

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOODOO

THE MAIL ON MAY 2019



SONDER BY FRASER PARKER



Larry + Raven

Wow!
FREESTUFF



NEW
MORSE
CODE

TELESTHESIA **360**

MATHEMATICS, MAGIC & MYSTERY

Like any other hybrid subject matter

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SONDER by FRASER PARKER

EDITOR'S
NOTE >

Hi everyone,

I'd just like to say a big thank you to everyone who has commented and the fact that this digital VOODOO magazine is still getting some fairly high visitor stats I'm incredibly thank you!

In the meantime, there are plenty of articles on this VOODOO magazine that you can read to hopefully improve or at least understand Mentalism in a little more detail! Again, a huge thank you to everyone!

—Saji Vijayan, on behalf of the team Voodoo
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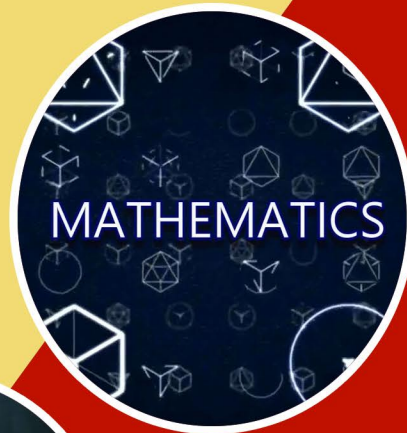
INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

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MATHEMATICS, MAGIC & MYSTERY



Like many another hybrid subject matter, mathematical magic is often viewed with a double disdain. Mathematicians are inclined to regard it as trivial play, magicians to dismiss it as dull magic. Its practitioners, to rephrase an epigram about biophysicists, are apt to bore their mathematical friends with talk of magic, their magic friends with talk of mathematics, and each other with talk of politics. There is truth in all these animadversions. Mathematical magic is not-let us face it the sort of magic with which one can hold spellbound an audience of nonmathematically minded people. Its tricks take too long and they have too little dramatic effect. Nor is one likely to obtain profound mathematical insights from contemplating tricks of a mathematical character.

Nevertheless, mathematical magic, like chess, has its own curious charms. Chess combines the beauty of mathematical structure with the recreational delights of a competitive game. Mathematical magic combines the beauty of mathematical structure with the entertainment value of a trick. It is not surprising, therefore, that the delights of mathematical magic are greatest for those who enjoy both conjuring and mathematical recreations. W. W. Rouse Ball (1851-1925), a fellow in mathematics at Trinity College, Cambridge, and author of the well known MATHEMATICAL RECREATIONS AND ESSAYS, was such an individual. Throughout his life, he took an active interest in legerdemain. He founded and was the first president of The Pentacle Club, a Cambridge University magic society that continues to flourish today. His classic reference work contains many early examples of mathematical conjuring.

**ACTIONS SPEAK
LOUDER THAN WORDS**



GAMES OF THE MIND

So far as I am aware, the chapters to follow represent the first attempt to survey the entire field of modern mathematical magic. Most of the material has been drawn from the literature of conjuring and from personal contacts with amateur and professional magicians rather than from the literature of mathematical recreations. It is the magician, not the mathematician, who has been the most prolific in creating mathematical tricks during the past half-century. For this reason, students of recreational mathematics not familiar with modern conjuring are likely to find here a rich new field—a field of which they may well have been totally unaware. It is a field in its infancy. It is a field in which dozens of startling new effects may be invented before this book has been a year on sale. Because its principles can be grasped quickly, without training in higher mathematics, perhaps you the reader may play some part in the rapid growth of this odd and delightful pastime. I want to thank Professor Jekuthiel Ginsburg, editor of *Scripta Mathematica*, for permission to reprint material from four articles which I contributed to his excellent journal. Paul Curry, Stewart James, Mel Stover, and N. T. Gridgeman gave generously of their time and knowledge in reading the manuscript, correcting mistakes, and offering valuable suggestions. Other friends who supplied material and information are too numerous to mention. Finally, I owe a special debt to my wife for uninhibited and indispensable criticism, as well as tireless assistance in all phases of the book's preparation.

pseudoscience

MAGICIANS ARE UNDER FIRE FOR CLAIMING THEY USE NEUROLINGUISTIC PROGRAMMING TO READ PEOPLE'S MINDS



'The spell breaks for mentalists',
'pseudoscience'

Some psychologists are upset at the deployment of purported scientific techniques in magic tricks, according to the Times.

