to change what you have written. Have this new spectator call out their middle name. Write it on the next sheet, tear it out and pass it back. Finally turn to your helper on stage. Hold your hand over his pocket and then write in the middle name on the next sheet. Flip it over and have him remove the card.

Now comes the only move in the routine and it is a perfect move. As he is taking the card out of his pocket, manage to get your four left fingers in between the last two prediction sheets and the first one. Your position here should be that you are holding the pad, the cover and the first (card) prediction between your left thumb and fingers and the last two predictions (birthday and name) are lying against the back of your left fingers (FIGURE ONE). Holding this position, write the name of the card on the pad in exactly the same way you wrote it on the first sheet. Turn the pad towards your body and pretend to rip out that sheet. In reality, your left fingers push off the first sheet to the right and this is the one that is ripped out. From the front, it is impossible to see where it came from as the other two sheets block the view. If you do the move while turning the pad towards yourself, the illusion is perfect that you are tearing off the page you just wrote on. (Practice in front of a mirror and you will see for yourself.) Hand this last sheet to your helper as you casually close up the pad. Everything is now in order and there is no trickery to be found.

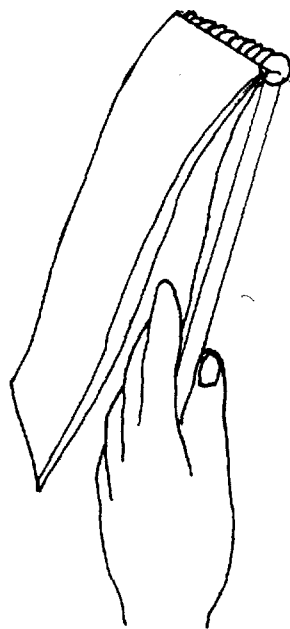


Figure One

Reveal each prediction by first turning over the cover, then the first sheet and finally the second. You can leave all the sheets in the pad or rip them out at the finish and hand them out. Again, nothing can be found wrong with anything and you are clean.

SOME THOUGHTS

One of the things I like about this routine is that there really is no force. In many routines, the last choice has to be forced and written ahead of time. The freedom in the choice of the card nullifies what

T. A. Waters called a weak ending. You can build this up to be the most powerful of all three choices because of the impossibility of your knowing what the card is. Also, there is no double writing and nothing to hide at the end,

BONUS ROUTINE

After I invented and used the above, I came upon a different routine that you might like even more than the preceding. The benefit of this one is that it is more streamlined and no one has to come on stage. It uses an audience psychological force for the final prediction, but because you show the results in reverse order, it builds to an impossible ending.

There is a product on the market made by Mead, which is a folder of 4 x 6-inch index cards bound in a spiral folder horizontally along the top. The cards are perforated to allow them to be torn out easily. The interesting thing about the pad is the cards are only lined on one side and if a card is flipped over against the cover (as in the preceding routine), the card becomes virtually invisible. You will also need something to write with. A water-based children's marker (i.e. Crayola) will work fine as, in this routine, we are using index cards and the writing won't show through.

As mentioned, we will use an audience psychological force for the third prediction. For purposes of explanation, we will use the "number between one and fifty, both odd, both different" force (37!). You can use whatever force you want. (You could also use a bit of secret information you learned about someone before the show.) Write the number 37 on the *fourth* card from the top. Close the pad and you are ready to go.

Bring out the pad, flip over the cover and ask everyone in the audience to think of some object. Look over the entire audience, stop on one person and then pretend to write something on the top card. Flip over the card against the cover. Ask the person what they were thinking of and say, "Interesting!" Once more, ask everyone to think, again pick out a person, and write. Here you fill in the first person's thoughts, but I try to use a subtlety. Instead of writing

exactly what they say, try to write in something similar and cute. For instance, if they say "ketchup," you write down "red bottle." If they say "watch," you write "small clock." See? That looks good and it's cute!

Flip over that card and ask what the object was. Smile when they answer. Finally, announce that you will try a test with the entire audience. As you are talking, you get your left thumb under the next *two* cards (the top blank one and the one with 37 on it). Write in the second person's object (again, try to make it cute) and flip over *both* of the cards. Now tell the audience that your "target" idea is a number between 1 and 50, both odd, both different. Ask them to picture the number in their minds. Flip back the last card and show the 37. Listen for the gasps. Now turn to the second person and mention their choice. Flip over the next card and show it. Finally turn to the first person and ask them to repeat their answer. Turn over the next card and show what you wrote. The applause should be overwhelming!

To finish, just close up the pad and place it aside. Because you cannot tell the back of the card from the cover, you don't have to worry about it showing. As soon as the pad is closed, you are clean.

