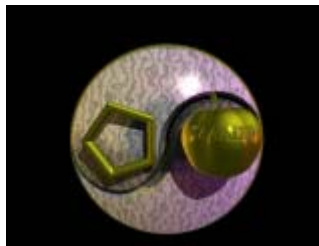


Bob Cassidy's But Stranger Still...

A Mind Reader's Revelations



Sacred Chao Productions
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"It's not really an illusion, it just looks like one."

- Attributed to Dr Bob, but probably plagiarized

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Doctor Bob Live and in Persona!

Very often I receive calls from mentalists who refer to the many years I performed in the so-called "Biker Bars" of the Northwest. They ask, "How did you present mentalism in these venues?" To which I always give the same response -

" I didn't and I never would want to try. I gave those gigs to Doctor Bob, but he refused to present mentalism anywhere at all."

Most mentalists who insist that Doctor Bob and I are the same person think I'm trying to be funny when I tell them this. Some think the 1960's are finally catching up with me. A few, suspecting I might actually be telling some form of the truth, just ask, "Are you trying to make some kind of obscure point?"

There is a point, of course. It's only obscure because of the assumption that a mentalist's purpose is to present mentalism. But, as Dr. Bob would say, you've got to think backwards. *

Does an actor present acting? Or does he use acting to present a character?

My purpose is to present a character as well. The "Cassidy" character, or persona, is quite a bit like the real me and was developed over years of performing before mainstream audiences. "Doctor Bob" came a bit later and is better suited to handle faster paced and sometimes "rougher" venues by establishing a different type of control and rapport. Both of them present themselves through the art of mentalism. And both do things a bit differently. But they are not as different as you might think. Sometimes, in fact, I switch back and forth between the two, if I need to boost or calm the mood of an audience.

The 'Cassidy" persona is the one most of you have seen perform, and whose personality seems to dominate most of my writings. But since so many of you actually agreed that Doctor Bob's version of the "Bank Nite" routine was the way to go, I've included a few more of his dubious concepts in these pages.

He insisted.

* Dr Bob's "Backwards Rule," is, in fact, a trick he employs very often to create the illusion of mind reading. It is one of the essential psychological principles used in the following effect.

A Day at the Movies

One of my favorite presentational approaches has always involved the movies. Since the basic premise of my show has members of the audience focusing thoughts on an imaginary movie screen,

it's only logical that I have them imagine a movie now and then.

In *Fundamentals Part 3* I described a version of the effect that works very well before a medium sized audience as part of a formal performance. This version uses very little in the way of props and evolved from an idea described by Tom Waters in his *Man, Myth and Magic*. It's something that can easily be carried in your wallet or pocket and can be performed almost anywhere.

The premise of the effect evolves from the vast number of ways that movies have been classified and ranked over the years. The performer sets up the effect by referring to all of the different "One Hundred Best" and "All Time Favorites" lists that have been compiled.

My basic talk goes something like this:

"Have you ever noticed how many lists of movies there are today? There's probably at least a hundred different "Top One Hundred Lists" alone. I mean there are lists of: the greatest films ever made; the worst films ever made; the best of the worst films ever made; the worst of the best films ever made that still made the most money; best fantasies; best westerns; best comedies, and so on.

" Did you see that one a while back called the "The Best Cinematography of the 20th Century"? Now that was a fascinating one because it's a list of the best movies to watch even with the volume turned off - the most visual films of the century. They're all considered important, not just because of the stories, but because of excellent photography. All of them have great scenes that are easy to visualize even years after you've seen them. That's what gave me the idea for an interesting visualization test.

[The performer exhibits a long list of movie titles]

" So I decided to get a copy of the list and I found it right on the Amazon site, in the Internet Movie Archives. Listen to some of the different films on it. There's *Spartacus*, *Lawrence of Arabia*, *The Sting*, *High Noon*, *The Great Escape*, and even *Blazing Saddles*. And those are only in the second half of the list! " [As he reads from the list, the performer allows a few of the spectators a chance to look at the list, thus establishing that it is exactly what it appears to be.

