

Jheff's Journal OF THE MIND

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In This Issue:

Bob Cassidy

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THIS ISSUE'S SPOTLIGHT:

BOB CASSIDY



I am incredibly honored to be able to kick off this third volume of *Journal of the Mind* with the performer that many feel is the most influential performer of our time. Bob Cassidy is one of the very few that don't need an introduction, but then again I feel it would be disrespectful not to give him one. For those unfamiliar with Bob's work, know that *The Artful Mentalism of Bob Cassidy* is a must-have on anyone's short shelf of mentalism reading. It contains his classic Fourth Dimensional Telepathy routine as well as classics such as the Card Memory, the Diary routine, and the Name/Place routine. Beyond that,

Bob is a co-founder of the Psychic Entertainers Association and has been performing for many decades.

This issue begins with "The Zener Effect," a marvelous close-up ESP matching routine with subtleties that you'd expect from a master performer like Bob. "Time Stop" can be an impromptu piece or a show-stopping demonstration of the mind being able to stop time. "Using the Pendulum in Mentalism/Horizontal Pendulum" is an incredibly practical approach to the use of this divining apparatus. "Impromptu Murder Mystery" is a fun routine involving a blindfold and mystery for the performer to solve. "The No-Switch" is a bold, easy, ingenious switch that has influenced many mentalists. "An Essential Secret" from *Fundamentals* (arguably Bob Cassidy's best e-book) contains information that is invaluable to the working performer. The observations discussed in the section entitled "An Essential Secret" are ones I've not seen discussed elsewhere and I always remember this lesson when structuring my act. It helps set the proper tone for how I want to be perceived by the audience.

I hope you enjoy the material within and I'd like to thank Chris Wasshuber at Lybrary.com (<http://www.Lybrary.com>), who sells the e-books this material is taken from, for his permission to use it in this issue.

THE ZENER EFFECT from *Psychic Secrets*

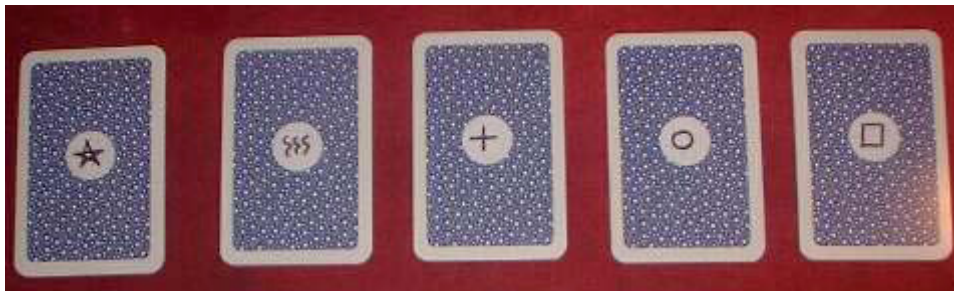
This effect was inspired by a creation of Dr. Spencer Thornton called “Direction of Thought,” which appeared in his excellent booklet *Secrets of Mental Magic*, published by Ed Mellon in 1958. Thornton’s effect was done with business cards. Dr. Crow’s version uses a standard pack of ESP cards and a completely different handling. It’s a very convincing routine, as you will discover when you try it for yourself.

EFFECT:

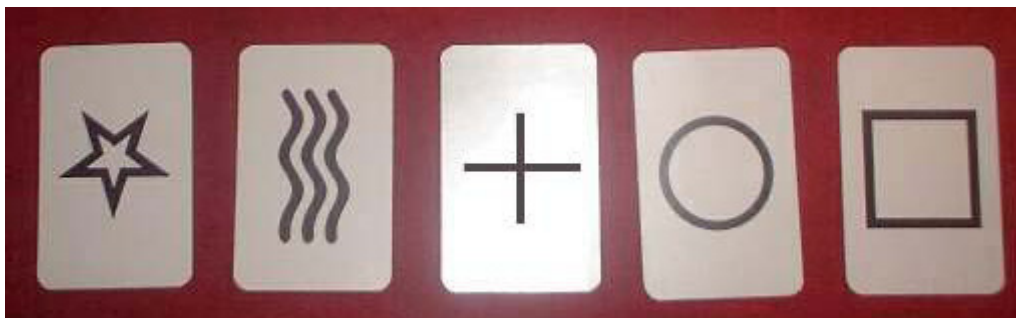
The mentalist exhibits a pack of ESP cards and explains their origin and use. He removes five cards from the pack - a circle, a cross, wavy lines, a square, and a star - and gives them to the person who has agreed to participate in the test. She is requested to mix the symbols thoroughly and to deal them face down onto the table. The mentalist then gives the participant a small sheet of round stickers and asks her to affix one to the back of each card in the center. (See photo on left.)

The mentalist spreads through the remaining cards explaining that there are five of each design. He shows the spectator a card bearing a star and asks that she point to the card on the table that she believes to be the star. The mentalist draws a star on the label affixed to the card she indicates. He now shows the volunteer a card bearing the wavy lines and asks that she point to the tabled card which she believes to be the wavy lines. He draws the wavy lines on the label attached to her selection. The same procedure is followed until only one card remains unmarked.

“It must be the square,” he remarks. He allows the spectator, herself, to draw the square on the remaining card.



The participant is directed to turn the cards over. All five design cards have been correctly identified.



***Psychic Secrets* is available at**

<http://www.Lybrary.com>

THE SETUP:

The stickers used in this effect are Avery Removable labels as shown in the first photograph on this page. There are twenty-eight labels per sheet. They may be stored neatly in your wallet or pocket secretary.

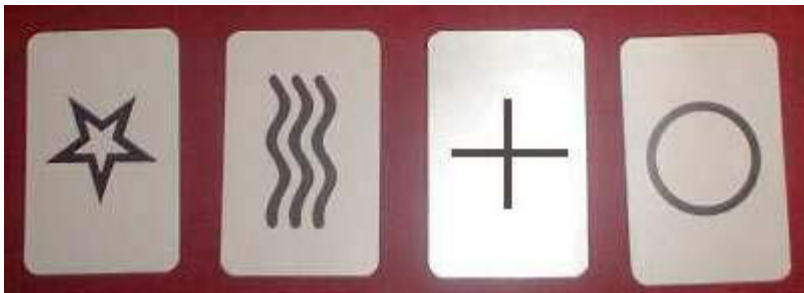
The cards are standard Rhine cards obtainable from Haines House of Cards or from Royal Magic. (The Royal cards, shown in the photos, are cleverly marked, which makes them useable for other interesting routines. No markings, however, are necessary for this effect. Unfortunately, the Royal cards do not come in a case. The case you see in the photograph was constructed from index card stock and printed and cut from a template I made on my computer.)

An ESP, or Zener, pack consists of twenty-five cards, five of each design. To prepare for the effect, remove the five 'square' cards from the pack and place them aside for a moment. Now remove a star, a wavy lines, a cross and a circle from the pack. Affix a sticker to the back of each one and draw its corresponding symbol on the sticker as in the following photos. Use the same writing instrument that you will use during the performance.



Backs of the previously prepared cards.

Note that the stickers are centered as closely as possible.



Faces of the previously prepared cards.

You now have three sets of cards in front of you - a packet of five squares, the four prepared cards, and the sixteen cards that comprise the remainder of the pack. Assemble them as follows:

From the top of the pack down - The sixteen indifferent cards are followed by the five 'square' cards and then come the four prepared cards in the following order: circle, cross, wavy lines, and star. The

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star should be at the face of the deck. If all is not clear, refer to the following picture:



Sixteen 'indifferent' cards - Five 'square' cards - The four prepared cards (stickers on backs with designs pre-drawn)

Put the cards into the case and you are ready to begin.

HANDLING AND PRESENTATION:

Remove the cards from the case and hold them face up in your left hand. [I am presuming you are right handed. If not, just reverse these instructions as necessary.] Spread through the cards as you explain their origins and how they were used in the early days of parapsychological research. Get a little finger break under the last square card - the ninth card from the face of the pack. (If you want to make the effect almost entirely self-working, you can make the tenth card from the face - one of the indifferent cards - a short card, thus enabling you to riffle to the short to obtain the break.)

