

Bob Cassidy's



Strange Impressions

Performance pieces for the mentalist and impression techniques

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The Enigma of #23

Effect and Presentation

[The performer begins in a very serious tone. As he is delivering the following introduction, he gradually picks up the pace and volume.] [If your birthday is not the 23rd, either lie or omit the first line.]

"I was born on June 23rd. Coincidentally, it is a fact that in any room of at least 23 people, at least two of them will have the same birthday. How many of you, though, are born on the 23rd? Not necessarily of June, but of *any* month?"

"Strange, isn't it?"

"Twenty-three is a very interesting number, you know. According to researchers - there is even an entire web site devoted to the number - many coincidences surround it.

"The ancient Egyptians observed New Years Day on July 23rd - the day the dog star, Sirius, rises behind the sun.

"The human biorhythm cycle is 23 days.

“The first prime number in which both digits are prime and add up to another prime is **23**.

“It takes exactly **23** seconds for blood to circulate through the human body.

“During conception, the male and female each contribute **23** chromosomes.

“But it gets even stranger than that...

“Apart from the fact that AOL only allows **23** people in its chat rooms, did you realize that the letter ‘W’ – the 23rd letter of the alphabet – has two points down and three points up? Twenty-three again!

“Two-thirds – 2 divided by three – is .666 – the number of the beast in Revelations.

“Shakespeare was born on April **23**, 1556 and died on April **23**, 1616. That’s two twenty-threes in his life.

And, believe it or not, if you take two twenty-threes you get forty-six. That’s how old Shakespeare was when the King James Bible was published. Check this for yourself – look up Psalm 46 and count to the 46th word. It is ‘shake.’ The 46th word back from the end is ‘spear!’

“It’s true, the more you think about the number, the more it seems to come up. Just the other day I finished reading a book called *The Rise and Fall of John Gotti*. There I learned that there are **23** organized crime families in the United States and that Gotti’s, the Gambino family, had **23** capos. I’m sure you won’t be surprised to hear that John Gotti was sentenced to life in prison on July **23**rd...

“Is all of this just coincidence?

“Like I said, the more you think about 23, the more it seems to keep showing up. Now that I’ve mentioned it, watch what happens – you’re all going to start seeing 23’s everywhere.

“It’s been driving me crazy lately. It’s actually easier for me to read other people’s minds than to figure out what’s happening in my own!

“Let’s try to get away from this for a minute. Let me focus on your thoughts. We’ll use a deck of cards.”

The mentalist exhibits a pack of playing cards and casually mixes them as he continues.

"I would like two of you to each cut off a small packet of cards, about ten or thirteen or thereabouts. Like this." The performer, holding the pack face down in his left hand, cuts off a small packet with his right hand and holds it with the face of the packet against his chest.

"Just cut them off and hold them up against your chest like this. That way I can't see the back of the card facing your body." The performer reshuffles the cards as he approaches a member of the audience.

Two people each cut off small packets, as described.

"Now, each of you, peek at the card closest to your body. Remember it. Burn its image into your minds and then shuffle up your cards. "

The mentalist now reveals the cards being thought of by both spectators.

He concludes by saying, "Well, that's one way of getting the number 23 out of our minds... or is it?"

Shaking his head, the mentalist apparently talking to himself, says, "No, it can't be possible."

Looking at both volunteers, who are still holding their packets of cards, he says, "Would both of you please count your cards and tell us how many you have? You have twelve? And you have eleven?"

"Twelve and eleven.

"Twenty-three."

Method:

The whole point of this piece, of course, is the story of the number 23. All of the facts cited in the routine are true. (The Shakespeare bit is weird, isn't it. Check it out in your King James if you don't believe me.)

Those of you who have read *Principia Mentalia* should have recognized the use of my Erisian force.

It makes the effect practically self working

Remove any twenty-three cards from a deck. Wrap a piece of invisible tape around the remainder of the pack and put the twenty-three cards on top. You'll find it very simple to apparently overhand shuffle and cut the pack while in reality only cutting the taped block from top to bottom. Depending on your degree of skill with cards you can make this as convincing as you like. The

important thing, though, is not to disturb the order of the loose 23 cards. That's because they are stacked and marked.