The newspaper cites a study (paywall) co-authored by Gustav Kuhn, a reader in psychology at Goldsmiths, University of London, in which a group of people watched a magic trick. Those who knew that the performer was a magician were as likely to believe his false claims about being able to read a person's mind as those who were told he was a psychologist.

Yet according to Kuhn, the neurolinguistic programming (NLP) techniques claimed by some magicians – in which facial cues and body language can be read – are “complete pseudoscience”. So how do magicians feel about this?

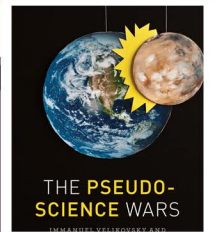
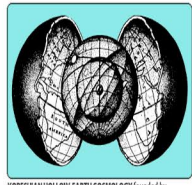
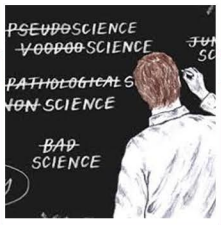
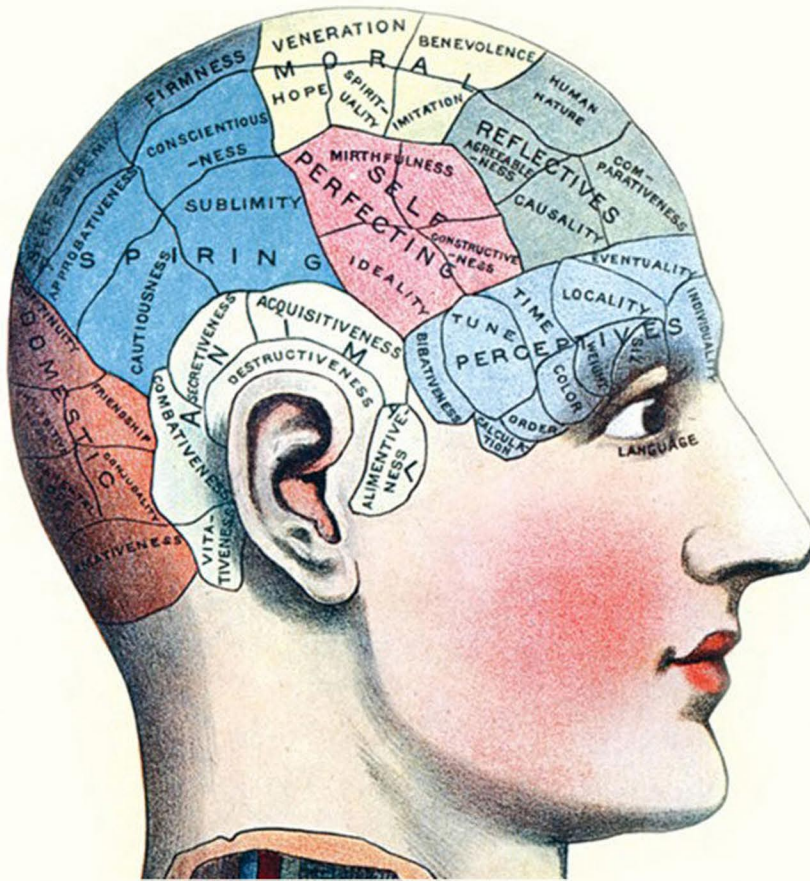
CLEVER EXAMPLE

Tom MacKay is a mentalist, magician and NLP trainer who also has a master's in psychology. "When NLP is claimed as a pseudoscience, it is really a misunderstanding of what it is," he says. "NLP was developed as a way to model successful thinking." He works with athletes, for instance, to improve performance.

The confusion arises, MacKay says, because "a lot of people who say they are doing mentalism claim to read body language and facial cues. Which hand is the coin in? That's a classic magic trick. I might be able to predict which hand it is in through observing physiology with quite a few people, but it wouldn't work 100%. In magic, you want things to be 100%. Magicians say it's NLP when it isn't."