Square the pack, maintaining the little finger break. Spread the first four cards from the face of the pack as you explain, "There are five of each design in the pack. The designs are the star, the wavy lines, the cross, the circle and the square." (You don't spread past the first 'square' card. It remains 'squared' on the face of the pack.

Square the cards and cut to the break, bringing the bottom nine cards to the top of the pack. Turn the pack face down and deal five cards face down onto the table. Just before you deal the fifth card, tilt the top of the pack towards yourself. This way you will not expose the sticker on the back of the sixth. (Be careful, though, not to flash the face of the fifth card as you deal it to the table.) Place the remainder of the pack face up to your left. You have apparently dealt five different designs onto the table. DO NOT attempt to make a 'move' out of this. It is all done very casually.

Pick up the five cards you just dealt and mix them around in your hands. Be careful not to expose their faces. Hand them face down to your participant as you say, "Here, I want you to mix these up so that you do not know which is which. Be sure to keep them face down - I don't want you to peek! When you are finished, please deal the cards face down in a row in front of you." (There is no need to be nervous about handing five duplicate cards to the spectator for mixing. You may, of course, mix and deal yourself if it makes you feel more secure.) Remove the sheet of labels from your wallet or pocket

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secretary and place them, along with the writing implement, in front of the spectator. Peel one label from the sheet and affix it to the center of one of the face down cards.

“I would like you to put a sticker on the center of each of the cards, just like this. Try to center the labels the best you can so that the cards all look pretty much the same.” [Your real reason for this last line, of course, is to insure that the stickers are placed the same way as on your previously prepared set.]

As the spectator is finishing up attaching the stickers, pick up the remaining cards and hold them face up in your left hand. Spread through them until you find a star and say, “Look at this star. One of the cards lying face down in front of you is also a star. Focus your attention on the cards and direct your thoughts to the one you think is the star. When you have decided which one you think is the star just point to it.”

The spectator points to one of the cards. Pick it up, being careful not to flash its face, and place it face down onto the face up pack in your left hand. Pick up the writing instrument and draw a star on the sticker. (Try to draw it the same way as you did on the prepared set!)

Spread through the cards again (the spectator’s first selection remains face down on the face of the pack) until you come to a wavy lines card. Show it to the spectator and say, “Now see if you can find the wavy lines. Just point to the one you feel is the wavy lines.”

Repeat the same procedure as before. Pick up the card she indicates and put it face down onto her previous selection. (On the face of the pack in your left hand.) Draw the wavy lines.

Repeat this procedure for the cross and the circle, in that order. You will now have a face down card with a circle drawn on its sticker on top of the pack in your left hand. One face down card remains on the table. “Obviously,” you point out, “if you have been correct so far, the last card should be a square. Why don’t you draw a square on the sticker yourself?”

Hand her the pen with your right hand and AT THE SAME TIME point to the sticker on the remaining card with your left forefinger, naturally turning the pack over in the process. You have just invisibly switched the four duplicate cards for the four prepared cards on the other side of the pack! The misdirection is perfect and the move is undetectable. When she is finished drawing the square, slowly deal the top five cards face down onto the table.

Your work is done. All that remains is the build up and the revelation that the participant has correctly named all five designs.

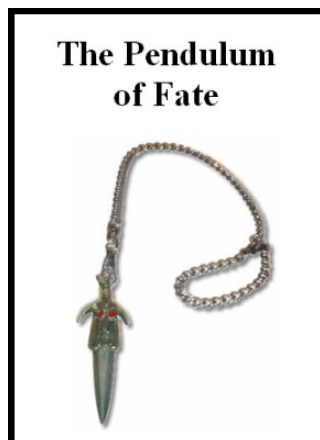
You may have noticed one minor inconsistency in the handling. If everything were above board, a face up card would be showing on the top of the pack in your left hand after you deal the fourth card to the table. The spectator does not notice this because her attention is drawn to the cards that have been dealt. In any event, though, it is a good idea to give the cards a slight tilt towards yourself as you deal the fourth card, thus removing the top and bottom of the remaining cards from the spectator’s line of vision. Casually replace the cards in their case as the spectator turns over the tabled cards.

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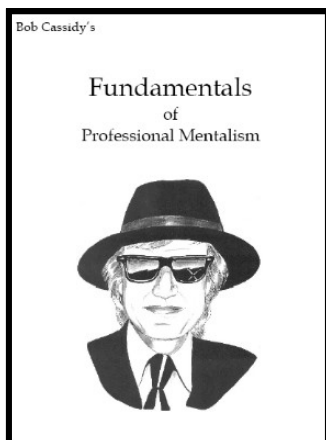
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BOB CASSIDY'S E-BOOKS

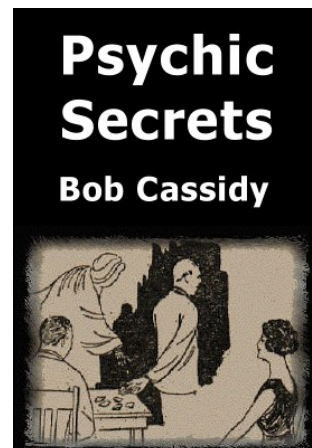
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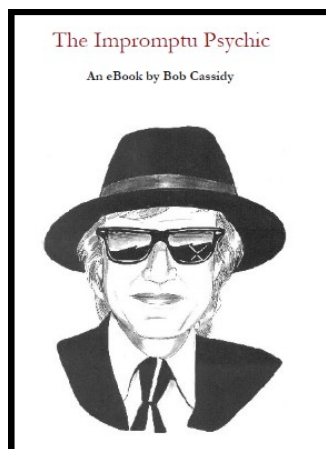
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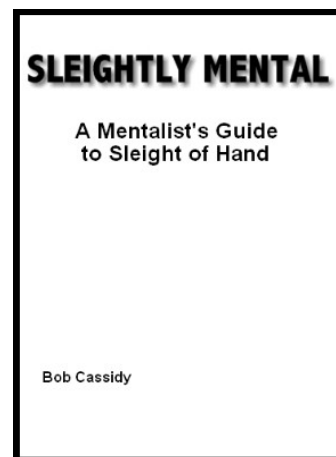
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BOB CASSIDY'S MIND

As many might know, I had the pleasure of co-producing the first teleseminar with Bob Cassidy. (No, it wasn't the first mentalism teleseminar. My good friend, Stuart Cumberland, has been doing them regularly.) Bob's teleseminar was incredibly successful and basically was a nuts-and-bolts discussion about the craft which actually continued many of the points that are found below. There is little doubt that this seminar will become a classic recording and one of Cassidy's best products. If you didn't hear it live, you can purchase it from Chris Wasshuber <http://www.Lybrary.com>.

Anyhow, I asked Bob the same questions that I've asked all the other spotligthees and, as you might expect, his answers were quite enlightening.

Why did you release the *Artful Mentalism: An Evening with Bob Cassidy* teleseminar?

When you [Jheff] first suggested the idea to me, I found it immediately appealing for several reasons. I've had a long and abiding respect for the people who wanted to be involved both as sponsors and in producing the event. Tony Blake, Chris Wasshuber, Jerome Finley, Michael Weber and, of course, you, are all guys I knew I could work with productively and professionally to achieve something worthwhile.

Michael and I had worked together before and have an excellent rapport. He has the wonderful ability to ask the right questions at the right times and knows the best ways to keep me "under control" and focused in an interview situation. So I knew at the outset that the teleseminar would be a stimulating project and would be fun to do.

I was also excited about working "live" for an audience of mentalists from around the world and having an opportunity to answer any questions they had about the topics we were covering as well as my take on the techniques of mentalism in general.

Why do you think other mentalists can use the *Artful Mentalism: An Evening with Bob Cassidy* teleseminar?

That's really for others to decide, but I think that my experience as a full-time performer and creator of mentalism for twenty-two years (with another ten as a semi-pro before that) is something I feel obligated to share - especially with the up and coming generation of performers.

What makes mentalism attractive to you as a performance art form?

