

**Bob Cassidy's**

**UNIVERSE** **AN EBOOK OF  
PRACTICAL MENTALISM**

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## Introduction

The material contained in *The Universe* was originally intended to be released as a supplement to the four-part *Principia Mentalia*. The “Principia,” however, was focused primarily on general theoretical principles of mentalism and not particularly on individual effects or methods.

*The Universe*, on the other hand, focuses upon one primary method and several of its applications. While the effects all appear to be different from an audience’s perspective, they are, in fact, all variations upon the same methodological theme.

The underlying principal - indexing a finite number of choices - had its origins centuries ago, but in *The Universe* I’ve attempted to demonstrate that the apparent range of choices a spectator may have can appear to be almost infinite – even though most of his choices are actually limited to no more than sixteen possibilities.

After you’ve experimented with the effects in this eBook, I am sure that many other applications will suggest themselves to you. At least I hope they do – for in the end, the effects that will make your performances memorable are the effects you develop yourself. All of us may make use of the same general principles in accomplishing our illusions, but in the final analysis there is only one element that can bring these principles together as the foundations of effective mentalism – and that element is the true quintessence of art.

That element is you.

Bob Cassidy  
Seattle, Washington, March 2005

## Principium 23 – The Universal Principle

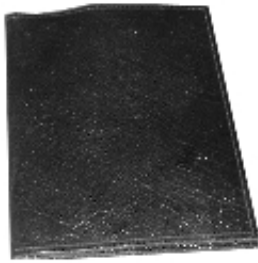
While the effects in this book can all be done with pocket indices or other secret indexing devices in conjunction with billet switching, I do them all with one of two different wallets. Please note, however, that any Humber type wallet may be used to accomplish the same effects – with the possible exception of the window envelope variations, which will be discussed later.

The first, the “Thought Explosion Wallet,” was originally marketed by Supreme Magic and designed for use in an effect by Billy McComb in which any card named by a spectator was found to be the only card in the performer’s wallet. Yes- the wallet was designed to hold an entire deck of playing cards! I only use it to hold sixteen blank business cards as seen in figures one through four.

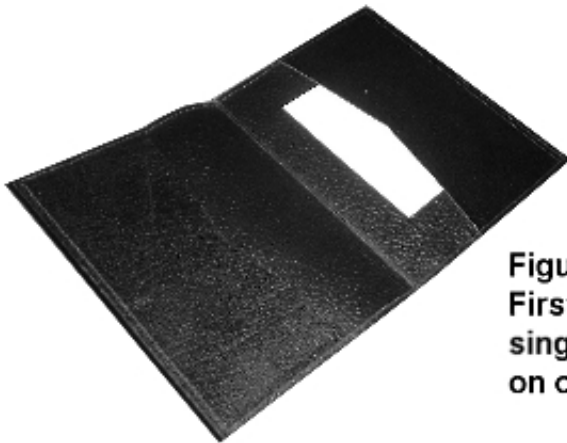
On each of the business cards is written one of each of the possible selections the spectator may make during the routine. Note that not *all* of the routines use sixteen choices – Beyond Universal uses only thirteen, and the Universal Billet can be done with as few as ten.

The “Thought Explosion” was the first wallet I adapted for use in these routines. Later, I took to using the Humber wallet style checkbook I described in *Dreams and Devices*. Then I came across Peter Nardi’s excellent “Mind Spy” wallet, which is the one I currently use. It is still available through Alakazam Magic in the UK and from most major dealers. I have modified it slightly as you will see in figures five through eight. I cut a hole in the plastic window on one side of the wallet – through which a peek was made in the “Mind Spy” routine. I also put a button magnet on the “secret” side of the wallet which clings to a razor blade hidden in one of the credit card slots on the opposite side – making it a “locking wallet,” I guess, although the reason I did this has nothing to do with letting a spectator handle the wallet – it’s so that it will only naturally open to the innocent looking side during the course of the effect I’m doing, thus making the handling somewhat safer. (It wouldn’t do to accidentally let the audience see the secret side of the wallet, which contains anywhere from twelve – as shown in the photos- to sixteen folded paper or business card billets.