PSEUDOSCIENCE

The Conspiracy Against Science



Hugh Shields, a magician also known as Hughdini, trained under NLP co-creator Richard Bandler (who also taught NLP to Derren Brown and Paul McKenna). "Do [tricks] work because of NLP or for some other reason?" he asks. He points out that magicians mix up their devices, and that creating confusion is part of the performance. Magic relies on a lack of understanding, after all, and if NLP obfuscates a magician's technique, maybe it is simply a modern silk handkerchief.

"SOME MAGICIANS WANT TO GIVE THE IMPRESSION OF BEING A MIND READER. I HAVE A PROBLEM WITH THAT. I'M NOT READING PEOPLE'S MINDS," MACKEY SAYS. BUT AUDIENCE MEMBERS STILL CONGRATULATE HIM ON HIS MIND-READING. THEY WANT TO BELIEVE. "PEOPLE COME AWAY WITH FALSE IMPRESSIONS. THERE'S DISILLUSIONMENT." WHICH, OF COURSE, IS THE OPPOSITE OF THE EFFECT THAT MAGIC INTENDS TO CREATE.

SINCE YOU'RE HERE...

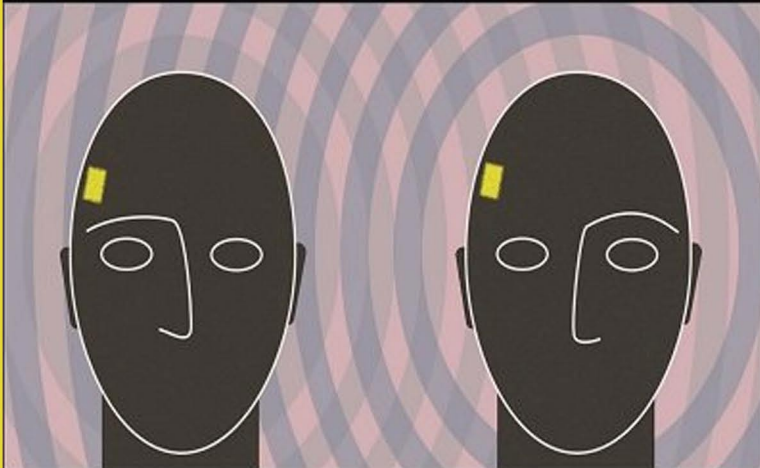
DIRECT AND INDIRECT MEASURES

THUMPER

A THUMPER IS A DEVICE USED IN A VARIETY OF MAGIC TRICKS, TYPICALLY WITH MENTALISM ACTS. IT CONSISTS OF SMALL VIBRATING DEVICE THAT IS TRIGGERED BY A REMOTE RADIO TRANSMITTER BY A CONFEDERATE IN THE AUDIENCE. PRACTICALLY ANY SUCH DEVICE CAN BE USED, FROM CUSTOM EQUIPMENT TO EVERYDAY PAGERS.

IN ITS MOST SIMPLE FORM, THE CONFEDERATE SIMPLY TRIGGERS THE THUMPER AT A GIVEN TIME. A CLASSIC EXAMPLE IS TO HIDE AN OBJECT UNDER A MUG OR CUP, WHICH THE MAGICIAN THEN DISCOVERS BY SLOWLY MOVING THEIR HAND OVER THE CUPS AND WAITING FOR THE THUMP. MORE COMPLEX FORMS CAN USE CODES.

THE TELESTHESIA CODE



UNKNOWN MENTALIST



This is a two person telepathy act. The Telesthesia Code is simple and easy yet undetectable. You and your assistant (or partner or spouse etc) can learn this code in under 5 minutes. There are absolutely no words that need to be spoken nor any body signals required. You and your assistant do not even face each other and there is no eye contact. And yet, you can seemingly relay thoughts to your assistant.

This method is ideal for close up situations and with a bit of audience management can easily be adapted to a parlor situation too.

The effect as it plays out from the audience point of view. You are seated at a table with a few audience members gathered around the table to see your close up act. Ideally, you have performed a few pieces in your close up set and in the middle of your act, you suddenly lean back and say that you want to try something totally different. An experiment in telesthesia. You explain that it is a form of telepathy and you along with your gifted friend have been practicing this for quite some time, although you still have a long way to go before achieving reasonable accuracy levels.