Presenting mentalism gives me the opportunity to interact with an audience to an extent that wouldn't have been possible if I had decided on music, acting or standup. I've done all three - played fiddle and guitar in a bluegrass group, acted in community theater and did politically and socially oriented satire. But in all of them it was basically 'I work, and the audience watches or listens.' With mentalism, I'm able to interact and improvise in a way that allows each performance to be a potentially unique experience for both me and the audience. To me it's a performing art that is also "performance art."

***Artful Mentalism: An Evening with Bob Cassidy* is available at**

<http://www.Lybrary.com>

I'm sure you've had some memorable experiences performing mentalism that truly inspired, amazed, frustrated, embarrassed, terrified, and or/amused you. Can you share one of them?

About 20 years ago I was doing my card memory routine at a night club in Jersey. One audience participant is standing to my left and another to my right, each holding half of a previously shuffled deck. I point to the guy on my left and say, "You've got the Ace of Clubs. Drop it on the floor."

He just stands there and shakes his head. I turn to the other guy and say, "Well, obviously, that means you have it. Drop it." He does as the audience laughs. I say, "You also have the Two and Three of Clubs. Drop them." He shakes his head, the audience laughs as I turn to the other guy and say, "I guess that means you do."

I realize I've really screwed up and am still calling them backwards. My late father had come to the show that night. He's sitting at a front table with my mother. She looks worried for me. He's laughing. He thinks I'm screwing up on purpose. I figure, "What the hell," and stay with it. I purposely get every single card wrong for the rest of the routine. Every time I say one guy has a card, it's the other guy who has it. The audience is in stitches, my dad has tears in his eyes as he convulses with laughter.

"...know when to go with the flow and to always listen to [your] performance instincts, even if it means going in a direction [you have] never foreseen."

About halfway through the audience decides I'm doing it this way on purpose and that getting every single card wrong is just as amazing as getting everyone right. After all, each card is a fifty-fifty proposition. What are the odds of being wrong twenty six times in a row?

In the end I got an ovation that was as good if not better than when I did the effect the right way.

I guess the thing I learned from that experience was to know when to go with the flow and to always listen to my performance instincts, even if it means going in a direction I had never foreseen.

Who or what inspired your mentalism when you began your exploration of the craft?

Watching Dunninger's television show in the fifties and early sixties inspired me to learn mentalism. Watching and listening to Lenny Bruce and other "hip" comics of the post-Catskills era inspired my performance style.

Who or what has inspired you recently?

Almost every day I'm inspired by something. I like to play with ideas. I'm a voracious reader and love to play with "toys" I find in office supply stores, curio shops, craft stores and anywhere else I happen to be. Funny thing is that I get more inspiration in those places than I used to get when I was a kid hanging out at the magic shops.

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What advice would you give to those starting out in mentalism?

Read everything, particularly about the history of our art and the performers who brought it to where it is today. Practice the necessary technical work (switches, sleights, mnemonics, etc.) every day for as many hours as you can. As Malcolm Gladwell points out in his bestselling book "Outliers," it takes about ten thousand hours of work to truly master something. The work you put into it is far more important than any innate talent you may or may not start out with. If you can't find the time or can't hack endless hours of practicing you might as well find another hobby. In the end, there's really no such thing as an "amateur mentalist." The only place the illusion of mentalism can be fully realized is before an audience of strangers. And without professional skills you won't have a prayer.

To paraphrase an old saying about the practice of law - "Mentalism is a harsh and demanding mistress." Show her respect and devotion and she will make anything possible for you. Treat her lightly, and sooner or later she'll hurt you - badly.

What advice would you give to those experienced in mentalism?

The same thing I remind myself every morning - there is no end to the journey to technical mastery and fulfillment as a performer. Keep following the same advice I gave in the previous answer.

"Mentalism is a harsh and demanding mistress."

What do you see as the biggest problem facing mentalists today and how do you think it can be solved?

Too few realize that the secret to success as a mentalist (in addition to becoming a master of the technical side of the art) is to be unique. The internet has nurtured the "copycat" mentality of would be performers to a much further extent than just a decade ago. You can't reach your potential as a performer until you realize that, sooner or later, you must break away from the pack. If a certain effect or performing style has become popular on television, in the on-line forums, magic clubs, etc., don't jump on the bandwagon... If people come up to you after a performance and say things like, "I know a guy who does that kinda stuff," or "I saw David Blaine do that on TV," you're doing something wrong. Artful Mentalism is NOT a bunch of generic effects strung together with some bullshit "snappy patter." Nor is it something you can buy in a magic shop. It's something that you must, ultimately, create for yourself.

Artful Mentalism: An Evening with Bob Cassidy is available at

<http://www.Lybrary.com>

ARTFUL MENTALISM: An Evening with Bob Cassidy

On February 26th 2009 a historic event took place. Bob Cassidy gave a one-of-a-kind two hour tele-seminar which was hosted by his longtime student and friend Michael Weber.

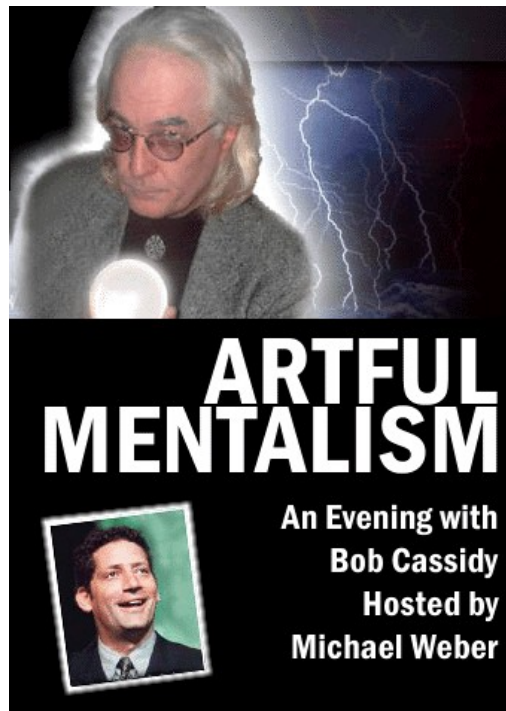
Two hours of pure Cassidy where he answered questions and spoke on a number of crucially important points on mentalism. Some of the topics discussed were:

- * **Persona:** Selecting effects consistent with your persona; choosing a persona; credibility; the Dr. Crow persona.
- * **Rehearsing:** How to practice mentalism.
- * **What is bad mentalism?**
- * **Scripts versus Improvisation**
- * **Mentalism versus Mental Magic**
- * **Publicity stunts**
- * **Logical disconnect:** The importance of preventing the possibility for spectators to back trace the method.
- * and a lot more...

Bob also explained several of the points he wanted to make on concrete examples, effects he uses or used in his professional stage program, such as his Russian Roulette routine.

Additionally to the two hour MP3 you will receive two PDFs. One is the pre-seminar lecture notes that everybody received before the seminar started. And the other is a post-seminar PDF where Bob followed up on many questions submitted by listeners.

[This event was sponsored by Tony Blake, Jerome Finley, Jheff Poncher, and Chris Wasshuber.]



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IMPROMPTU MURDER MYSTERY

from *The Impromptu Psychic*

In this impromptu murder mystery effect, you may well take advantage of the innumerable odd things that women carry in their purses. You will need to select five of those items to act as “weapons”. You will find that you can be pretty outrageous with this depending on your performing style but here are some simple suggestions:

A nail file can be used to represent a knife. (A scissor or an actual pocket knife will do just as well. Of course if you should be lucky enough to find a spectator who has a switchblade or a stiletto you can go ahead and use that!) A pill or prescription bottle can be used to represent poison. A lipstick can symbolize a bullet, etc. Don’t be afraid to be creative here. You can even let your audience members suggest the items to you and what each of them will represent.

EFFECT:

The basic effect is simple and straightforward:

Five participants are selected to act as suspects in a murder mystery. Five weapons are selected and laid out on a table. The performer writes down the name of each “weapon” on separate business cards. He mixes them, folds each one in half and hands one to each “suspect.”

The mentalist is blindfolded and turns his back to the spectators and the table. The participants decide amongst themselves who will be the murderer. (Alternatively they can draw straws or lots or a sixth spectator can be asked to point to the individual he chooses to be the killer - the point is that the “murderer” must be selected in such a way that it is clear the performer cannot know who it is.)