Each face down card in the twenty-three card packet is marked with the name of the card *above it*. Thus, when the first packet is cut off, the mark on the new top card of the deck tells you which card is facing the spectator's body. The second spectator will automatically get the twenty-third card on the face of his packet because of the Erisian force- just take a little finger break beneath the remaining loose cards and present the cards to the spectator so that he can only cut them by the short ends. Since you've told him to cut about ten to thirteen cards, it is an easy matter to just drop your left hand as he cuts, leaving him with the remainder of the loose cards. This is practically automatic as you will find on your first attempt.

Those of you who are adept with cards may dispense with the taped block merely by putting a short card in the *twenty-fourth* position from the top. After the first spectator cuts off his packet, obtain your pinkie break above the short card while approaching the second volunteer. While I'm no slouch when it comes to card handling, I nonetheless prefer the taped block when using this effect on stage. It makes it impossible for an obstreperous spectator to screw you up. He can't possibly cut off more cards than you want him to.

I mark the cards Ted Lesley style, but any easily read marking system will suffice. Alternatively, you can just stack the cards according to *Si Stebbins*, *Eight Kings* or, my favorite, John Mulholland's *Hungry Jackass* stack. In this case you must peek at the top card to know the identity of the previous card in the sequence, ie- the one on the face of the first spectator's packet.

(The Hungry Jackass can be found in Mulholland's Book of Magic. I prefer it to Stebbins or Eight Kings simply because it is not as widely known. The suits are in the order of your choice -CHSD, SHCD, or whatever- and the mnemonic rhyme is as follows:

Jack ass eight live tree. King intends to fix several for benign Queen. Which gives you the sequence:

Jack ace eight five three King ten two six seven four nine queen)

Epilogue to 23

"Does somebody have a handful of change? Just take out a handful of change sir." The performer takes a quarter from the spectator's handful of coins.

"Here, look at this quarter, sir, put the rest of your change away. Just hold on to this one. The rest of you can try this too. Take out any coin- a penny, nickel, dime or quarter. Just don't use one of those new state quarters.

"Look at the head side of your coin, sir. You'll notice that there are words and numbers. How many words are there? Five? And what are they? *Liberty* and *In God We Trust*. And how many numbers are on the coin?

The date, correct. That's four digits.

"You'll notice that there are seven letters in *Liberty* and *In God We Trust* has twelve letters. Is that correct?

Seven and twelve- that's nineteen. Plus the four numbers is what?

"That's right. Twenty-three again. Coincidence? I don't know. What's the date on your coin, sir? 1967?

Add those numbers (one, nine, six and seven) together. What do you get?

"Now are you starting to believe?"

Method:

Don't make the mistake of thinking of this just as a throw-away. This is very powerful and acts as a double zinger to the previous effect. The method is nothing. **All** US coins, with the exception of the new state quarters, have a total of twenty-three characters (letters and numbers) on the head side.

Coins dated 1967, 1976, 1985, and 1994 total 23 if you add the digits together. Just pretend to take a coin from the spectator's handful of change and give him the one you had hidden behind your right fingers. (Your own palmed quarter which has one of the previous dates)

Since you have asked the whole audience to take out coins to follow along with you, the spectator attaches no importance to the coin you take from his hand. Obviously, you want to select somebody who has a whole lot of change in his pocket. (If all he has is a dime and a nickel, you're not going to get by with this!)

This is a very memorable bit which, presented properly, will literally get gasps from the audience. Try not to do it when there are other magicians or mentalists present. It's just too good to be tipped to the fraternity at large.

Interlude - The Reverend Dr. Bob's "Bank Nite"

Dr. Bob seemed totally devastated, which was quite understandable considering that he had just burned fifteen hundred dollars in cash.

"Why," I asked him, "did you have to do the bank nite bit with real money?"

"I don't want to talk about it right now," he answered as we left the banquet hall.

Just then the organizer of the event, a fortyish-looking woman, grabbed him by the arm. "It's such a shame that had to happen to you. Your demonstration was just wonderful, though, so we took up a little collection to help offset your loss," she said, as she handed him about two hundred bucks in fives, tens and twenties. "I do hope you will join us again."

"Better luck next time, right?" he answered sadly.