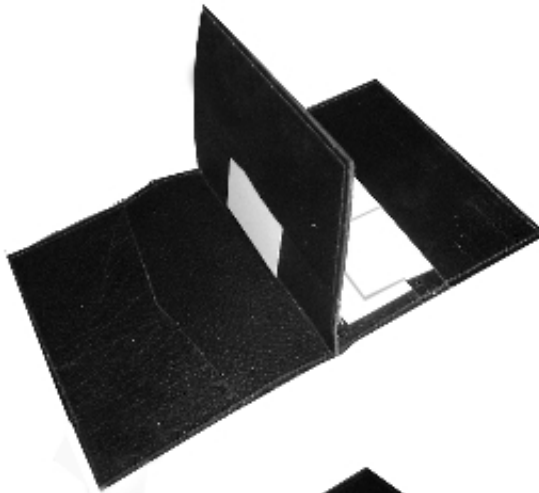
If you take a careful look at the figures that follow, you’ll have a pretty good idea of how the indices work.



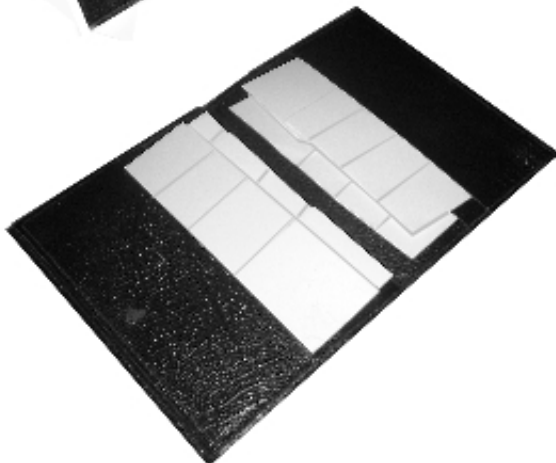
**Figure 1.**  
**"Thought Explosion Wallet" closed**



**Figure 2.**  
**First panel opened to show  
single business card face down  
on one side of wallet**



**Figure 3.**  
**First panel upright, exposing  
tri-panel construction of this  
type of wallet**



**Figure 4.**  
**Panel flipped to left exposing  
"index" side of wallet, holding  
sixteen business cards -  
four rows of four each**



**Figure 5.**  
"Mind Spy" wallet - first panel  
flipped to left - compare to  
figure 2.



**Figure 6.**  
Quarter folded business card  
in upper center credit card slot  
on left side of wallet



**Figure 7.**  
Folded business card removed  
and window envelope inserted  
into zippered compartment -  
window side down



**Figure 8.**  
Panel flipped to right exposing  
"secret" side of wallet - 12  
folded business cards on left  
side of wallet.  
Note that clear plastic covering  
on right side of wallet has been  
cut away to allow access to  
window envelope.  
Also note oval shaped envelope  
"window" and round magnet.

It might not be completely clear in Figure 8, but the button magnet is actually *under* what remains of the plastic window that originally was on this side of the wallet – In the Mind Spy routines, which I highly recommend, this window is covered with index cards or three by five papers so that both sides of the wallet appear to be identical. That is, of course, not the case in my routines – only one side, the one containing a single billet or card, is what the spectators will ever see. (The “security blanket” provided by the addition of the button magnet is not at all necessary if you use the wallet as Peter Nardi originally intended.)

## **The Universal Book Test**

I created the effect in 1998 as a solution to a dilemma that mentalists often face: Having just presented a knockout book test at a private party, the mentalist is asked if he can accomplish the test with ANY book. “The Universal Book Test” not only meets this challenge, but does so under the following conditions:

- 1) The mentalist is handed any book that contains text only - no pictures. He does not have to see the book or know what book it is until it is handed to him during the performance.
- 2) The book is given to a spectator, who is asked to open the book to any page. The book is handed to another spectator who then selects any word on that page. (Neither spectator is a stooge, nor has there been any pre-show work.)
- 3) The mentalist points out that, prior to the performance, no one could have known what book would be used, what page would be selected, or what word would be chosen on that page. (And all of this is absolutely true, for the effect is actually performed with any book that is handed to the mentalist.)
- 4) The word is never written down by either spectator, nor is it "swami-ed" by the performer.