The murderer is asked to go to the table where the weapons are located and to pick up the weapon named on the folded business card the mentalist gave him at the outset. He is told to hide the item on his person and then to put the rest of the items away so that they cannot be seen – either into someone’s purse, a paper sack, etc.

(Note that there is intentionally a lot of room for improvisation in the manner in which the above actions are carried out – I let spectators themselves suggest the weapons to be used, the method of selecting the murderer, and the hiding place of the unused weapons because it adds to the feeling that the actual conditions of the experiment are pretty much in their own hands.)

After all of this has been accomplished, the murderer is asked to rejoin the rest of the participants; the mentalist removes his blindfold and turns to face the group.

Without fail, and without any pumping, the mentalist proceeds to reveal the identity of the killer and the weapon used. As “proof” the individual accused is found to have the weapon in his or her possession.

***The Impromptu Psychic* is available at**

<http://www.Lybrary.com>

In the past I have provided exact scripts for routines. While I usually make it clear that this is only done by way of example, all too often I see and hear of performers who nonetheless use my scripts word for word. Since my purpose is to encourage creativity and individuality among mentalists, I've decided not to stifle those traits by describing exactly what I say and do to conclude the effect. The fact is that I never say the same thing twice in this sort of routine. It all depends on the type of crowd, the nature of the weapons selected and other factors unique to a particular performance. You may choose to question all of the spectators – having previously instructed the group that the “murderer” is to lie when questioned about his involvement in the crime, or you might take an entirely different approach to identifying the murderer and the weapon used. I leave the manner of conclusion up to you.

METHOD:

The key to the effect is the blindfold and an excellent utility move devised by Annemann. Since the effect must appear impromptu, you must make the blindfold from a cloth dinner napkin, scarf, or something similar. The ideal impromptu blindfold, though, can be made from a regular bandana. I always carry one folded in my back pocket just for this purpose.

With such a bandana or similar cloth it is easy to make a simple, yet effective, fake blindfold that will allow you to have straight ahead vision. I am sure that all of you reading this are familiar with the concept as it has been explained in innumerable texts, including Annemann and Corinda. But in case it escapes your memory, the blindfold is made by rolling the cloth from opposite diagonal ends toward the center. This results in a blindfold with but a single layer of cloth at the center where the rolls meet. By squeezing these together you can place such a blindfold over a spectator's eyes and he or she will verify that it is impossible to see through it. When you place it over your own eyes, however, the rolls are separated slightly allowing you straight ahead vision through the single layer of cloth.

You will recall from the description of the effect that before you don the blindfold, the weapons are selected and laid out on a table some distance from the “suspects.” You write the name of each weapon on separate business cards, mix them up, fold them, and hand one to each participant. The mix is fake and the cards are retained in a known order. I use the Vernon over and under shuffle, but a series of straight cuts will work just as well. Just injog the top card – or nail nick it – and cut it back to the top to conclude the “mix.” (Yes, you must memorize the five objects and remember which spectator gets each card – I just mnemonically link the objects to the numbers one through five and hand them – after folding each card – to the participants in that order.)

You now don the blindfold and stand with your back to the suspects and the weapons. The murderer is selected and instructed to go to the table and to open his folded card and note the weapon written thereon. He is told to pick up that weapon and hide it on his person.

This is where you utilize Annemann's “blackboard peek,” the wonderful move described in his “Mystery of the Blackboard,” an effect that was originally published in “The Jinx” and now can be found in Practical Mental Effects. (AKA Practical Mental Magic for those who own the Dover reprint.)

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Briefly, the move is done as follows: Tell the “murderer” to hide the weapon somewhere on his person and then wait a few seconds while he does so. Next tell him or her to hide the rest of the items. Wait a few more seconds and then ask, “Have you done that?” **AT THE SAME TIME TURN YOUR UPPER BODY SO THAT YOU ARE FACING HIM.** Immediately turn back to your original position. The move will go completely unnoticed and since you are blindfolded, no one would attach any particular significance to it anyway. It is a perfectly natural thing to turn toward someone while asking him a question. But in the brief moment that you turned around you plainly saw the “murderer”. And since you already know what was written on each person’s card, you also know what weapon he has placed in his pocket or concealed elsewhere on his person.

Conclude as previously described. There’s really nothing to it, but built up properly and presented confidently, it is a powerful piece of impromptu mentalism.

TIME STOP

from Test Conditions

This effect is extremely strong - so much so that I was originally going to release it on its own

Don't be misled by the fact that it is incredibly simple to perform. In fact, there is almost nothing you have to do as the entire effect takes place in the spectator's mind! As such it is one of the “purest” effects possible in mentalism.

The fact that it is so simple, however, is the most important reason that you must keep the secret completely “under wraps.” If you decide to share this with others, I guarantee that it will eventually leak and become useless to you and everyone else. So keep this to yourself.

Stalking the Wild Pendulum: On the Mechanics of Consciousness, by Itzhak Bentov was published nearly a quarter of a century ago, but it remains one of my favorite inspirational sources for mentalism. (You can still obtain the book; it goes for about \$12.95 at Amazon.com.)

In it, Bentov describes a fascinating experiment that he urges each reader to try for himself - and you should try it right now so that you will fully appreciate the effect that follows.

You will need a watch with a second hand.

Stare at the watch, fixing all of your attention on the movement of the second hand. Imagine that the second hand is going to suddenly slow down or stop. Really make yourself believe that this is going to happen.

And you know what?

It will.

Test Conditions is available at

<http://www.Lybrary.com>

That's right. For just a second or so it will seem as if the second hand stopped moving.

There is nothing odd or supernatural about this. It is an example of an illusion caused by "saccadic chronostasis." A "saccade" is the technical term for the movement of the eyes from point to point, such as when you are reading a book. "Chronostasis" simply means "time stop".

Here is an excerpt from a neuropsychological text that explains the technical aspect of the illusion:

From Consistent Chronostasis Effects across Saccade Categories Imply a Subcortical Efferent Trigger, by Kielan Yarrow, Helen Johnson, Patrick Haggard and John C. Rothwell, pp. 839 - 847:

Saccadic chronostasis refers to the subjective temporal lengthening of the first visual stimulus perceived after an eye movement, and is most commonly experienced as the "stopped clock" illusion. Other temporal illusions arising in the context of movement (e.g., "intentional binding") appear to depend upon the volitional nature of the preceding motor act. Here we assess chronostasis across different saccade types, ranging from highly volitional (self-timed saccades, antisaccades) to highly reflexive (peripherally cued saccades, express saccades). Chronostasis was similar in magnitude across all these conditions, despite wide variations in their neural bases. The illusion must therefore be triggered by a "lowest common denominator" signal common to all the conditions tested and their respective neural circuits. Specifically, it is suggested that chronostasis is triggered by a low-level signal arising in response to efferent signals generated in the superior colliculus.

Work that into your script and watch the reaction you get!!

I begin the presentation of the routine by asking the audience if they have ever heard of the phenomenon of "Saccadic Chronostasis." I then explain the "time stop" optical illusion and why it works.

"Let me show you just how strong the illusion is - does someone have a watch with a second hand? Good, what time is it, by the way? Five after eight? Figures, my watch is slow again - or maybe I'm just experiencing a saccadic attack!

"May I borrow your watch please?"

I go into the audience to get the watch, bring it back to the front of the room, and hold it in front of my eyes, gazing at the face as I say,

"Here's how you do it. You hold the watch close to your eyes and focus all of your attention on the second hand. Here, try it."



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I hold the watch directly in front of a spectator's eyes and ask her to hold onto it while focusing all of her attention on the second hand.

As I walk away from her I ask her if she is completely focused on the second hand.

“Good. Now tell us all when it appears to slow down or stop.”

After a few seconds she will either exclaim that the second hand stopped or that something strange seemed to happen.

I respond, “Good. Now close your eyes. Imagine the face of the watch. Imagine that you see the second hand moving again. Now imagine that you are looking at the hour and minute hands. It is about seven or eight minutes after eight o'clock. Imagine that the clock is suddenly speeding up. And now imagine that it has stopped once again.