One participant freely and randomly chooses a playing card from a deck of cards in a very fair manner. Another participant merely thinks of any playing card in his mind. The performer looks away or turns back while this is going on. Later, the assistant who was not even in the room till then, is escorted into the room by a random audience member. Importantly, the assistant enters the room from behind where the performer is sitting and stands behind the performer, facing the audience members around the table. The performer and assistant do not talk to each other and do not even face each other or look at each other.

In this situation, the assistant, apparently with the help of thoughts being relayed from the performer's mind is able to read the minds of both the participants and reveals both their cards.

The Telesthesia Code can be used for many other applications. An alternative routine with a star signs and 4 elements theme is also included. You will surely come up with some of your own ideas on using The Telesthesia Code. Several bonus ideas are included.

How DO MENTALISTS GUESS NUMBERS AND PEOPLE'S PIN NUMBERS?

There are two sides to how mentalists guess numbers. These are either through complete trickery. Or by using body language reading. Tricks to guess numbers include the Swami Gimmick, simple maths tricks or by using other clever mentalism trickery.

Whereas to guess someones
PIN number,
this can be achieve
using nonverbal signals.

There are a number of ways this can happen. But just to confirm mentalists (and psychics for that matter) do not have mental telepathy powers. People cannot actually read minds, so mentalists that guess numbers do it through some form of trickery or nonverbal language recognition.

With the first method of guessing numbers, that is through trickery, there are three basic tricks.

THE SWAMI GIMMICK

A typical example of where a mentalist appears to read a persons mind is by using the Swami Gimmick.

The mentalist will ask the person to focus on their phone number. Perhaps to create more drama and to add to the trick, the mentalist may ask their subject to think of the number and to repeat it to themselves over and again. They will emphasise when they tell them to repeat their number over and again in their mind, to not say it out loud. This gives the impression the mentalist is reading the persons mind. As their subject is doing this, they will write the phone number on a piece of paper or card. Then once they've written what they think the number is, the mentalist will ask the person to write their phone number on a piece of paper too. This is revealed to the audience. This is the same number as the one the mentalist had written down.

Phone number guessing revealed

So the question is, how did the mentalist read the person's mind? How did they guess the phone number?

Well they didn't. When the mentalist was writing the number on their piece of paper, they were only fake writing. The mentalist only pretended to write the number. However, now the phone number has been revealed, the mentalist quickly writes the number on his paper or card using a Swami pencil.

Which is a small piece of plastic attached to their finger, which has a small pencil led in it.

The card is then presented to the person and they are convinced the mentalist read their mind.

This method of writing does take practice to master. It is one of the many tricks contained in the 13 Steps to Mentalism book.

Number tricks

The other type of number guessing trick is to use a trick where the outcome is guaranteed.

This one is a simple maths trick.

Ask someone to think of any number. Then tell them to add the next highest number to that first number (so if they chose 10, tell them to add 11). This would be 21.

Then tell them to add nine. This would be 30.

Then divide by two. This would be 15.

Then subtract the original number. This equals 5.

No matter what their first number was, the final answer will always be 5.

Now just pretend your psychic powers told you they were thinking of five and you'll astound anyone. The down side of this trick is that most people will be able to work this out. Plus you can only do it once. As each time the answer is five.

How to guess a number by predicting the outcome. This simple, but effective trick is not just about how the mentalist guessed the number, but also about how did they predict the number. They then ask a fourth member of the audience to add these numbers up. They then reveal the total. After this, the mentalist reveals an envelope which has a number prediction, which was written before the three members of the audience wrote their numbers down. But more importantly, before the fourth audience member revealed the total. When the number in the envelope is revealed, the audience will be impressed to learn it's the same. But how is this done.

I hope you enjoyed this article about how do mentalists guess numbers...

I'd love to hear from you. Tell us about your journey to become a performing mentalist or magician (or both). Please comment below. Please also share your experiences, both good and bad.!

If this article hasn't answered all of your questions. If you have more questions either about mentalism or magic, I will try to answer them (or specifically about how do mentalists guess numbers), please comment below with your questions.

Larry+Raven

New York's Premier Mentalist Couple

Larry and Raven are a performing duo based in New York they have toured the world and were recently named "2019 Mentalists of the Year". With more than 1,000 appearances in over 40 states and over a dozen countries.

Their diverse performing experience range from cruise ship headliners to corporate brand ambassadors. One of the few foreign performers ever featured in the longest running variety show at NGK theater in Osaka, Japan.