When Dr. Bob booked the show, they asked him if he could do the bit where they hide his paycheck in an envelope which is mixed in with a bunch of other envelopes that contain only blank paper. Using his "psychic powers," he's supposed to decide which envelope contains the check and the remaining envelopes are burned. If he picks the wrong envelope he ends up with a blank piece of paper and no paycheck.

He offered to go one better than that and asked that his fee be brought to the show in cash. "What's the point of losing a check?" he asked. "It's only a piece of paper. It's a lot more dramatic to do it with cash.

Pay me with fifteen one hundred dollar bills. Put cut sheets of newspaper in the other envelopes and mix them up. I'll point to one envelope and you can barbeque the rest."

"Isn't that risky?" they asked him. "Not at all," he said. "Not as far as you're concerned. If the cash gets burned, we can both write the whole thing off as a loss. Don't worry, I can afford it. Besides, I have faith in my psychic ability."

Of course, Dr. Bob always *looks* like he's got money to burn, but the fact is that he's in debt up to his butt.

"What were you thinking?" I asked him when we got into the car for what promised to be a silent trip back to the hotel. "How did you screw that up anyway? I couldn't believe it when you opened the only envelope that you didn't throw into the fire and took out a bunch of newspaper!"

"Well, look at it this way," he said with a weak smile. "At least they won't think I was just doing tricks. A failure like that once in a while helps convince them that my powers are real. If they weren't - if it was just a magic trick, for example - I'd be right all of the time, wouldn't I? Isn't that what you said in your last book?"

"Yes, I said that all right. An occasional mistake does reinforce believability, but I certainly didn't mean you should screw up an effect like "bank nite" and burn

up your pay! You're lucky they tipped you two hundred bucks out of sympathy. That'll at least cover the hotel bill."

"I guess," he said. "And it's a good thing they're writing it off as a loss rather than sending a 1099 to the IRS. I'd hate to have to pay taxes on a bunch of ashes. I should ask the lawyer if I can write my end off as a loss, too."

"No you can't," I replied. "They didn't file the 1099, remember?"

"So that's tax free money, right?"

"What's your point, Doctor? Tax free or not, you incinerated it!"

Dr. Bob started laughing as he took the envelope from his jacket pocket. "You mean I can't spend all of this newspaper?"

He tossed the opened envelope onto my lap and the contents slid out - fifteen one-hundred dollar bills!

"You crazy son of a bitch. You mean to say you intentionally made them think you screwed up the trick?"

He looked puzzled. "Tax free plus a sympathy tip. What's wrong with that?"

WARNING- THE ABOVE EFFECT WAS PERFORMED BY A TRAINED PROFESSIONAL - DO NOT TRY THIS AT HOME OR IN YOUR SHOWS. THE AUTHOR OR THE REV. DR. BOB DISCLAIM ANY RESPONSIBILITY FOR THOSE WHO TRY TO EVADE OR AVOID THE TAX LAWS OF THE UNITED STATES. (PRETTY GOOD TRICK, THOUGH, HUH?)

Signed Twice

This is a prediction effect. As I have repeatedly warned, this sort of thing must be used judiciously. If you insist on apparently picking tomorrow's headlines you're going to: (pick one)

look like a fake (if you could really do that, why don't you predict the lottery number?);

encounter unforeseen legal or ethical problems if the headline ends up describing a crime or major disaster (So what if you predicted the headlines for September 11th? Why didn't you tell the F.B.I.?)

That being said, I think you'll find the following method to be very interesting, effective, and highly deceptive. The procedure looks like this:

The mentalist writes a prediction on a 2½ by 3 inch card stock billet. He folds it into quarters and asks a spectator to sign it. Turning the folded billet over, he has another spectator sign the other side. He places the folded billet into an envelope which is sealed and initialed by both participants. The envelope is placed in plain view or given to a third spectator for safekeeping.

After the event which is the subject of the prediction has taken place, the performer asks for the envelope, or has it delivered to the spectator who was second to sign the folded prediction. He is asked to open the envelope, remove the billet and verify his signature. The mentalist hands the still folded billet to the first spectator who verifies his signature as well. That spectator opens the billet himself and reads the prediction aloud. It is absolutely correct. (of course)

The method is both bold and subtle. Two billets are actually used. Prior to performance you fold both of the billets into quarters. Scribble an unintelligible signature on one side of one billet and put it into a number three coin envelope. Insert a thumb tip into the envelope as well and put these into your left jacket pocket.