“Sometimes it is hard to distinguish between illusion and reality. And sometimes illusion can actually become reality. Open your eyes, look at the watch, and tell us what time it is now.”

She'll be obviously amazed when she states that the hands are now showing ten minutes to nine!

Method and Handling:

It is important to note that I began by asking the owner of the watch what time it was. This was not just to set up my silly “saccadic attack” line, but to indirectly tell the audience what time is on the watch.

While returning to the front of the room after borrowing the watch, I simply change the time, advancing it about forty-five to sixty seconds. I do this by popping the stem with my right third fingernail and rolling it with the side of my finger. This is the standard method used in most Geller-type watch effects, but here it is much easier to do, because it happens while you are walking back to the front and talking about an optical illusion involving the stoppage of time.

No mention is ever made about the time changing.

When I hold the watch in front of the spectator's eyes and ask her to hold onto it, focusing all of her attention on the second hand, the time has already been changed.

There are two reasons the spectator never notices this:

- 1) I am holding the watch close to her face, and
- 2) I am directing her to focus on the second hand

If she follows your directions - and there is no reason why she will not - she will never pay any attention to the hour and minute hands. They will be right in front of her eyes, of course, but she will not notice them.

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There are some interesting reasons for this that I will be exploring in a future eBook describing the amazing feats of the legendary Polish psychic, Wolf Messing. But for now all you have to do is try the effect exactly as I have described it. You will discover for yourself that the actual time is invisible to the spectator until you direct her attention to it.

As I said, the secret is simple, but the handling and wording are very important. Make sure you have your script down pat before presenting this to the public and I think you will soon give it an honored place in your repertoire.

AN ESSENTIAL SECRET **from *Fundamentals***

In Part One [of Fundamentals] I gave you some effects which illustrate some of the basic structures of mentalism.

I had originally planned to analyze those structures in this section of “Fundamentals,” but I then realized that the analysis would be far more valuable to those just starting out in mentalism if I first covered the important presentational, physical and psychological principals of the art.

We’ll start with a look at a frequently overlooked concept. It’s an essential secret known, at least intuitively, to every professional mentalist.

Imagine the following scenario:

Michael is from Seattle, Washington. He’s an excellent stage illusionist and magician and has successfully entertained audiences throughout the state. Tired of setting up his truck load of props before every show, and sensing that he may be able to command greater fees with less effort, he has decided to become a mentalist. He’s managed to obtain a booking to perform mentalism at a major event in Portland, Oregon.

He sincerely wants to make a strong impression before what will be an audience of about five hundred people. Since he’s never performed in Portland before, he figures that it is the perfect place to establish himself as a mentalist. A large number of acts are appearing at the event, so he has been asked to keep his act to no more than ten minutes. This isn’t a problem because he doesn’t yet have enough solid material to do a longer show.

After a great deal of thought, he decides to present a clean and direct thought-reading effect in which he will divine a word merely being thought of by a member of the audience. He thoroughly masters the mechanics of the effect and carefully rehearses his presentation.

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He tries out the routine and fools all of the guys at the Seattle Magicians Club, but he is smart enough to know that magicians don't see things the same way lay people do. To see how "real people" will react, he presents his act before a group of non-magician friends and they, too, are completely entertained and baffled.

So far, Michael seems to be going about things in the right way. He knows that by making his first appearance as a mentalist in a town where he is not known as a magician will add to his credibility. He has selected the best effect he knows and has rehearsed it thoroughly. While he has obtained good feedback from his magician friends, he has also wisely tested the routine before a group of non-magicians.

He's also visited the ballroom where the affair is to be held and has made certain that proper lighting and sound will be available.

Despite his careful preparation, Michael is unaware of an essential element of successful mentalism. It is virtually certain that his act will be less than memorable.

Before you read any further, think about what that missing element might be.

While you were thinking about that, Michael has completed his first performance as a mentalist. Here's what happened:

After a glowing introduction, Michael took center stage and dramatically pointed to an intelligent looking spectator seated at a table near the front of the packed ballroom. He politely requested him to come forward.

"And have we ever met before, sir?" he asked. To which the spectator responded, "No we have not!"

"You seem rather happy about that," quipped Michael, which brought forth a few giggles from the crowd.

He handed the gentleman a hard bound best-selling novel, and asked him to verify that it was exactly what it appeared to be. (Michael detected an undercurrent of chatter spreading through the room so he slightly increased his volume and stepped up the pace a bit.) He instructed the volunteer to open the book anywhere at all, and to concentrate on a word which he found to be interesting and which he could easily visualize in his mind. *[This is the actual effect of one of the best book tests in mentalism – Ted Karmilovitch's "Mother of All Book Tests."]* After seemingly intense concentration, Michael proceeded to dramatically reveal the word and the volunteer appeared genuinely flabbergasted.

Michael graciously thanked the volunteer and then the audience. He gave a brief bow and left the stage to a smattering of scattered applause.

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What went wrong? If Michael could have heard the conversation at the bar in the back of the room he might have had an idea of what the problem was.

“So, how do you think he did that? Do you suppose he’s psychic or something?” the girl asked her date.

“C’mon, what’s so great about that?” sneered her companion, a look of superiority on his face. “The guy from the audience is part of the act! There is no way he could do that if I were to think of a word.”

"An understanding of the two major categories of mentalism, and how they differ, is essential..."

[Dr. Bob, a genuine mind reader who was also at the bar, advises that the girl actually thought of the word ***hole while smiling demurely at her date. She actually thought Michael was rather cute even if his trick wasn’t that good. Knowledge of this fact might have cheered Michael up a bit. But, alas, they were never destined to be in each other’s presence again.]

(I have edited Dr Bob’s actual words in deference to those more sensitive and politically correct readers who would find it offensive if I actually spelled out the word “asshole” in the preceding paragraph.)

One of the most important things a successful mentalist must do is overcome an audience’s initial belief that he is using stooges or prearrangement to accomplish his effects. He must successfully create two impressions:

- 1) that he can read almost anyone’s thoughts. (or their body language, etc. as discussed in Part One), and
- 2) that any person in the audience may suddenly become part of the show.

An understanding of the two major categories of mentalism, and how they differ, is essential to the creation of these impressions.

I first discussed the two categories of mentalism in 1978 in *The Art of Mentalism*. I described them as *major* and *minor* effects and concentrated primarily on their respective values in creating audience involvement. As I’ve learned in the last twenty-four years, there’s a bit more to it than that.

A *minor effect* is simply a routine involving from one to no more than four or five audience volunteers. This category actually includes almost all of the possible effects in mentalism. Book tests, predictions, object divinations, psychokinetic effects and pinpointed (one-on-one) telepathic routines are all examples of minor effects. It is important to note that whether or not an effect is “minor” depends, to a great extent, upon the manner in which it is presented.

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Major effects are those which involve, or potentially involve, almost everyone present. A good example is the classic “question answering” or “audience reading” act in which the entire audience is asked to concentrate on questions or specific bits of information. While the mentalist generally reveals the thoughts of only five to seven people, everyone’s interest is sustained because no one knows whose thoughts will be revealed next. Since everyone is actually or potentially involved, the suspicion of collaboration or prearrangement is effectively negated. Anyone who has suspicions along those lines would soon realize that the whole audience can’t be stooges.

A program presented before a small audience (about 10 or 15 people) may consist entirely of minor effects. The limited size of the group assures that almost everyone will have a chance to participate.

Interestingly, a full evening’s public performance (ninety minutes or more) may also be comprised completely of minor effects. This is because the sheer number of volunteers employed during the performance also precludes the stooge hypothesis.

"Michael's major problem was...his failure to convince the audience that the volunteer could not possibly be a stooge."

It should now be obvious why Michael’s act was not a resounding success. He was working before a large audience of people who were strangers to one another. The volunteer from the audience was just “some guy” in the crowd and was considered by many to be “part of the act.” You might conclude that Michael should have used a “major” effect, like a question answering routine, which would have involved everyone. Unfortunately, Michael only had ten minutes to present his act. Hardly enough time for a Q&A act – nor, seemingly, enough to make five hundred people feel the excitement of actual personal involvement.