From elegant corporate events to funky downtown gatherings, Their strange talents continually receive rave reviews from New York's A-list celebrities like fashion designer Vera Wang and "Gossip Girl" star Leighton Meester; luxury fashion brands like Coach and Cartier; from clients in the finance, media and IT sectors.

But actions speak louder than words. Each year, approximately two-thirds of their corporate events are either repeat engagements or are the result of word-of-mouth referrals.

THE ESP SHOW

MIX & MINGLE

INTUITIVE ORACLES

MYSTERY ROOM

As Carolyn Baragona, of "Event Solutions" magazine, pointed out "Larry & Raven will give an audience something it has never seen before... Guaranteed."

Meet a fascinating couple who appears to read minds, predict choices and see the unseen. Impossible, you say? That's just what they do... the impossible.

We recently attended the National Conference for the Association for the Promotion of Campus Activities in Hershey, PA, where we were awarded the "2019 Mentalist of the Year" Award. We were surprised and delighted to be given this award! Thanks goes to our agent, Laura Gilman with Fresh Variety.

The APCA administrators, staff and volunteers, and all of the student activities advisors and students who have connected with us along the way.

So thank you all!

Larry & Raven Named
Mentalist of the Year by APCA

APCA's
MENTALISTS
OF THE YEAR
2019

VOODOO



awards & badges



Larry & Raven

THE ESP COUPLE



FOR OVER A DECADE, LARRY & RAVEN HAVE FASCINATED AUDIENCES WORLDWIDE WITH A UNIQUE BLEND OF ILLUSION AND ESP. THEIR SPECIALTY IS A UNIQUE TWO-PERSON TELEPATHY ACT. TODAY, THERE ARE ONLY A FEW COUPLES WHO HAVE DEVELOPED THIS RARE ABILITY. THEY ARE PART OF A LINEAGE THAT SPANS MORE THAN 150 YEARS. NOW, THIS YOUNG DYNAMIC COUPLE BRING ANCIENT ARTS TO THE 21ST CENTURY WITH AN AMAZING STRENGTH AND FRESHNESS.

MYSTIFYING, HIGHLY ENTERTAINING, AND OUTSTANDING IN THEIR FIELD, THEY HAVE A POWERFUL IMPACT ON SOPHISTICATED AUDIENCES EVERYWHERE - A-LIST PRIVATE PARTIES, ON CRUISE SHIPS, HOTELS, AND AT CORPORATE EVENTS ACROSS THE UNITED STATES. AS CAROLYN BARAGONA, OF "EVENT SOLUTIONS" MAGAZINE, POINTED OUT "LARRY AND RAVEN WILL GIVE AN AUDIENCE SOMETHING IT HAS NEVER SEEN BEFORE... GUARANTEED." THEY NEVER FAIL TO BRING THE HOUSE DOWN WITH EACH SHOW.

FAST-PACED, DYNAMIC, UNBELIEVABLE, AND TOTALLY INTERACTIVE, WHAT THEY ACCOMPLISH ON STAGE IS PURELY AND SIMPLY INCREDIBLE; WHETHER DIVINING THE SERIAL NUMBERS ON A BILL SOMEONE PULLS FROM THEIR WALLET, OR CORRECTLY IDENTIFYING WORDS PEOPLE CHOSE AT RANDOM FROM PILES OF BOOKS THEY MANAGE TO WIN OVER THE MOST DIE-HARD OF SKEPTICS.

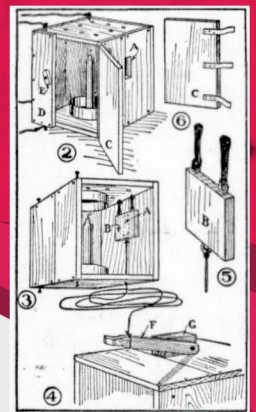
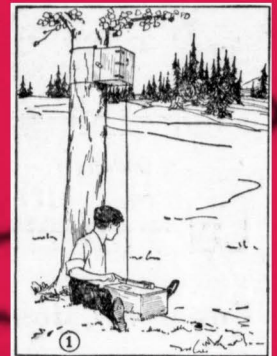
ONE OF THE MOST TALKED ABOUT FEATURES OF THE SHOW IS THEIR UNIQUE TWO-PERSON MIND READING DEMONSTRATION. AUDIENCE MEMBERS ARE ASKED TO FOCUS ON A THOUGHT OR PERSONAL OBJECT. THEN, WITH EYES SEALED COMPLETELY SHUT, RAVEN CALLS OUT FIRST AND LAST NAMES AND EXACT DATE OF BIRTH EVEN THOUGH SHE HAS NEVER MET THEM BEFORE. SHE DESCRIBES PHOTOGRAPHS CARRIED IN WALLET AND EVEN TELLS THE NAMES OF PEOPLE IN THE PHOTO. IT IS EVEN POSSIBLE FOR HER TO DESCRIBE OBJECTS IN A WOMAN'S HANDBAG WITH PINPOINT ACCURACY.