And yet, under these seemingly impossible conditions, the mentalist reveals the word.

Oh, and for those who may have wondered, anyone who looks at the book later will find that the selected word really is on the page in the borrowed book selected by the volunteers.

In an article which I wrote for my web log, I observed that it would be a good exercise for any mentalist to work out his or her own method to accomplish the

above. The method I worked out became the basis for the other “universal” effects that follow. So whether or not you intend to use the book test variation, read it carefully, for many elements of the handling are used in the other routines. They may be incomprehensible to you unless you have a firm understanding of the workings of the book test.

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If you are ever going to do a book test at a private party where books are present and intend to use a specially prepared or printed book, you are just asking for the challenge that will inevitably be flung at you – “Can you do it with ANY book? Like one of mine, for instance?”

The easiest way to get around this problem is to approach the host or hostess before your program and ask if you can borrow a few books. This not only gives you a chance to look at them before you perform, but provides an excellent opportunity for skulduggery. Occasionally, for example, I will remove the dust jacket from one of the host’s hardbound novels and put it on my copy of the “Mother of All Book Tests.” You can also memorize words at key positions as may be necessary for any number of “impromptu” book tests that you can present with the hosts books.

I will describe two variations of “The Universal Book Test.” In the first, the performer has been able to borrow a few paperback novels from his host just prior to the show. The second variation is reserved for those situations where the performer is actually challenged during his program and is handed a book, which he sees for the first time while he is already in the midst of his performance.

The strong point in the second variation is that the performer may actually write a prediction BEFORE he is handed a book. In fact, it is in this variation that the Universal principle comes into play. The first variation – in which you have access to a borrowed paperback book prior to your program – doesn’t use an index at all.

### **VARIATION ONE**

This is based on ideas developed originally by Dr. Jaks and later by Harry Lorayne and others.

You will need two Sharpie markers – one of which doesn’t write because it is dried out. (If you pull the end off of a Sharpie you will find that you can remove the ink element. Do it gingerly, though, or you will become an instant member of “The Black Hand Society.” After you’ve done that put the end back on and cover the writing tip with some super glue.) The Sharpie that contains ink is only used in the beginning of the test. (To write a prediction) Afterwards, it is kept in your jacket pocket to be removed later for use in another test, after which you can



leave it laying around if you wish. Just be sure not to get it mixed up with the non-writing Sharpie.

**[Although if you think that leaving props laying around so that curious spectators can later satisfy themselves that they are not gimmicked is a good idea, you probably are suffering from a severe misunderstanding about the nature of mentalism – if you do it right no one will have any reason to suspect your props in the first place.]**

You also need to have a few blank business cards in your wallet. On one of them you have previously drawn an oval and a circle – with the good Sharpie marker - so that it looks just like this:

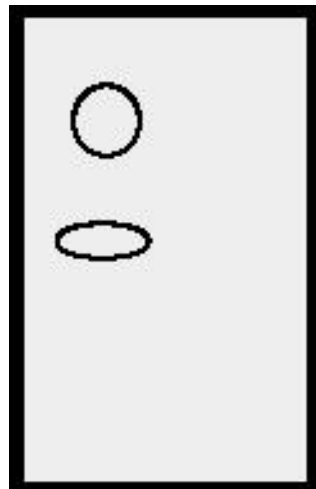


Figure 9.

Before the performance you have managed to borrow a paperback book. Open it near the middle and bend both sides back to crack the binding.

On the left hand page draw a small oval – similar to the oval depicted below the circle on the above business card picture – around a word near the center of the page. Since you can use any word you like in this variation, pick a good one. Just make sure not to circle it perfectly. Miss part of the word, but be sure that it is not ambiguous when it comes to determining which word is circled.