Actually, there was nothing wrong with the use of the book test. As I indicated earlier, most minor effects can be made into major effects by altering their presentation. In this example, Michael’s major problem was not primarily a matter of sustaining interest. It was, rather, his failure to convince the audience that the volunteer could not possibly be a stooge.

An obvious solution would seem to lie in simply randomizing the selection of the volunteer, by, throwing a basket full of ping pong balls into the audience, for example, one of which is marked with an “x.” While this may demonstrate that the volunteer has been selected by chance, it raises the frightening possibility that the marked ball may be caught by the village idiot, or, at least, by a less than ideal participant.

Here is a much better solution:

Instead of looking at the audience member as a volunteer, we should think of him or her as an “audience representative.” If the spectator is truly seen to be a “representative” of the crowd, the audience will become vicariously involved. **In other words, a “representative” is a person known to most of the audience with whom they can strongly relate and whose integrity is beyond question.**

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Since Michael's act was at a public event attended by about five hundred people, it would have been a simple matter for him to learn the identities of any local celebrities, popular business people, or politicians who were present. (Local politicians will show up at almost all major public events and will make no secret of their presence.)

The use of a local celebrity as an audience representative creates a very positive image for an otherwise unknown performer and greatly increases the possibility of some valuable media coverage.

Caveat: Unless you are fairly well known, it is very likely that you will often receive a polite refusal if you approach a public figure prior to a show and ask him if he would mind assisting you on stage. It's not because he wouldn't love getting up there, it's because he has no idea who you are or if you're going to try embarrass or exploit him in a potentially negative way.

If, by some chance, he eagerly agrees to assist, you will have a more serious problem on your hands. His eagerness is a warning sign of what I like to call the "Little Big Man" syndrome, a common affliction among minor celebrities and those who think they are.

Most minor celebrities, particularly politicians, who eagerly agree to help you, do so because they love appearing before an audience. Unlike average people, they are not the least bit nervous at the prospect of a public appearance. It actually makes them very happy. It sometimes causes them to salivate. And, here's the bad part, it always triggers an inborn instinct that will cause them to think of ways to insure that they, and not you, will lead the proceedings.

It's far better to just pick out your volunteers during the show. I mean that literally; don't ask for volunteers for you have no way of controlling who you will get. Just pick out your prospects during the show, tell them what to do, and then thank them for "volunteering." That way they don't have time to think about it, are less likely to refuse, and will usually do as they're told. You'll see how Michael could have handled that in just a minute.

But it was still possible for Michael to give the audience the experience of actual participation even if the mayor, for example, acted as their symbolic representative in the performance of the book test. This is because a "major" effect doesn't actually have to be a specific "effect" in the general sense of the word. A series of psychological forces in which the whole audience is asked to receive the mentalist's thoughts is often used by experienced performers to create a sense of total involvement.

Similarly, simple suggestibility tests, as often used by stage hypnotists, can also be done with the entire audience with the explanation that these tests illustrate just how the powers of concentration must be focused in order to send or receive thoughts. (This explanation, of course, presumes that the mentalist has adapted the persona of a "thought reader." A "body language expert" might use similar tests to illustrate ways in which the senses involved in observation can be heightened and attuned, etc.)

Since Michael is entirely a figment of my own imagination, I have decided to give him a second chance at glory. Here, then, is an example of one way to make a minor effect into a major routine.

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[Dr. Bob says I should even let him get to meet the girl at the bar who thought he was cute. He insists, however, that I first dispose of the ***hole.]

Here's what happened at the show:

After being glowingly introduced as a mind reader, Michael took center stage. He gave a brief dramatic pause, smiled and said, "Before I begin, I just want you all to know that even though I'm a mind reader, I am not going to reveal any thoughts which would embarrass anyone... unless I think it's really funny.

"Only kidding, the fact of the matter is that I actually don't read minds at all. I'm simply able to sometimes send and receive thoughts on what I call my mental movie screen. You can do it too, let me show you. Just try this... imagine that you are sitting in a movie theater. The theater is dark and the screen is filled with nothing but white light. In just a moment I am going to project a thought onto your mental screen. If you really visualize this in your mind, I guarantee that most of you will actually *see* a picture of my thought on your imaginary screen. Focus on the screen and don't try to guess. Just wait until I clap my hands. Something will suddenly appear on your screen.

"Since this is probably the first time most of you are trying this I am going to narrow things down just a bit. When I clap my hands I will concentrate on two simple designs, one inside of the other. Like a square inside of a square, for example. But both of the designs will be different.

"Ready? Now!" He clapped his hands and continued. "You should all have two designs in your mind. I was projecting the images of a triangle in a circle. How many of you saw that on your screen? Just raise your hands" An astonished gasp erupted from the crowd and at least four hundred hands shot up. Most of the audience began to laugh and the rest either looked totally puzzled or sternly skeptical.

Turning to one of the skeptical faces, Michael laughed and said, "I know, you're thinking that it wasn't really all that difficult since it was a rather limited choice. Isn't that right? But let's take it a step further and make it much more difficult. This time I am going to have one of you project a thought to me. Not a picture this time, but a word."

Looking toward the back of the room, he interjected, "No sir, not that word. You should really keep that thought to yourself!"

Whatever tension and skepticism that may have existed in the room began to evaporate. The audience listened attentively as Michael turned toward the mayor and asked, "How did you do, sir? Did you see the triangle and the circle? You know, I don't think you did, because I get the impression that you have far more important things on your mind. In fact, you seem to have a remarkable ability to focus your thoughts. "

Michael seemed to hear a comment from another spectator and replied, "Really? You're kidding, right?" Turning back to the mayor, he said, "Is that true? You're the mayor?"

The mayor replied "You're the mind reader! You tell me!"

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“Okay,” Michael said as he nodded sagely, “I get the impression that you are the mayor. Yes, you are the mayor.” And then, to the audience, “It’s nothing, folks, it’s just a gift I have.”

The audience laughed and Michael knew that he was in complete control.

“Mr. Mayor, since everyone here seems to know you and since you are, after all, their elected representative, I’d like you to act on their behalf and take a look at this book. It’s a recent best seller, perhaps you’ve read it. Just tell us how many pages it contains...”

Michael then went into his well rehearsed presentation of the book test which concluded with a completely astonished mayor acknowledging that Michael had correctly guessed the word he was thinking of. Michael smiled and said, “Thanks a lot for letting me catch your thought. Your focus is just incredible- how about a nice round of applause for the mayor?... I want to send good thoughts to each and every one of you. Thank you all very much. I hope to meet you all again one day.”

His show was, obviously, a resounding success and there was a nice article about him in the next day’s newspaper accompanied by a photo captioned “Mayor’s Mind No Mystery to Mentalist.”

[Shortly after the show Michael went back to the bar for a shot of Cuervo. He met the girl, who had, conveniently, just told her boyfriend to get lost. After a short courtship they were married and are presently living happily ever after at their hideaway condo in Bayonne, New Jersey.]

While Michael is entirely fictitious, the presentation given above is, with minor variations, the exact one I have used successfully for many years when I’ve been booked to do a short act.

Many newcomers to the art completely underestimate the power of the psychological force, which, in the above example, is used to create the impression that most of the audience correctly received the mentalist’s projection of a triangle in a circle. “What’s the big deal?” they often ask in the Internet forums where magicians share their opinions. “That stuff is too obvious for me to use.”

As far as the actual effect goes, they are arguably correct. While it may amaze people for just a moment, I imagine that anyone who bothered to give it a bit of thought would soon conclude that there are only a few simple designs that people are likely to think of when suddenly asked to do so.

The fact of the matter, though, is that very few people bother to think about it. Why should they?

The performer himself acknowledged that the first test really wasn’t all that difficult. Look at what the mentalist actually says in the above script:

“I know, you’re thinking that it wasn’t really all that difficult since it was a rather limited choice. Isn’t that right?”

This is a very important line. Not only does it discourage any analytical thinking regarding the design selection, it subtly reinforces the idea that the mentalist actually **is** reading thoughts. (“I know, you’re thinking that...”)