"The top of the list, of course, has some of the best remembered films of all time, containing scenes no one can ever forget. So many of them in fact, I wondered if it would be possible for me not to just reveal the name of a movie someone is thinking of, but to determine just one scene out of the thousands of scenes that are in these films. Let's try.

"I need someone who visualizes well. Yes, how about you. Would you stand please? Do you like movies? What kinds of movies do you like the best?

"That's good. Now take the list, but don't look at it just yet. Let me turn my back first so there's no way I can tell what films you're looking at.

“ Now start to look down the list. Look over the list and let just one of the films start sending images into your mind... do you have a film that is sending images to you? Good. Now concentrate. Here’s what I’m getting.”

“I’m getting some strange characters here... An animal like a man... He’s evil? Someone is holding something up in his hand like this? It’s a weapon of some kind, a knife. And blood.

“I’m exactly right aren’t I? Tell everyone the scene I’ve received from you.”

The subject describes (in this example) the shower scene from “Psycho.”

The test can be repeated with another subject or two, if necessary. The only times you may ever need to try again is in response to a good-natured challenge, or if you have completely misjudged your first subject and have managed to pick the only person within four hundred miles who only watches cartoons. But if you look carefully at the questions I asked about her preferences in movies, you’ll see in a moment how I make sure she’s a good subject.

The test looks exactly as it is described above. That’s because there is nothing in view except the movie list. Even though the premise of the effect is visual -it involves the visualization of a scene taken from a highly visual film - the method is based on verbal deception, the principle of limited choice, and “The Backwards Rule.”

The first deception lies in the list itself, which is completely fictitious. Since the presentation begins with a discussion of “top one hundred lists” there is a strong suggestion that the actual list contains a hundred films. But if you look back at the presentation you will see that the performer never says that. He only says that this is a “list of the most visual films of the century. “

Only forty titles appear on the list, twenty on the front of the column-like sheet and twenty on the back. There appear to be twice as many as that because both sides contain the same titles in a different order. Here is what the list looks like, the so-called “bottom half” is on the right.

FRONT OF SHEET
“the top half of the list”

BACK OF SHEET
“the bottom half of the list”

Internet Movie Archives
BEST CINEMATOGRAPHY OF
THE TWENTIETH CENTURY

Dreams of the Kingdom
The September Man
Transfer to Harlem
The Wizard of Oz
A Case of Clairvoyance
Umbrella Man
Psycho
My Greatest Nightmare
The Doubting Thomas
Another Day
A Dead Ringer
Dracula
No Vacancy
Appalachian Home
Charles of Cherbourg
Psycho 2
Bram Stoker's Dracula
The Black Maria
Papa Came Back
The Blackguard
Return to Oz
Ben Hur
The China Syndrome
Blazing Saddles
The Ten Commandments
The Rain Man
Fantasia
The Sting
Lawrence of Arabia
The Titanic
Spartacus
High Noon
Shane
Bonnie and Clyde
The Comeback Kid
King Kong
Elephant Man
The Longest Day
Citizen Kane

Internet Movie Archives
BEST CINEMATOGRAPHY OF
THE TWENTIETH CENTURY

Ben Hur
The China Syndrome
Blazing Saddles
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The Rain Man
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A Dead Ringer
Dracula
No Vacancy
Appalachian Home
Charles of Cherbourg
Psycho 2
Bram Stoker's Dracula
The Black Maria
Papa Came Back
The Blackguard
Return to Oz

Note that the first twenty films on the left hand list are the same as the bottom twenty on the right hand list. Also note that all but six of the first twenty films on the left are completely fictitious. The only real films in that group are *The Wizard of Oz*, *Psycho*, *Dracula*, *Bram Stoker's Dracula*, *Psycho 2* and *Return to Oz*. These are the only films from which a volunteer will be able to visualize a scene – this is why it is important to emphasize that the spectator focus her attention on a film that she has actually seen.