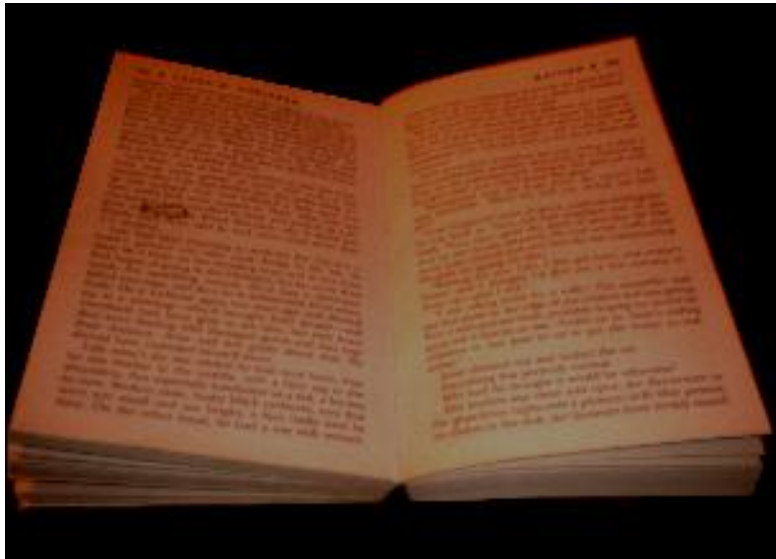


Figure 9

It's hard to see, but in the above image I have put an oval around the word "psychology." The binding has been broken, that's why the book is lying wide open, nice and flat. (Don't worry about the binding. As you will see, it will appear later that the binding was broken at that point during the actual presentation, so there will be nothing suspicious about it.)

The first variation can be presented either as a prediction or as straight thought reading. For consistencies sake, though, I will describe it as a prediction, which is the way the second variation plays.

#### PRESENTATION:

Remove a blank business card from your wallet and write a prediction on it. Fold it and hand it to a spectator for safekeeping.

Exhibit the paperback, explaining that it belongs to the host and was borrowed before the performance. Open the book, casually flip through it, and tell everyone how many pages are in it. (Or if it's a dirty or funny book, read some of it out loud. Use your judgment here.)

Go to a seated spectator and stand in front of him/her. Hold the book just above his/her eye level and ask that he/she stop you as you flip through the pages with your thumb.

The book is held like this:



Figure 10

(The photo is from the performer's point of view. The front cover faces the spectator and the book is just above his or her eye-level.)

Riffle through the book with your thumb. You are going to force the spectator to apparently stop you at the spot where you've already broken the binding. There is a right way and a wrong way to do this. The wrong way is to actually try and stop at the right spot. It can be done if your timing is just right. But if the spectator hesitates you could just as easily miss.

The right way – and the really easy way, which makes things nice for once – is to stop wherever the spectator asks you to. Since the book is held face on to the spectator above eye level, he/she can't see exactly where you stopped anyway.

Then just let go with your thumb and relax your hand. The book will fall open naturally at the break as you lower it down.

Like this:



Figure 11

Show the open two page spread to the spectator, but keep the circled word covered with your left thumb like this:



Figure 12

Ask the spectator approximately how many lines are on each page and how many words are in each line. (I follow up with the line, "So you've got forty lines to the page and seven words per line. There are two hundred and ninety pages

in the book, so how many words is that?" Then just pause and stare at him/her expectantly. (How long you stand there staring is a matter of judgment and timing. Done right, you will get a good laugh without embarrassing the spectator. Not too much, anyway.)

Let him/her off the hook with, "There are literally dozens of them!"

Now have the spectator call out the page number. You want the left hand page (because that's where your force word is) so ask, "Are you right handed or left handed?" Regardless of the answer, say, "Okay, then call out the page number on the left." (This makes no sense, but it seems like it does, which is all that really matters from a presentational view.)

Put the book down on a table or face down on someone's lap. Take another business card from your wallet - this time take the one with the oval and the circle already drawn on them, but keep the writing side away from the spectators. As far as they are concerned, it is blank.

Approach another spectator. Hold the business card in your left hand and with your right remove the gimmicked Sharpie from your pocket – the one that doesn't write.

Pretend to draw a circle on the card as you say, "In just a moment I'm going to ask you to draw a circle somewhere near the center of the page you just selected. Draw one just about this size."