The actual purpose of the psychological force, then, has very little to do with its deceptiveness. As described above, its real function is to create a major effect by transforming a group of five hundred strangers into a cooperative and attentive group. A single entity who will soon accept one individual as its representative. In the sport of boxing you might call it the left jab that sets up the knock-out punch.

And that is one of the essential secrets that seem to elude many aspiring mentalists. Without an understanding of audience psychology, effective, and believable mentalism is an impossible goal.

ON USING THE PENDULUM IN MENTALISM/ THE HORIZONTAL PENDULUM from *The Pendulum of Fate*

Several effects with pendulums already appear in the literature of mentalism, notable examples being Stanley Jak’s “Crystal Locket” in Corinda’s *13 Steps to Mentalism* and my own thought reading effect with marked playing cards described in the first volume of *The Art of Mentalism*. Although my card routine is an exception, most mental effects with the pendulum require the performer to use the device himself. It is, I think you will agree, far more effective and interesting, if it is a spectator who uses the device to bring an experiment to a successful conclusion. That is the focus of the effects which follow.

But, more important than the effects themselves, is an interesting principle I discovered while experimenting with the basic structure of the pendulum itself.



The photograph to the left depicts my horizontal pendulum being held over a spread of Tarot cards. I am holding the left end of the cord (which is cotton embroidery thread, by the way) and my spectator is holding the right end. She is concentrating intently on one of the cards. I have no idea which one it is.

The pendulum itself is bullet shaped and weighs about an ounce and a half. It is actually a pointed stud of the kind normally

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used to adorn “biker” regalia such as leather jackets and belts. (It is not a good idea to bump into someone who is wearing this type of ornamentation.) The actual material used for the pendulum is irrelevant. The main thing is that it is suitably heavy, pointed, and symmetrical in shape.

The spectator and I are maintaining tension on the cord to prevent the pendulum from dropping down to the cards. At the same time, we are moving it back and forth over the spread.

Believe it or not, when the pendulum passes over the spectator’s selection, the pendulum will drop down to the card, seemingly of its own accord. The effect is absolutely eerie and the first time you successfully execute the test it will be almost as amazing to you as it is to your participant.

The effect is based entirely on the IMR of the spectator and is actually an experiment in contact mind reading. Provided the spectator is concentrating intently on her card as per your instructions, you will feel the pendulum begin to dip as she unconsciously eases up on the tension in the cord. You simply have to “go with the flow,” so to speak, and let the pendulum do as it will.

The first few times that you try this you might well force a card on the spectator so that you will be certain that the pendulum dips over the correct card. More importantly, however, this ploy will enable you to get used to the feel of the thing while working under fire.



Sometimes the pendulum drops so easily over the selection that you will think the spectator is consciously helping you. More likely, however, is that she is simply following your instructions and focusing all of her attention on the card.

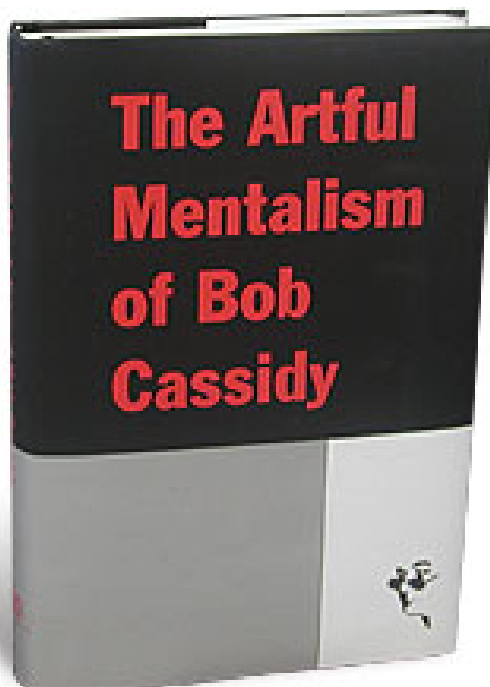
As in stage hypnosis and traditional contact mind reading, it is essential that the volunteer believe in what you are doing, for it is the belief factor that allows the effect to work. This is why I included as much introductory material as I did regarding the history and use of the pendulum. It is the sort of background information that you must use to create a believable factual basis for what you are doing. If you think about it, this is a perfect example of a phenomenon that simply cannot be observed without the elements of belief, confidence and open mindedness being present.

Whether or not the pendulum is actually capable of revealing information that is *unknown* to a spectator is subject to debate. But that it can infallibly reveal information *already known* to her is beyond any question, as you will discover when you put this fascinating principle to use. (You will find, by the way, that the same principle will allow the pendulum to dip over the letters in a mentally selected word if the pendulum is passed back and forth over a Ouija board or similar alphabet layout.)

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JHEFFSMIND

This is going to sound like I'm an ungrateful, spiteful sonofabitch, but that's simply untrue (unless you ask my ex-wife). The truth, though, is that this industry, thanks to all the wonderful advances in technology, has been changing both for the better and worse. Along with that, attitudes are changing. What follows is intended to be more of a lament or constructive criticism, rather than the cold whining of an unappreciative reviewer. It's also me channeling the rather blunt attitude of our spotlightee, Bob Cassidy (which may be redundant since I admit that I can be rather blunt).

With that, let me present the following e-mail.

“Hi Jheff,

Last week, I got this great idea for a really cool trick and I'll be selling it for \$30. Here's the PDF of it. I'm excited about it and I hope you like it and give it a great review.

Signed, Joe Mindworker.”

This is not a real e-mail, of course. But it is not uncommon for me to get e-mails such as this. And I'm very polite and will usually tender my opinion and invaluable advice. I'm a teacher by profession and I enjoy helping people achieve their dreams, learn things, and improve their lives.

As to the manuscripts attached, sometimes these manuscripts are good and sometimes not. Because I'm polite, I don't say what I really want to say to many of these creators when I get e-mails like this. Oh, I'll usually imply it, or even politely say it.

Here's what I really want to say to some of these folks:

“Dear Joe Mindworker,

Are you f**king crazy?!? Do you really think that it's appropriate to want someone like me to review a routine you intend to sell that you haven't performed dozens, if not hundreds, of times to polish it and smooth out the kinks? Sheesh!!

Go back and do the leg work, man, and then share it with me when you've got it all ironed out and when you know that this idea truly is the solid commercial routine that you intended it to be.”

Truth be told, a large majority of these ideas and manuscripts are very good. But it's also obvious that many of these ideas are not tested or the ideas haven't been fleshed out to make a solid routine. Some creators certainly do send me ideas with the intention of wanting critiques with the possibility of selling them in the future. They really only want to know whether it would be fruitful to continue with those plans or whether their great idea has already been thought of.

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The problem is that it seems like far too many creators are creating stuff to publish and sell, rather than to put in their act and test and polish. These creators usually do it because they want to claim credit for the idea or to make money. As discussed in previous columns, it's very difficult to come up with a new idea in mentalism and one should assume that it isn't unless told by very knowledgeable persons that it is (and that's a big key!).

Releasing an effect that has not been perfected or performed quite a few times can lead to publishing routines that can be unworkable because they haven't been tweaked. It can lead to ideas that aren't new because the rush precludes the time to find out if it's actually a new idea or not. I don't think anyone wants a reputation of releasing material that is not workable or ripped off.

So, what is it exactly that I recommend one do? Simply this: When one comes up with a new idea, it should be performed and refined. If the idea becomes a good one, then market it if you wish and after you determine it's original. If the idea is one that doesn't suit your style, then let another performer try it out.

When one sends a manuscript to me, it is quite obvious whether the material has been honed or not. I actually prefer seeing that type of material because I know that it's been road tested and that I can choose to immediately adapt it to my repertoire.

I'm definitely not saying that one shouldn't send me any more manuscripts. Unquestionably enjoy reading them and providing advice to help improve and promote them, but, without doubt, I enjoy the honed routines much more and would simply ask that one performs and perfects material before considering marketing it. I suppose, though, that the craft of perfecting a routine is becoming a lost art to those who need to make a quick buck or achieve a credit.

THE NO-SWITCH **from *Sleightly Mental***

This is a variation of a switch I described in *Principia Mentalia* Volume 1, Fire. That switch, in turn, was a variation of a card move devised by Howie Schwartzmann many years ago. Here, the move is used with envelopes.