The list is folded in half horizontally across the center just above the title *Ben Hur* on the left hand list, which is on the outside of the folded sheet.

In the presentation, the performer removes the folded sheet from his pocket or wallet and unfolds it. He opens it and reads his example titles from the inner side of the sheet- the side that starts with *Ben Hur*. As he selects his volunteer he casually refolds the sheet. The folded sheet is handed to the spectator. The suggestion is that she is looking at the top half of the list, when in fact she is only looking at the group that contains phony titles and the six force titles.

When you have printed up the list, folded it and handled it, this will be very clear and you will see just how deceptive the handling actually is.

When the spectator scans down the list of twenty titles visible to her, only one of the force titles will be recognizable to her. These are spread evenly through the list with *The Wizard of Oz* appearing first, *Psycho* second, and *Dracula* third. Since the effect only involves the revelation of a scene, and not a title, the other three force titles *Return to Oz*, *Psycho 2*, and *Bram Stoker's Dracula* really act as duplicates and serve to spread just three scene forces evenly through the list.

There are only three possible scenes the performer needs to work with- the Oz scene, the Psycho scene, and the Dracula scene. This is where the "Backward Principle" comes in. It is the strongest subtlety in the routine and has may be applied effectively in a great number of mental effects.

Carefully reread the following part of the presentation and you will note that the performer has actually turned the entire effect around. The wording is designed so that **the spectator is actually trying to guess which scene the mentalist is describing** while the rest of the audience is given the impression that the mentalist is describing a scene selected by the spectator. (In another words, you are sending an image to her!) **All the spectator really does is select a film that she has actually seen!**

Look at the highlighted words and you will see what is really happening. Up to this point you have been suggesting that the spectator will be selecting a single image, but here is what you actually say to her:

" Now start to look down the list. Look over the list and **let just one of the films start sending images into your mind... do you have a film that is sending images** to you? Good. Now concentrate. **Here's what I'm getting...**

"I'm see some strange characters here... There's an animal like a man? He's evil? Someone holding something up in his hand like this? It's a weapon of some kind, a knife. And blood.

"I'm exactly right aren't I? Tell everyone the scene I've received from you."

There are just a few pumping questions, ranging from the general to the specific, that you will use to determine the scene you finally describe. The questions are phrased as statements and, done properly, there is no hint of pumping whatsoever.

Here are the statements you make and how you proceed to describe a scene she will acknowledge:

“I see some strange characters here...” This safely applies to all possibilities but suggests more than one “strange character.” Since *The Wizard of Oz* is the first recognizable title on the list, it is also the most probable selection as it will be the first title that a spectator will feel comfortable with. The preceding titles will likely make the spectator feel a bit uneasy. There is a good chance that her thinking is going something like this-

“I’ve never heard of any of these – what if I haven’t seen *any* of them – I don’t want to look dumb –
Wait, *The Wizard of Oz*, yes, that one!”

No one, of course, wants to look dumb, especially after saying that she enjoys good movies. So *The Wizard of Oz*, then, which has been seen by almost everyone over 12 in the English-speaking world, is her first chance to escape embarrassment.

Not everyone panics that quickly, of course, but may stop at *Oz* for a number of other reasons ranging from convenience to the fact that it is really her favorite film of all time.

“There’s an animal like a man. He’s evil?” is the only statement/question to which you want a yes or no answer. Either way you won’t appear to be wrong. If she says “No,” she’s thinking about *The Wizard of Oz* and the performer continues with “No, not evil at all, but he wants to be a king...” Now start to describe the cowardly lion and a scene from *The Wizard of Oz* and you are home free.

If you get a yes to “He’s evil,” just hold up your arm and say,

“He’s evil? Someone holding something up in his hand like this? It’s a weapon of some kind, a knife.”