Scribble another unintelligible signature on one side of the second billet, open it out, and put this on top of a stack of billets which you will put into your right jacket pocket. (You may omit this signature if the event you are predicting will take place on a later date. For the reasons I've set forth earlier, however, I never do predictions this way. Instead I will predict something that I will later be able to pocket-write, or secretly inscribe while I am apparently writing something else on another billet. By putting the dummy signature on this billet prior to having the first spectator sign the other side, I don't have to deal with the difficulties which would arise if I had to secretly write on both the inside **and** outside of the billet. This should become clear as you read the rest of the method.)

Now that you are set up with an envelope containing a signed billet and a thumb tip in your left pocket, and a stack of open billets in your right pocket, with a signed one on top, here is a bare bones description of the handling:

Remove the stack of billets from your right pocket. Apparently write a prediction on the uppermost billet and fold it into quarters. Hold this billet in your right hand. Your thumb covers the dummy signature on the underside of the billet.

Put the remaining billets away. (I put them into my right trousers pocket so I can pocket write on the stack later - you might want to refer to my *Theories and Methods for the Practical Psychic, Part One*, if you want to see another handling for this.) Remove the envelope from the left jacket pocket. Have a spectator sign the

blank side of the billet in your right hand. Place the folded billet into the envelope, really pushing it into the thumb tip with your **middle finger**. (For those who are meticulous about proper terminology when it comes to describing the anatomy of human fingers in sleight of hand descriptions, the proper name for this digit is the *up-yours extremity*.) Use of the middle finger, rather than the thumb, makes the move look completely natural. The middle finger closes naturally onto the hand as the finger is removed from the envelope – along with the tip.

Hand the envelope, which now only contains a blank billet with a dummy signature on one side, to a second spectator. Ask him to remove the slip and to sign it on the blank side. He will assume that the unintelligible signature belongs to the first spectator.

The method should now be dawning on you, for the final revelation is the same sequence in reverse.

In my presentation, I casually place my right hand, wearing the tip, into my right pants pocket and withdraw the billet, unfolding it against the face of the stack. After having several spectators randomly call out numbers, for example, I pocket write the total while another spectator tallies the numbers on a clip board. (Standing next to him as he does so shields the right side of my body, thus covering any motion from the pocket writing. You can predict anything you want, obviously.) I refold the billet and put it back into the thumb tip, into which I once again insert my middle finger.

The prediction envelope is retrieved and given to spectator who **last signed it and sealed it**. (the billet bearing the first spectator's signature is in the thumb tip.) He is asked to open the envelope and verify his signature on the billet. Take the billet from him with your right hand and put it back into the envelope. Walk over to the spectator who originally signed the billet, stick your middle finger into the envelope and come out with the billet from the thumb tip. Hand it to him and, at the same time, ditch the envelope containing the tip and the other billet into your left jacket pocket. Ask him to verify his initials. He does so. (He simply assumes that the other signature on the slip belongs to the other volunteer.)

Make an issue about the security afforded by the signatures and have the spectator holding the billet unfold it and read the prediction aloud.

The psychology of this method is very sound. Switches seem impossible because of the signatures, yet it is the signatures themselves that make it possible. (This is a very subtle use of the type of misdirection known as the "logical disconnect.")

Note: Be sure to retrieve the prediction and casually tear it up after you're finished. You don't want to give anyone the opportunity to compare signatures later.

The Art of Pre-show Creating the Best Impression

When one mentalist asks another if he uses a clipboard, he's not asking about preferences in portable writing surfaces. He's referring to impression devices, the tools used in the craft to secretly obtain copies of questions or thoughts that a spectator has committed to writing. Often the device is made to look like a clipboard, but impression devices wear many other disguises and operate by varied means.

Following is an overview of impression devices - how to use them - how to make them and how to maintain them.

Back in the days of Anna Eva Fay and the spirit mediums, impressions were usually obtained with pads of paper in which every third sheet was coated with wax on its reverse side. Thus a wax impression of the spectator's writing was obtained on the blank sheet following the waxed sheet. The impression was later developed using lampblack or graphite.