Turn the card around and show it to the second spectator, but keep the oval covered with your thumb. Like this:

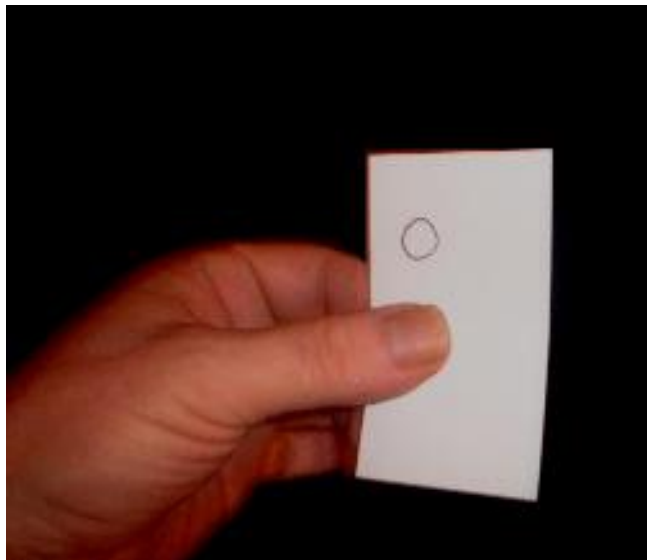


Figure 13

(As you've probably noticed by now, I love the idea of hiding things with my thumb. It's the same move I use in the Three Envelope routine when I apparently show a spectator her own billet, when in fact it is someone else's. I just cover the writing as I apparently show it to her!)

Continue with, "No, wait. Make it more like an oval, like this." Pantomime drawing an oval on the card and then turn it around again, now showing both the circle and the oval."

The point to all of this is quite simple – without saying anything you sure just "proved" that the Sharpie writes pretty well!

Hand the pen to the spectator and retrieve the book. Tell the spectator to close her eyes so that her choice will be random. Hold the book in front of her. Let her feel it and then hold on to it. Ask her now to draw an oval somewhere near the center of the left hand page and then to close the book. She is told that she may now open her eyes.

Take the book from her and hand it to someone else. (Also retrieve the Sharpie while you are at it.)

Remind the audience of the prediction you wrote earlier. Have the person who his holding it open it up and read it aloud to the rest of the audience.

Now ask the spectator who is holding the book to open it to the selected page and read aloud the word circled by the other participant.

It is, of course, the same as your prediction.

## **VARIATION TWO – WITH THE UNIVERSAL PRINCIPLE**

The basic handling is the same. You will recall that in the second variation the performer is handed the book during the course of the performance and has not had an opportunity to pre-select a word or break the binding.

This is where the wallet index comes in. On the index side of the wallet are sixteen "predictions." Each is a common word that you are likely to find in just about any book you are handed. The cards are place in the index unfolded with the writing facing you – that way you don't have to memorize the position of each of the words.

The words I use are:

1. Because
2. Other
3. Where
4. Otherwise
5. Until
6. Nothing
7. Were
8. You're
9. They're
10. He's
11. She's
12. Then
13. Never
14. Always
15. Could
16. Would

I realize this isn't exactly an exciting list of words, but I often add "murder" and "killer" to the list – replacing "Other" and "Otherwise". This is because I am very often handed a crime novel.

I don't use a Sharpie marker in this variant. Instead I use two duplicate mechanical pencils. Both have lead in them, but the lead in the gaffed pencil is really a piece of black crafter's wire (available at any craft store). You can also just use clear nail polish to paint a real lead. I prefer the crafter's wire because it won't break and looks just like real lead.

The circle and the oval are drawn on the business card with the regular mechanical pencil.

Why the pencils and not the Sharpie? Because I don't use ink nail writers – and a nail writer is what will be used in this variation to circle a word in the challenge book - a word that matches one of the sixteen "universal" words.

(The mechanical pencil I prefer has a Staedtler 9mm lead. The 9mm mechanical pencil is also manufactured by Pentel and is available in office supply stores. It is the same lead I use in my undernail nail writers.)

This time the prediction is apparently written on the business card that is subsequently placed on the "innocent" side of the wallet. (Figures 2 and 6) The extra card – the one with the circle and oval drawn on it is left flat down on your table.

Let the audience see the prediction in the wallet, but as you close it, shove the prediction all the way down into the slot you placed it in. That way the wallet will

look empty on that side at the end of the routine – which is the way it should look after you’ve “removed” your prediction.