If you get a positive reaction proceed to describe the shower scene from *Psycho*. If you get a confused or negative response continue with:

“And blood. But it’s not a knife. It’s made of wood. It’s a stake. And there’s a cross.” Now just continue to describe a scene from *Dracula*.

This entire sequence should flow smoothly as if an image is slowly developing in your mind. Any negative responses should look like a misinterpretation because the image is a bit fuzzy.

I indicated that the effect could be repeated, if necessary. Just give the same list to someone else and proceed exactly as before. Just say, “Think of a different film, though, so we don’t get confused.”

This is a very powerful routine as written. It illustrates how physical and psychological principals can be effectively used in combination to create a seemingly impossible effect.

Doctor Bob's Opening Routine

Since very few mentalists have seen Doctor Bob's act since his scandalous "Boston Performance" in the early 1980's, I thought I'd describe his opening routine, followed by his reasoning behind it.

(The Doctor Bob Live and in Persona Show debuted recently at the newly refurbished "Nacho Mama Motorcycle Club" in downtown Fremont.)

The show opens with a complete blackout of the stage area. In his tavern performances this is generally a raised dais or bandstand set in an area not too close to the pool tables or restroom entrances.

Tables and chairs are set as close to the stage as possible. These are generally only sparsely occupied before the performance as most of the patrons are engaged in other activities.

There is no formal introduction to the program but there are two or three large bikers standing at the bar who start yelling at everyone to shut up and sit down. This usually starts an argument, which most patrons prefer to stay clear of by taking a seat in one of the empty tables by the stage.

The amplified sound of a heartbeat emanates from the large speakers on either side of the performance area. As the room lights are dimmed (except by the bar) the stage lights are slowly brought up just enough to reveal a stool upon which stands an unlit and uncovered table lamp.

A gloved hand switches on the light and the heartbeat sounds are abruptly replaced with a loud and fast version of the opening bass runs from the movie "Blade Runner."

The stage lights are brought up and Doctor Bob is seen standing next to the lamp. Despite the speed of the music, he moves very slowly as he switches off the lamp and unscrews the bulb, which he then holds in his outstretched right hand.

He stands frozen in this position for about five seconds, his gaze fixed on the bulb. The music stops suddenly and two seconds later the bulb explodes. Doctor Bob bends down and picks up a large shard of glass from the remnants of the bulb which are now scattered all over the stage.

He steps up to a microphone and proceeds to bite off a piece of the glass. The amplified crunch is very loud. He chews up the entire piece, swallows it, and says,

"Don't try this at home."

He smiles at the now attentive crowd and says, **"I shall now attempt to read your minds. You're thinking 'This guy's nuts.' "**

And with that he proceeds with his demonstration of mentalism. (Which is, from this point on, the same show that Bob Cassidy does everywhere else.)

His rationale for opening the show this way is simple and is based on a rule he applies before any type of audience:

**Never say a word until you have everyone's attention,
and do whatever you must to get it**



Doctor Bob's Killer Miller Caps

Recently a very popular effect called "Roger Monaco's Killer Red Caps" appeared on the scene. Many mentalists have had great success with this excellent effect, in which the performer divines which of five red bottle caps conceals an object covered by a spectator.

But others have had problems with the effect. Some complain that it just won't work for them because they are unable to detect the visual cue that makes the effect possible. Others find that they can only find the object under certain lighting conditions - which would not be that big a problem, but for the fact that the lighting they require allows everyone in the audience to find the object just as easily.

Finally there are those who have been disgruntled by the discovery that certain people, particularly children, can see through the effect immediately. (!)

Fortunately, I have had no trouble with performing the trick. It was something else that bothered me. I imagined the following scenario in which I've just decided to demonstrate the effect to Doctor Bob to see what he thought about it:

I took the five caps out of my pocket and put them on the table in front of Doctor Bob and asked him if I could borrow a grape lifesaver. As he tossed one onto the table, he suddenly stared at me and said,

"Wait a minute! I just got a mental impression! It's about your car. You need to get it fixed; it's running too hot. Much hotter than it should, I think. I'm right, aren't I?"