The mechanics of the switch are very similar to those used in a top change, but instead of the hands moving together and then apart, they move past one another and continue moving as the switch is made. The hands do not change their direction during the switch, but THE ENVELOPE DOES.

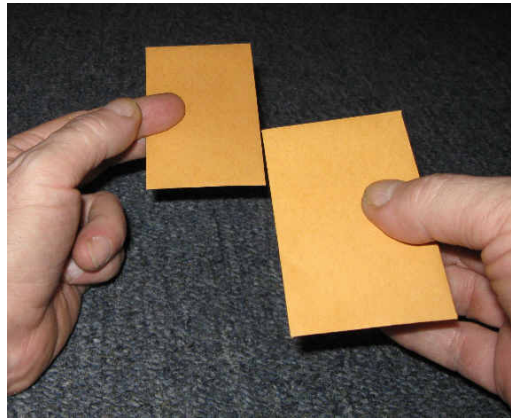
It is probably a good idea to review the video clip before you go any further. At the beginning of the clip, the move is done very slowly and the envelopes are held below your eye level so that you can see the mechanics of the switch. As the video proceeds, however, I gradually speed up the switch and change the angle of the envelopes so that they are at an angle aimed at your eyes. That is the way the

***Sleightly Mental* is available at**

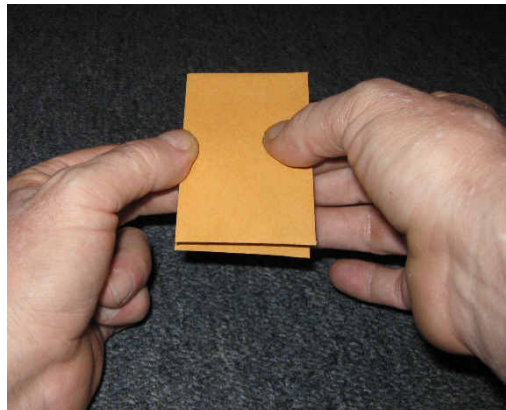
<http://www.Lybrary.com>

switch is done in performance, and I think you will appreciate right away what a powerful optical illusion is produced. It really looks like one envelope is exchanged for the other when, in fact, they are not exchanged at all.

[NOTE: *Slightly Mental* comes with video clips which I cannot reproduce here. However, Bob has graciously provided three new pictures and I will explain the move from the photos.]



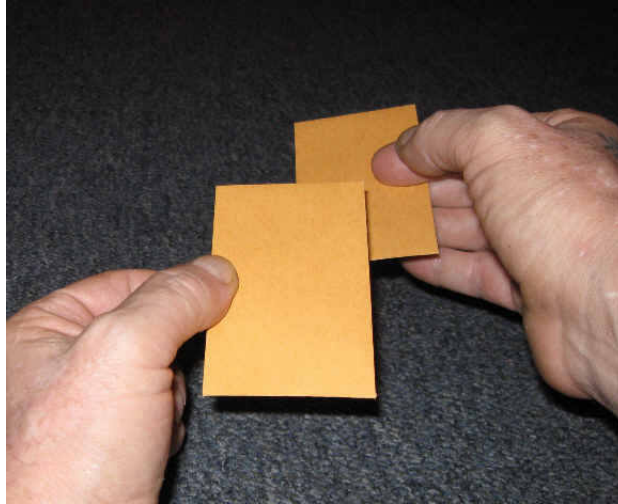
[PHOTO 1: The envelope to be switched is in the left hand between the first and second fingers. To keep this straight, remember that the participant's original envelope will always be held between the first and second fingers. The other envelope is held in the right hand between the thumb and first finger.]



[PHOTO 2: The left hand is brought in line with the right hand. The two thumbs are now on top. The first and second fingers of both hands grip the bottom envelope, which is the participant's. Immediately, the right hand moves forward as it normally does, but it will take the lower envelope and not the top one.]

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[PHOTO 3: The participant's envelope is now in the right hand between the first and second fingers and moving toward the participant. Do keep in mind that you can do the move starting with the participant's envelope in the right hand and do the switch to the left. Just remember to keep that envelope between the first and second fingers. Also note that this move takes seconds to do. Explaining this takes a lot more time than doing.]

The move is useful in a variety of routines. You should see right away how it would work in a 'Bank Nite' type of effect. One envelope contains, for example, a one=hundred dollar bill. The others - say four - contain pieces of newspaper. The envelope with the real money is marked. A spectator mixes up the five envelopes, keeps on for himself and gives the others to the performer and three other audience members.

If the performer gets the marked envelope, all is well. But more often than not, he will receive an envelope containing newsprint. Here is where the no-switch comes in.

The performer approaches each spectator in turn and, grasping his or her envelope in one hand and holding his own in the other, says, "Do you want to keep yours, or trade it for mine?"

He trades or does not as the spectator chooses. That is as long as the performer is dealing with a spectator who holds an unmarked envelope. When he approaches the spectator with the marked envelope - the one containing the money - he does the move as he asks the spectator if he wants to trade or not. The spectator thinks the envelopes have been switched. If he says he does not want to trade, the performer really exchanges the envelopes and the spectator thinks he just got his original envelope back. If he says he does want to trade, the performer just does the move once more and says, "You don't want this one? Okay, take mine then." He then actually exchanges the envelopes.

Either way, the performer ends up with the cash.

Which is the way God intended it to be.

THE COMPLETE LISTING OF BOB CASSIDY'S LIBRARY OF MENTALISM AND THE RELATED ARTS

The Art of Mentalism (1982) and *The Artful Mentalism of Bob Cassidy* (2002) are hard cover texts currently available from Viking Magic and H&R Magic Books respectively.

The DVDs *Bob Cassidy's Mentalism* (2002) and *The Black Box Cinema* (2007) are produced and available from Meier Yedid at www.mymagic.com.

The following are electronic books available from Chris Wasshuber's www.Lybrary.com, where complete descriptions and tables of contents of each work are listed:

<i>One Man Billet Routines</i>	<i>Laboratory Conditions</i>
<i>The Impromptu Psychic</i>	<i>Sleightly Mental</i>
<i>The Art of Mentalism 3</i>	<i>The Mastermind Papers</i>
<i>The Psychic Tarot</i>	<i>Fundamentals, a Guidebook to Mentalism</i>
<i>The Moldavian Switch</i>	<i>Three Miracles</i>
<i>Swami Tech</i>	<i>The Real Work of Cold Reading</i>
<i>Side Effects</i>	<i>The Real Work of Stage Hypnosis</i>
<i>Dreams and Devices</i>	<i>Crossroad Crosswords</i>
<i>Triple Edge</i>	<i>Extremely Remote</i>
<i>The Hanussen Proof</i>	<i>Intuitively Yours</i>
<i>Staging It!</i>	<i>Mind Burners</i>
<i>The Millennial Medium</i>	<i>Mind Explosions</i>
<i>Dreams and Devices</i>	<i>Psi Apps</i>
<i>Hoodoo Brew</i>	<i>Psychic Secrets</i>
<i>Mind Razor</i>	<i>The Schattenjaeger</i>
<i>Pendulum of Fate, The</i>	<i>Test Conditions</i>
<i>Return to the Crossroads</i>	<i>Black Book of Mentalism</i>
<i>Bent on Strange</i>	<i>Book of the Golden Tortoise</i>
<i>Ten Switches</i>	<i>The Hanussen Proof</i>
<i>Universe</i>	<i>The Heresies</i>
<i>Confessions of Dr. Crow</i>	<i>Invisible Mirror</i>
<i>The Hidden Mysteries of Dr. Crow</i>	<i>The RV Tester</i>
<i>The Magick and Mentalism of Dr Crow</i>	<i>Working It</i>
<i>The Psychic Secrets of Dr. Crow</i>	<i>Artful Mentalism: An Evening with Bob Cassidy</i>

The following electronic books are exclusively available from Jerome Finley's "Performers Only" website at www.sangomahealer.com/performersonly.html where complete descriptions and contents are listed:

The Heathen Devices
Puzzled
A Journey into the 4th Dimension
21st Century Q and A
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