The rest of the handling should be fairly self-evident.

As you page through the proffered book at the beginning of the routine, you are actually looking for one of the words on the “universal” list. You want to find a word near the center of either the left or right hand page. Use the nail writer to put an oval around it. You will find it to be an easy matter to break the binding at this spot, thus setting up the force of the page and the word as in the first variation.

## **The Universal Billet**

The effect of “The Universal Billet” is extremely direct. It is best performed before smaller audiences. (It’s easier for them to see the spectator’s billet for themselves.)

### **THE EFFECT:**

From the audience’s point of view, here’s what happens:

A participant is handed a blank business card or billet and a pencil. She is asked to draw a picture on the card and then to fold it up and hold onto it until later in the demonstration.

After performing a few other effects the mentalist reminds the audience of the drawing that the spectator made earlier in the evening. He reminds everyone that no one saw what she drew, that the paper never left her possession, and that in fact it could contain a drawing of just about anything in the world.

The mentalist flips open his wallet and points out that it contains a single folded card. (See Figures 2 and 6.)

“Last night a certain image kept coming into my mind. I drew it on the folded card I have here in my wallet.”

The spectator is asked to unfold her paper and show everyone what she drew.

The mentalist removes the folded card from his wallet and hands it to her. She opens it and finds that is a near duplicate of her own drawing.



## THE METHOD

As I judiciously noted, the foregoing is the effect as seen by the audience. Of course, when the mentalist asks the spectator to draw a picture on the card, he doesn't request that she strain her imagination and draw something truly obscure. Instead, he asks her to imagine that she is in the third grade and that she is going up to the blackboard and with a piece of chalk is drawing a picture of something. This gives some good imagery to the act but it also assures that she will draw a rather simple picture.

It is only later in the routine, while doing his recap that the performer says that she "could have drawn anything in the world."

The effect is accomplished simply by indexing the eleven most common pictures most people will draw under the circumstances, plus one so-called "Universal Drawing."

Several lists of this nature have appeared in the literature of mentalism over the years, but here are the pictures I use – I have found that a spectator, giving the instructions described above, will draw one of these pictures over ninety percent of the time. In the rare situation where the spectator comes up with something completely off the wall, simply produce the so-called "Universal Drawing". This is a circle and a very oblong oval, similar to what was drawn on the business card in the "Universal Book Test." (The idea of using this type of drawing as a catchall is Banachek's and is mentioned in his essential book *Psychological Subtleties*.)

## THE LIST:

1. House
2. Flower
3. Stick figure
4. Sun
5. Tree
6. Car
7. Smiley face
8. Generic animal stick figure – could be a dog, cat, horse, etc.
9. Airplane
10. Cat face (number 8 is the whole animal in profile)
11. Holiday picture. This depends on what Holiday, if any, is at or near the date of your performance. Around Christmas time you might use a candle. You already have a tree at position five. A heart around Valentines Day, a Shamrock for St Patrick's, etc.)
12. Universal drawing.

## **Beyond the Universe**

Paul Curry's "Out of this World" inspired "Beyond the Universe". In that effect, as you know, a spectator separates the red cards from the black by simply dealing them face down into two separate piles. It is a classic of mentalism and it would be presumptuous of me to offer this as an improvement. It is not. It's a very similar effect from a lay audience's point of view however. Here, though, the performer presents it as an example of mental influence.

### **THE EFFECT:**

The spectator removes two suits from a pack of cards – one red and one black. The particular combinations don't matter. They can be hearts/spades, diamonds/spades, hearts/clubs, and diamonds/clubs.

The mentalist explains that he will attempt to influence the spectator's actions on a subliminal level.

"In other words, I'm going to try and give you a bit of the power!

"Let me jot down exactly what I will be trying to make you do."

The mentalist writes something on a business card and puts it into his wallet.

The spectator is asked to mix the thirteen black cards and thirteen red cards together. He is to mix them several times until he is satisfied that no one could possibly have known in advance what the order of the colors would be.

He is then told to deal the cards into two equal piles – thirteen cards to each. He is then given the opportunity to switch cards back and forth between the piles at random – as long as thirteen cards remain in each of the piles.