The major development in impression devices was the invention of a normal looking clipboard whose surface concealed a hidden piece of carbon paper, beneath which was a blank sheet to receive the impression. Availability of good carbon boards occasionally is a problem, and the poor quality of some boards has caused many performers to shy away from carbon boards altogether.

There are many other ways, of course, to obtain an impression. Concealed magic slates, NCR paper, talcum powder, etc. have all been used to create impressions. The best impromptu impressions- best used for picture duplications for ease of reading- can be obtained by using a new paperback book as a writing support. It's shiny cover will take an impression that is easily read by the performer as he tilts the book so that light strikes it crosswise, thus revealing an image of the spectator's drawing.

An excellent semi-impromptu method is to simply purchase a shiny plastic clipboard and polish its surface with a liberal supply of *Lemon Pledge* furniture polish. Clip a piece of paper to the board and allow a spectator to draw a picture.

Have him remove and fold up the paper and retrieve the board. Once again, an impression of the drawing can be seen when the board is tilted so the light hits it crosswise. Since the board is easily repolished it can be used over and over.

All methods of this sort, however, have one major defect - they are useless for obtaining written questions.

Nothing can match the detail of a good carbon impression board.

Recently, a well meaning reviewer compared one of my carbon boards to a powder impression board, declaring the powder board superior for pre-show work. The problem, however, was that the reviewer did not explain what he meant by the term "pre-show." This was especially puzzling to me since he acknowledged that my board received superior impressions of handwriting.

In the context of a question answering act (Q&A) "pre-show" work consists of collecting written questions from the audience. These are secretly read by the performer prior to the show. It is clear to me, at least, that the reviewer used the word "pre-show" to refer to setting up a picture duplication, in which a high degree of board sensitivity is not required. For secretly obtaining handwritten questions, however, powder and wax boards are distinctly inferior.

As I said, I make my own clipboards and, over the past several months, have constructed and sold several hundred for other mentalists. Personally, though, I think that every professional should know how to make, recover and care for his own boards. Boards that are designed to take impressions of a spectator's handwriting must be as sensitive as possible. Because of this, the covering on a carbon impression board (which yields the best and most quickly retrievable impression) must be as thin as possible yet completely opaque.

Thin covers, on the other hand, are most likely to wrinkle if exposed to high humidity. For that reason alone, a mentalist who used boards regularly must know how to remove the wrinkles and recover the boards if necessary.

Here is the method I use to construct carbon impression boards.

Obtain several fiberboard clipboards from any stationer. Scan the clipboard surface and save it as a high resolution bitmap. (You can have your printer do this for you, if you like.) Alternatively, you can use a picture editing program to design any cover you'd like. Save it at at least 8 x 10 inches at a minimum of 400 pixels per inch. (400 ppi)

Take the scan to a printers. (Don't try this on your home printer or the covers will end up costing you a fortune in ink.) Have it printed on both index card stock and on matte finish photo paper. (The photo paper covers will be thinner and yield better impressions. They are, however, more susceptible to wrinkling

in high humidity, so it is a good idea to have covers printed on card stock as well. The impressions are almost as good.)

You must now make a template for the covers. This is a pattern, which you can cut from index card stock, that you can trace onto the backs of the covers. The covers must be cut so that they fit exactly around the clip that is mounted on the board.

Glue the covers to the boards with rubber cement. Just glue around the edges and be sure not to glue the bottom edge to the board. This is where you will slide the carbon insert into place beneath the cover.

Use a furniture touch up pen around the sides of the board to cover the white edges of the cover.

Finally, spray the board with dull coat laquer. Put some masking tape on the clip to protect it.

The insert is simply a piece of white, matte finish, photographic paper with a piece of carbon paper taped onto it. Attach a small tab of tape to the bottom of the insert. This will protrude from the bottom of the board for easy removal of the insert.

Get some black plastic binder clips from your stationer and cut them so they fit across the bottom edge of the board. This covers the tab and holds the bottom of the board shut. Later you will pull this off to gain access to the impression insert.

Here is a photo of the completed board showing the binder clip in place:
(You will note that I've attached a pencil clip to the plastic binder clip to give it a reason for being.)



You can easily remove any wrinkles from the board with a hair dryer. You will have few problems with wrinkling if you clamp two of the boards face to face when not in use.

Once you've made two or three boards you will start to get good at it and will probably customize them for your own particular purposes.