Now Doctor Bob is quite skilled at telling people surprising things like this which turn out to be absolutely correct, even when there is no way he could have known. He uses a form of deductive cold reading based on his extensive command of trivial information and the attention he pays to odd little details.

(Parenthetically, he is constantly amused by the number of magicians and neophyte mentalists who actually believe that cold reading is simply a matter of spouting out generalized statements like "I get the impression that while you appear calm and collected on the outside, you are actually very screwed up on the inside, and also might have a scar on your left knee or somewhere. You also have a friend who has an 'A' in her name.")

This, he points out, has nothing to do with cold reading, which is an art based on years of observing and remembering things that people who have day jobs have no time to deal with.)

But I didn't think it was possible that my car could be running too hot or anything. And how would I know anyway? I sold it two months ago to a guy in Oregon. But Doctor Bob didn't know about that.

I thought I saw what was coming – he was going to tell me I sold the car a while back to someone in another state, probably Oregon, and that I need to let them know they should get the engine checked. Sometimes he’s really that good, but then again he has a brother-in-law who works at Motor Vehicle who he gets a lot of information from sometimes.

So I said to him, “You’ve been talking to your brother-in-law again, right?”

He laughed. “My brother-in-law? What would he know about your car unless you sold it or something?”

“I did sell it. I thought that’s what you were going to tell me. I don’t even own a car right now, so what made you think it was running hot?”

“Why else would you be carrying five WD-40 caps in your pocket. I figured you were probably burning quite a bit of oil?”

Now I didn’t realize that’s what the caps were. And when I put them on the table I had immediately drawn Doctor Bob’s attention away from my routine. I’d unknowingly thrown an element of confusion into the effect that detracted from its cleanness. Something a mentalist should never do.

I showed him the effect anyway, even though I wasn’t quite as enthusiastic about it anymore. He said it was okay as far as magic tricks go, but pointed out that the caps were visually out of place.

“ ...Unless you wanted to show the trick to the guys down at the service station. But even then, what would you do if someone left his lifesavers home? Use your own? That would be too contrived.”

I was about to explain to him that you can do it with coins with some practice, but I didn’t see the point. Besides, he suddenly yelled to the barmaid and asked her to bring over some of the beer bottle caps that littered the floor behind the bar. She came over and dropped a handful on the table.

Doctor Bob asked me to lend him a quarter. He took it from me and put it on the table.

“When I turn my back, put one of the bottle caps over the quarter and then mix all of the caps around.”

I did what he asked and told him that I was finished. He gazed at the caps for a moment while passing his hand back and forth over them. He suddenly pointed at one cap and said, “That one, turn it over.”

And there was my quarter. He handed it back to me and asked, “What’s wrong with doing it that way?”

“Nothing,” I said, “I just don’t know how to do it that way. Would you mind showing me?”

“That’s the problem with guys that are always looking for something new. They forget about things they knew already. Why you and I were doing that trick when we were seven years old. It was in that Adam’s Magic Set we had, remember?”

“You mean the one with the little plastic disk that has the piece of hair stuck to it? Then it gets hidden under one of the three little caps that had rabbits on them, and all you had to do was look for the cap that had a little bit of hair sticking out from under it? Is that the one?”

“Yep, that’s the one! You probably forgot all about it because it was a crappy little plastic kiddie trick, right? But if you do the same thing with a bunch of bottle caps and a quarter it’s a whole new ball game isn’t it? All you need is a bit of magician’s wax and a little piece of hair. Attach it to the quarter when you borrow the coin and scrape it off when you give it back.

“The trick works best on a surface that has a light pattern on it. It makes the hair almost completely invisible unless you know what to look for. And be sure that the hair isn’t too long. It should only stick out from under the cap by about a quarter of an inch or so.