IS THERE SOME YET UNDISCOVERED LINK BETWEEN THEM? THEY FREELY ADMIT THAT WHAT THEY DO IS NOT SUPERNATURAL. THERE ARE NO SECRET ASSISTANTS AND THEY HAVE NEVER USED ANY HIDDEN ELECTRONIC COMMUNICATION. THEY USE ONLY THEIR TWO MINDS TO MYSTIFY AND IT IS SIMPLY THE RESULT OF YEARS OF STUDY AND COMMUNICATION OF TWO PEOPLE ON A COMPLETELY DIFFERENT LEVEL.

WHETHER THERE'S AN AUDIENCE OF 5 OR 500, LARRY & RAVEN DELIVER AN ENGAGING MIX OF INTERACTIVE ENTERTAINMENT THAT WILL BE REMEMBERED FOR YEARS. THEIR PERFORMANCES ARE AS MUCH WITH THE AUDIENCE AS THEY ARE FOR THE AUDIENCE. MAKE YOUR EVENT A UNIQUE AN UNFORGETTABLE EXPERIENCE WITH LARRY & RAVEN. IT IS AN EVENING OF INTELLIGENT, INTERACTIVE ENTERTAINMENT THAT WILL BE REMEMBERED FOR YEARS.

HOW TO MAKE AN OLD FASHIONED SIGNAL LANTERN — MORSE CODE

MORSE CODE					
A	· -	P	· · · ·	1	· - - -
B	- · · ·	Q	· - · -	2	· · · -
C	- · · ·	R	· - · -	3	· · · -
D	· · · -	S	· · · -	4	· · · -
E	·	T	· - - -	5	- · - -
F	· · - ·	U	- · - -	6	- · · ·
G	- · - ·	V	- · - -	7	- · - -
H	· · - ·	W	- · - -	8	- · - -
I	· ·	X	- · - -	9	- · - -
J	- · · ·	Y	· · · -	0	- - - -
K	- · - ·	Z	· · · -		
L	- · - ·	&	· · · -		
M	- - -	.	· · · -		
N	- · -	,	· · · -		
O	- - -	?	· · · -		




The following instructions and illustrations are for making a signal lantern used for Morse code. The original article was published in 1915. While the article was written for boys, we here at StrangeAgo feel that the project itself is gender neutral and that this would be an interesting project for adults, as well.

A SIGNAL LANTERN

You boys can easily communicate with one another after dark by means of homemade signal lanterns similar to that shown in Fig. 1. You will need a small box for the lantern. The dimensions are not important, but ten or twelve inches is about right for the depth, width and length. Fig. 2 shows the completed lantern, and Fig. 3 shows the box before the door has been put on. One side of the box becomes the front of the lantern. In the center of the width of the front, a little above the center of the height, cut a slot one inch wide and three inches long, through which to flash the lantern light (A, Figs. 2 and 3); and make a shutter block (B, Figs. 3 and 5) by which to regulate the lengths of the flashes. Screw a couple of screw-eyes into the top edge of the shutter, and a third screw-eye into the center of the bottom edge; and loop a heavy rubber band through the upper pair of eyes, and tie a strong cord to the lower eye (Fig. 5).

Then tie the free ends of the rubber bands to a pair of screw-eyes screwed into the under side of the lantern top, in the right positions to come directly over the pair in the shutter when it is placed over slot A; and bore a hole through the bottom of the box for the cord attached to the shutter to pass through (Fig. 3). Then, by pulling the cord, the shutter can be opened so light will pass out of a small portion of the slot, for a "dot" of the code, or all the way open, for a "dash" of the code. The lantern may be lighted either by a candle or a bicycle lamp. If you use a candle, tack a can cover to the lantern bottom for a holder, and tack another to the top to protect the wood from the candle flame. Bore holes through the top for ventilators.