I recommend that any performer doing the Q and A act use at least five or six boards. It won't hurt to make a few backups as well.

BONUS- THE ULTIMATE MIND TRIP

The following routine was, at one point, included as a special bonus to those who purchased the dvd version of my video, *Mental Miracles*. Since most of my readers already owned the video many of the legitimately complained that, unless they were members of the Psychic Entertainers Association or went ahead and bought the dvd, they could not obtain this routine, which has been described by some reviewers as one of my best. So, here it is. I've updated and improved it for this publication. I'm sure you will immediately find a place for it in your repertoires.

It's called "The Ultimate Mind Trip," because the theme deals with an area of psychic research that has received considerable popularity since the publication of the supposedly true book, "Psychic Warrior," which recounts the US Military's alleged use of trained remote viewers. (Previously referred to as "clairvoyants," from the French words meaning "clear seers" - which also explains why the clairvoyant in the famous musical comedy can see forever, provided it's a clear day and they are not named Miss Cleo.)*

*(Which doesn't fully explain my constant interjection of parentheticals into what is supposed to be a clear, or shall we say, *clairvoyant*, explanation of an effect, or how this has anything to do with old Broadway shows. Unless, of course, the title of the effect has nothing whatsoever to do with remote viewing, and actually refers to a quest I was on back in the mid sixties prior to my first commitment to rehab. This could very well be. Actually, this is the actual learned discourse I use in the presentation of the effect, and have chosen to bury in the fine print so no one reads it. Back to the description...)

The effect is a powerful variation of my *Telepathic Diary* effect which may be found in *The Art of Mentalism Part Two* or on my video/dvd *Mental Miracles*.

THE EFFECT:

The performer explains the concept of remote viewing and says:

"The US military and CIA , in previously highly classified projects *Grillflame* and *Stargate*, recruited and trained sensitives and psychics who had demonstrated some ability in describing places and events thousands of miles away *as they happened*. (People outside of the government were long aware that the same thing could be accomplished by watching CNN, but this highly viable alternative was apparently overlooked by Washington, as most governmental officials were still trying to see things that had actually occurred last week.)

"To test remote viewing ability, it is first necessary to decide on a target location for the psychic to try to see.. The target, of course, remains unknown to anyone until the test is over. If anyone knows what the target is, any apparently successful result could be attributed to telepathy, subliminal cueing, or to outright fraud. This is where strict test conditions come in. Conditions we will follow this evening.

"I have here a pocket diary. On the inside front and back covers are listed three hundred and sixty five different cities, countries and landmarks from around the world. On each day in the diary one of those locations has been listed at random. Would you take a look at it, sir, and please verify that what I have just said is absolutely true.."

The performer removes the diary from his inside jacket pocket and hands it to a nearby spectator for inspection and verification of the performer's description. The performer retrieves the diary, and as he puts it back in his pocket, he continues-

"Since you, sir, have looked at the diary, it is entirely possible that you have rememebered one or more locations and possibly the dates they are associated with. You cannot, therefore, be the subject for our test. You will instead serve as our judge."

The performer turns toward a woman in the audience and says, "We have never met before, have we? Good. I would like you to merely think of any month in the year. Do you have one in your mind? I won't ask you to write it down or anything, I just want you to see the name of that month in your minds eye. Good. Now think of any date it that month, but first remember this- 'Thirty days hath September, April, June, and November. All the rest have thirty one except for February, which has either twenty eight or twenty nine, and has no idea how to rhyme. Ok? Just make sure you are thinking of a date that actually exists or we may end up remote viewing ourselves into another dimension."

"You are now thinking of a date which no one here could possibly know. It is associated with just one of three hundred and sixty-five different locations.. Have you ever felt you were psychic or could see something that was happening far away?" No matter what she says, or starts to say, the performer interrupts her

and continues, "You know, I have a way of telling just how good a potential psychic is. Just answer two questions for us. First- when I asked you to think of any month, was your choice completely random or did you select a month that had some special meaning to you- like a birthday or anniversary or something like that?"