“So, do you wanna buy a Chevy cheap? I’ve got a guy in the repo biz who can get you a good deal.”

There’s probably a lesson in there somewhere

(If you look really closely at the picture of the bottle cap at the beginning, you might be able to see the hair. It’s a bit longer than it should be, and it’s on a solid surface. But it’s still pretty hard to see.)

The Billet Reading Portfolio

My friend and fellow mentalist Richard Mark recently release a cleverly gimmicked portfolio that allows you to perform some very deceptive picture duplications, billet readings and other assorted effects described in the accompanying “Psychic System” instructions. It’s something I highly recommend.

While playing with it I discovered how ANY portfolio could be easily prepared to allow you to secretly read stolen billets. It is an innocent looking substitute for the side-flap type used originally by Dunninger and later by Kreskin and others.

All you need to do is attach a celluloid pocket to the bottom right side of the opened portfolio as shown in the following picture:



Notice that the pocket actually goes OVER the pad of notebook paper. This doesn't prevent you from removing sheets as they just pull up and out of the pocket as the sheet is torn out.

I've placed an open billet in the pocket to show you where the stack of 10 or 12 stolen billets are placed prior to reading them.

The billets are read while you are ostensibly writing notes on the pad. Just slide the billets off the top of the stack to the right as you go through them.

All of this takes place, of course while the pad is held in open position facing the performer. The left side of the portfolio provides cover from the left. (The opened portfolio is not held flat, as in the picture, but is opened to form to about a one hundred degree angle from the right side, thus forming a wide "V" shape.)

The index cards you see on the left side of the Portfolio are irrelevant. Those who have the Richard Mark prop will know what these are for. There is, however, a large leather flap that covers over half of the left hand side. It is under this flap that you hide the stolen billets when you wish to show the writing pad to the audience. It is very simple to move the stolen billets back and forth between the celluloid pocket and under the leather flap.

There are various sizes of portfolios available at any stationery store to accommodate various types of performing style and venues. You may, for example, wish to use a much smaller portfolio – the size of the popular "Day Runner," for example – if you are working for a rather intimate audience. The large size shown in the photo is ideal for use in platform or stage presentations.

This simple device takes about ten minutes to make, but I will think you will find it to be useful to you for many years. Just take the time to put one together, and see for yourself what an easy and practical idea it is. (I could have easily had these professionally made, in fine leather with the flap nicely stitched in, and sold them for at least a hundred bucks each. But what's the point- it works just as well this way!)

Smear and Hear

In my *Fundamentals* series I described various handlings for the generic effect in which a spectator conceals a significant word or name by hiding it among meaningless names in a list. For example, the

mentalist numbers an index card from one to five and hands it and a pencil to a spectator. The spectator is asked to print the name of a good friend (or a dead friend, or the name of a city, or whatever) next to one of the numbers. The same spectator, or other spectators, fills in the spaces next to the other numbers with any names at all. By merely looking at the list the performer can immediately determine the originally selected name. This may be revealed in a variety of presentations, ranging from Lie Detector routines to Living and Dead Tests. I am sure you are familiar with many of the presentations developed over the years.

Almost all versions of the effect depend on the performer's ability to determine which word was written first. (Sharp leads, soft leads, hard and soft leads combined, lipstick, carbon paper, eye-shadow – all of these and more have been used to prepare the pencil or pen used so that it will leave a subtle mark at the beginning of the first word written that is only noticeable to the performer.) There are also psychological methods for accomplishing the effect, but in this particular instance I think the physical methods are far more reliable **provided the visual clue is not obvious to anyone but the performer and provided that it is foolproof in operation.**

The method described here not only meets these requirements but it also fulfills the requirements of a completely different effect thus giving the device added utility.

It's based on an idea by Robert Parrish which appeared in an excellent little book he co-wrote with Oscar Weigle called *Do That Again....* That effect used a school slate and chalk. The slate was numbered from one to five and a spectator wrote something next to one of the numbers and then held the slate face down. The performer took the still face down slate and handed it to someone else (making it obvious that he was not trying to peek by keeping the slate face down at all times.)