Before he looks at the cards he dealt into each pile, the mentalist retrieves the business card he had placed in his wallet earlier and asks the spectator to read what he had written. It says, for example:

***You will deal eight blacks and five reds into the first pile and eight reds and five blacks into the second.***

The participant turns each of the piles face up and counts them. The mentalist's prediction is exactly correct.

## THE METHOD

I'll keep this brief because the working should become instantly apparent to you when you realize that all of the black cards in the deck are marked. A simple dot in the center of Bicycle cards is all that it takes.

Since your prediction only mentions colors and not specific suits, there are only thirteen different ways the final two hands can be dealt.

The best possible result, of course, is a perfect color separation. The prediction for that outcome reads: **There will be thirteen black cards in the left hand pile and thirteen red in the right.**

The predictions all start with how many black cards will be in the left hand pile. Since the performer specifies at the beginning that each pile must contain thirteen cards no matter how many exchanges are made, he need only keep track of how many marked cards end up in the left hand pile to know which prediction he must remove from the wallet.

## The Universal Reading

This is a very effective cold reading technique that you may wish to use without the application of the universal principle.

Presented as an effect/reading combination, it looks like this:

The mentalist gazes at the sitter and then writes something on a business card, which he then puts into his wallet.

He then shows and describes four pairs of Tarot cards.

"Each pair represents one of the four classical elements – fire, earth, air, and water. The elements, in turn, each symbolize a different aspect of our lives. The two cards assigned to each element represent opposing sides of our personalities.

"These are the four pairs.

"*The Magician* and *The High Priestess* represent the outward and the inward sides of our nature.

“*The Sun* and *The Moon* – the first symbolizes knowledge gained through our five senses, the second represents our intuition.

“*The Emperor* and *The Hermit* – the first represents those who base their actions on cold logic, the second symbolizes acting based on one’s own feelings and concern for the feelings of others.

“*Justice* and *The Chariot* – the first thinks carefully before she acts, the second acts first and thinks about it later.”

The mentalist hands the cards to the sitter and asks her to mix them.

“I’m going to ask you a series of questions. Four cards, from among the eight you hold, will represent your answers to those questions. Do not tell me your answers. Simply select the cards that represent your answers and place them face down on the table before you. Don’t worry, this will become very clear to you as we move along.

“Hold the cards spread out in front of you so I cannot see them. I don’t want to influence your answers or your choices.

“Now, if you are the type of person who acts first and thinks about it later; if you feel deprived when cutoff from the outside world; if you are usually open to and motivated by the world of people and things; if you enjoy wide variety and change in your relationships with people – if these describe you, you will – in just a moment, not yet - put the Magician on the table face down in front of you. He will represent your element of Fire.

“If, on the other hand, you are the type of person who thinks before acting; if you regularly require an amount of "private time" to recharge your batteries; if you are motivated internally and if your mind is sometimes so active it’s almost completely closed to the outside world; if you prefer one-to-one communications and relationships- if these describe you, then your element of Fire will be represented by the Heirophant and you will place him face down on the table before you.”

**[A similar selection is made from among the cards comprising the other three pairs – one each for the remaining elements- earth, air, and water, are placed faced down on top of the first selection.]**

The four cards thus selected by the spectator are placed aside without the performer ever seeing them.

He now gives an accurate and perceptive reading to the sitter. At its conclusion, he removes the business card he put into his wallet prior to the reading. He hands it to the sitter. On it is written, for example:

***I feel that The Heirophant, The Moon, The Hermit and The Chariot are the cards that guide you.***

These are, of course, the very cards the sitter selected in response to the mentalist's questions – questions she never answered verbally. The performer apparently never saw the cards that represented her responses.

The operative word in the preceding paragraph is “apparently.” He never saw the faces of the cards that represented her answers. Seeing their backs was enough, though. The first card of each pair is marked, so it was an easy matter for the mentalist to determine which four cards the spectator selected. Since there are two choices for each of the four pairs, there are sixteen possible combinations of four cards that can be selected by the spectator.

And there are, of course, sixteen combinations written on the indexed billets.

The number sixteen has an additional significance as far as The Universal Read goes. It is also the number of the Myers-Briggs personality types. The spectator's selections not only tell you what her cards were, but also tell you her personality type.