"It was random? Good, that tells me that you tend to act creatively and are certainly not a creature of habit! You are the type of person who is usually successful in this sort of test. Now, when I asked you to think of a date, did you think of an odd or even number? Don't tell us the date, just whether it was odd or even. Odd? Again, that's very good. Odd numbers are very typical of creative minds, the choice of one tells me that you have a strong ability to empathise with others and to possibly visualize places that are far away. Just one more question- do you honestly have any idea what the target location is for the date you are thinking of? Of course not, there is no way anyone could know. Here, please take the diary."

The mentalist hands the diary to the spectator and says, "Don't look up your date just yet. Just verify that what our judge said before is true. Look at the 365 different locations listed on the inside front and back covers. Casually flip through the diary. (Try to stay away from the month you are thinking of, though) Please verify for everyone here that every date has a different location entered on it. Yes, you can show it to the people sitting near you. Now close the book. I need to tell you something.

"A couple of minutes ago I joked that anyone could describe what was happening at a remote location simply by watching CNN. I didn't mean that totally as a joke. Honestly, if the purpose of remote viewing is to gather information, wouldn't it be better if we could see not what is happening somewhere now, but rather what will be happening there tomorrow?"

"I'll tell you right now, if anyone could do that on a regular basis, they would probably get burned at the stake, just like in the days of the witch hunts. But, you know, sometimes we all can do it. There are documented cases of people dreaming of things before they actually occurred.

"I wasn't even planning on trying this experiment tonight. But I woke up at about three o' clock this morning with a very vivid dream still in my mind. I was walking down a street near a large body of water. At first I wasn't sure if it was a lake, or a large river or ocean, but then it became crystal clear, exactly as if I was really there. There was a woman there. She was wearing a (performer here describes the woman volunteer.) She had a camera and was taking a picture of something that was behind me. I turned around to see what it was and I suddenly knew exactly where I was. When I got here tonight, and saw you in the

audience, I had a feeling that you were the person who was taking the picture, and decided to take a chance.

“Just before I came on stage tonight, I wrote the name of that place down and put it in an envelope which I signed and dated and then sealed into the large envelope I have right here.” The performer removes a 5 x 8 manila envelope from his inside jacket pocket.

He holds the sealed envelope above his head in full view of all and says to the woman, “For the first time tell us the month and day you were thinking of. March 13th? And now open the diary and tell us what the target location is for March 13th.”

The woman calls out the place, let us say it is the Eiffel Tower in Paris.

The performer acts as if he barely even heard her as he continues, “And I knew it was a river, that there was something about a West Bank and that it was a tower or large building of some kind that she was taking a picture of. When I looked I immediately knew I had to be in Paris. And what was the target location, please? (acting as if he never heard her the first time)

“Watch, “ the mentalist states as he tears the end off of the envelope and removes a white, letter size, envelope. “I don’t want to touch this, I want the judge to take it out of the envelope himself.” The judge removes a letter size sheet of paper which has been folded into quarters from the envelope.

“Stand up if you would, sir and open the paper, read it and show the audience the place I dreamt of last night.”

In large letters, made with a permanent marker and covering the entire sheet, the audience sees the very words the judge reads aloud.:

I SAW PARIS LAST NIGHT

METHODOLOGY AND ANALYSIS:

If you have watched the dvd, you already know the basic principle at work here. I have just given you an extremely detailed presentation of the effect, because proper presentation and psychology are essential to its success. Done properly it has absolutely no rational explanation unless people believe you are using stooges. Since there are no stooges involved it is important that you pick volunteers who seem to be part of a larger group of people. If you pick a spectator who appears to have come to the show alone and who is not talking with other audience members prior to the show, he or she is apt to be a suspected accomplice by those who believe you may be using some kind of trickery. If you

have maintained a likeable, yet commanding and authoritative persona prior to this part of your show, you will find that a large number of the audience will take this as an actual example of a precognitive dream.*

- **(These three qualities of stage persona, by the way, are the three most important secrets of professional mentalism. Even though I built my entire *Principia Mentalia* upon the foundation they provide, and have been repeating them in all of my later works, they have not been grasped by a large majority of mental acts I have seen over the years. I'm not talking about full time professionals, because it's impossible survive for long as a performer without total mastery of these three principles. But again, those who don't get it are the same ones who never read the fine print anyway and usually end up screwing things up royally and/or royally getting screwed.)**

Here are the answers to the fine points of the method which may still be puzzling you:

There are two diaries, just as in my *Telepathic Diary* effect. All the performer needs to know to successfully conclude the effect is whether the spectator is thinking of an odd or even date. The month doesn't matter.