In passing the slate to someone else, all the performer had to do was run a finger down the face of the slate (which is easily done in the act of passing the slate from hand to hand - just drag it through the thumb and middle finger of one hand while pulling it out with the other.)

This is what I refer to as to "Smear" technique and over the years it, too, has been applied to other writing utensils and surfaces.

As many performers who have worked with chalk have found, it is sometimes quite easy to hear the sound made by the chalk as the name is written, thus making it quite possible to later identify the word without applying the smear. (You just remember what the writing sounded like and when you look at the list you can see which word would sound that way.)

The most effective device I have found for use with the basic effect is an artists charcoal pencil



because it, like chalk, allows for a combination of both techniques.

In this enlarged photo you can see the exact pencil I

use. Normally, however, I black out the word "Charcoal" with a magic marker.

Note that this pencil is "medium" grade. This provides a more subtle and reliable smear than other grades.

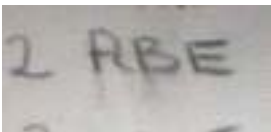
Here are some photos that may provide some additional clarity to the description I wrote of the basic effect.



The performer has numbered the card and handed it to the spectator, asking her to print a name next to one of the numbers.

In this example she has written "Abe" next to number 2.

She turns the card face down and the performer hands it to another spectator and at the same time runs a finger GENTLY down the face of the card. (You want a faint smear, not a major smudge – that's why you shouldn't use a soft grade pencil.)



I actually had to enhance the smear by changing the tone balance on the picture to the left. The smear has already been applied in the previous picture, but you can see how hard it is to see unless you are looking for it, in which case it is obvious.

The reason that you ask the spectator to print the word rather than handwrite it is to allow the sound reading technique to come into play. If you can hear the writing, you just need to remember how many lines you heard applied to the card. Sometimes it is even possible to determine the word itself!

For general sound reading purposes, a charcoal pencil and index card work better than any other combination I have used. I have had people stand ten feet away from me while I asked them to draw one of the five ESP designs on an index card ("Nice and large so everyone can see it later.") and have had no problem identifying it immediately.

Those interested in developing pencil reading technique will find that the "drag" produced by the pencil also makes it easier to decipher a spectator's hand and arm movements.



BONUS

Questions and Answers about Dr Bob and his important message to you!

Doesn't Doctor Bob sometimes refer to himself as the Reverend Doctor Bob, and if so, does he have legitimate religious credentials?

Yes, it is a fact that he is really "Reverend Doctor Bob." The word "the" sometimes appears before his name when he uses it this way. This is so he doesn't have to listen to smart-ass church ladies who point out to him that the word "Reverend" is an adjective, not a noun, and is supposed to be preceded by "the." This usage, however, is optional in Doctor Bob's case, as will be seen in the answer to the next question.

As for his religious credentials, Mr. Reverend Doctor Bob (which is also correct) was a pastor in the First Universal Church of Knowledge ("Good Mojo for All at Reasonable Prices"). In order to get the atheists in the government off his back (who told him he had to BUY a license from them if he wanted to continue marrying people and claiming tax exempt status) he obtained an OFFICIAL ORDINATION from the highly respected Universal Life Church in Modesto, California. He has been advised by the Church Elders that he will soon be elevated to the status of BISHOP, providing his check clears.

What is Doctor Bob's last name?

His last name is "Bob." His first name is "Reverend" (which is why he doesn't have to put a "the" in front of it if he doesn't feel like it), and his middle name is "Doctor." This is his LEGAL NAME and was officially authorized by the United States Government when he entered the Witness Protection Program in 1988.

Isn't Doctor Bob really Bob Cassidy's alter ego?

Doctor Bob is many things to many people and will be happy to be your alter ego, too, as long as you listen to him and behave. This is his important message to you.