The following is the basic information you will need to know if you wish to utilize the full potential of the Universal Read as a cold reading device. But even if you don't pursue it this far – I think you'll find the prediction itself to be very impressive to most sitters.

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The first card in each pair of Tarot cards is marked.

Spectator selects one of each pair in response to mentalist's question and places card face down on table.

This is actually the Myers-Briggs personality type evaluation, but it is disguised as a four-card Tarot reading.

The performer explains that each of the four pairs corresponds to an element.

The first element – fire – is designed to indicate if the sitter is extraverted or introverted - “E or I” in Myers-Briggs jargon.

The pair of cards representing fires is the Magician and the High Priestess. Following are the meanings of the cards in each of the four pairs.

## **Extraverted/Introverted E/I (FIRE)**

### **Magician/High Priestess**

**Extraverted** Characteristics:  
Act first and think about it later

Feel deprived when cutoff from interaction with the outside world

Usually open to and motivated by outside world of people and things

Enjoy wide variety and change in people relationships

### **Introverted** Characteristics

Think/reflect first, then act

Regularly require an amount of "private time" to recharge batteries

Motivated internally, mind is sometimes so active it is "closed" to outside world

Prefer one-to-one communication and relationships

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## **Sensing/Intuitive S/I (Earth)**

### **The Sun and The Moon**

#### **Sensing** Characteristics

Mentally live in the Now, attending to present opportunities

Using common sense and creating practical solutions is automatic-instinctual

Memory recall is rich in detail of facts and past events

Best improvises from past experience

Likes clear and concrete information; dislikes guessing when facts are "fuzzy"

### **Intuitive** Characteristics

Mentally live in the future, attending to future possibilities

Using imagination and creating/inventing new possibilities is automatic-instinctual

Memory recall emphasizes patterns, contexts, and connections

Best improvises from theoretical understanding

Comfortable with ambiguous, fuzzy data and with guessing its meaning.

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### **Thinking/Feeling** T/F (Air)

#### **The Emperor and The Hermit**

#### **Thinking** Characteristics

Instinctively search for facts and logic in a decision situation

Naturally notices tasks and work to be accomplished.

Easily able to provide an objective and critical analysis

Accept conflict as a natural, normal part of relationships with people.

#### **Feeling** Characteristics

Instinctively employ personal feelings and impact on people in decision making situations

Naturally sensitive to people needs and reactions

Naturally seek consensus and popular opinions

Unsettled by conflict; have almost a toxic reaction to disharmony.

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## **Judging/Perceiving    J/P   (Water)**

### **Justice and The Chariot**

#### **Judging** Characteristics

Plan many of the details in advance before moving into action.

Focus on task-related action; complete meaningful segments before moving on.

Work best and avoid stress when keep ahead of deadlines.

Naturally use targets, dates and standard routines to manage life.

#### **Perceiving** Characteristics

Comfortable moving into action without a plan; plan on the go.

Like to multitask, have variety, and mix work and play.

Naturally tolerant of time pressure; work best close to the deadlines.

Instinctively avoid commitments, which interfere with flexibility, freedom and variety

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If you want to get more information on the sixteen personality types that the above combinations will yield, there is a wealth of information available in bookstores and on the Internet. Personally, I have my doubts about the validity of the Myers-Briggs categories, but I don't have any doubt about the value of the answers the spectator unwillingly gives me (via the marked cards) as a stepping off point for a very effective cold reading.

### **The Window Envelope**

You are likely wondering about the purpose of the window envelope shown in the pictures of the Mind Spy Envelope. While it makes the wallet into an excellent device for Confabulation type effects, it has a much greater value to me. When placed in my right jacket pocket along with a pencil stub, it makes an excellent pocket writing device. Just by prying the magnetic side open with my right



fingers, it is an easy matter for me to pocket writer anything I want onto the blank card in the sealed envelope in the zippered compartment of the wallet.

Rather than use this for a specific effect I keep it in reserve to be used at the most opportune moment. With a little bit of thought, you will see how just about any possible challenge can be met with the thoughtful use of this device.

## **IT'S THE UNIVERSAL BAIL OUT**