There are, as in the card version, four different "force" choices involved. But they are disguised much more effectively in this presentation and all can be described in the same general terms the performer uses when he first begins to describe his dream. They are all tourist attractions near significant bodies of water and there is a large, universally recognizable structure associated with the location.

Further, each force location is described in several different, yet entirely consistent, ways in the actual diary entries.

As in the original card version the force locations are only located at every other entry. Unlike the earlier version, it does not matter if each of the months begins with the same force. Since the same four forces are found throughout each month, it does not matter which month is chosen. But stand by to see how well this is disguised.

To prepare the diaries: you must procure small pocket diaries which have entries for four days on the left hand pages and three days on the right. Thus, a full week is displayed on each two page spread.

One diary I will refer to as the "odd" diary and will be used if you determine the spectator has an odd date in mind.

Even dates will be handled by the "even" diary. Both are kept in the inside jacket pocket in a known order. It is a good idea to mark each one on the cover to

assure that you end up with the right book. Since the performer puts the diary back in his pocket after the judge inspects it and while the brief cold reading is given to the woman volunteer.

On the inside front and back covers of each diary are pasted lists of random cities. No one has a chance to really read or count them, so there don't actually have to be three hundred and sixty five, nor is it necessary to number them. Just make sure they are all different. You may, if you wish, include the four force locations, but only use one description for each. Again, though, no one really has a chance to look at them too closely anyway.

It is the content of the pages that will be examined by both participating specators. Since the even dates in the "odd" diary are filled with different random locations- as are the odd dates in the "even" diary- and since seven days span each two page spread, the duplication of entries is not immediately apparent through a cursory inspection. In this version of the effect, though, the diaries will stand much closer inspection than in the card version. That is because of the differently appearing ways that each force selection can be entered.

Here are the force locations (and please take special note that I refer to them as locations, not as cities. I don't start describing the targets as cities until the very end of the effect. This unnoticeable word play is integral to the misdirective psychology of the effect.)

Rome, Italy- Prediction actually reads, in bold capital letters, " I dreamed I was in Rome." The same wording is used for all of the force cities.

This location can be variously entered as follows throughout the diary. (This is the principle that makes detection of the method by the volunteers virtually impossible, despite their inspection of the books.)

Rome-
1. The Vatican
2. The Colisseum
3. Trevi Fountain

The body of water you refer to in the dream can be either the Mediterranean Sea or the Tiber River.

The tourists are universal. The large structure is the colisseum.

New York-
1. The Empire State Building
2. The Statue of Liberty

3. New York City

The body of water is the Hudson River flowing into the Atlantic. More tourists with cameras.
Large structure- pick one.

- London-
1. Westminster Abbey
 2. Big Ben
 3. London, England

The body of water is the Thames River and the large structure may be the steeple or Big Ben itself.

- San Francisco
1. The Golden Gate Bridge.
 2. Alcatraz Island
 3. San Francisco.

The body of water is San Francisco Bay, Coit tower or Alcatraz are the large structures, although if you feel like altering the monologue a bit, you can stretch it to include the bridge.

The selection should now be clear. Now it would be a good time to re-read the presentation in order to understand its psychology and see why it all comes together. You will also see where the wording can be altered. A bit of imagination reveals there is a wide selection of force cities you may decide to use. All you need are four that have vaguely similar characteristics that match the early parts of the dream description.

The final aspect of the method is handled by two double envelopes, of which there are dozens of variations in the literature. These are not sealed. This is so you can easily open to the right compartment to allow the judge to remove the correct prediction. To eliminate any possible confusion during the heat of performance, I always pencil dot, or otherwise mark each envelope, envelope compartments and individual predictions so that I am sure the judge gets the correct city. Ignore this tip at your peril. The large envelope is not prepared, although it is signed and sealed as noted in the presentation. Immediately after removing the correct double envelope with your right hand and as you approach the judge, the left hand simply returns it to your pocket. Casually crumple it up and throw it over your shoulder if you prefer to go the extra bold route.

Once you have this routine down and have adapted the exact presentation and monologue to your own stage persona, I think you will be very pleased with the results.

Good Luck and Good Thoughts,

Bob Cassidy