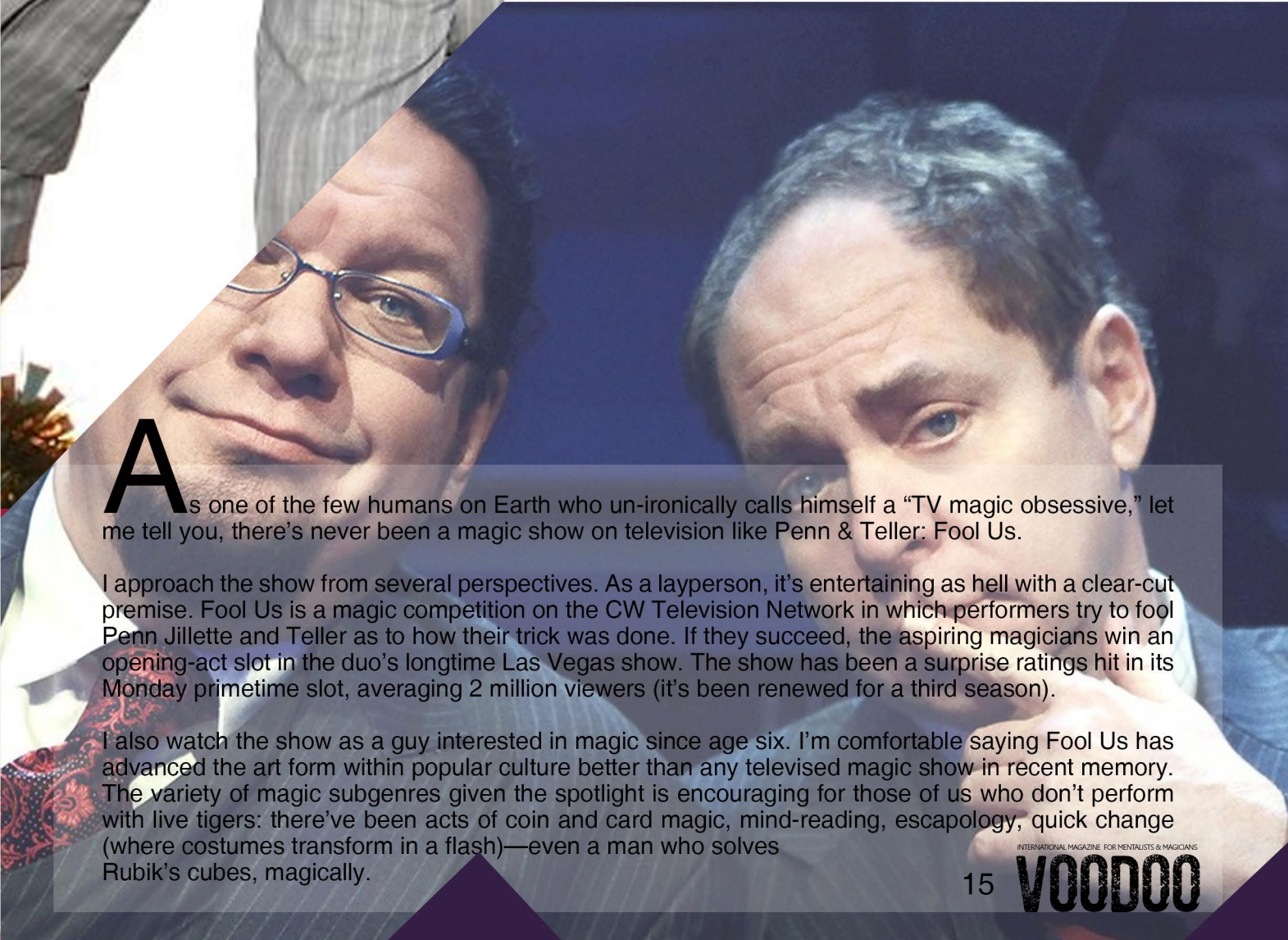
The cover board C (Figs. 2 and 6) is hinged with three strips of leather or tape. Strip D (Fig. 2) provides a place for attaching the wooden button E. The lantern is now ready for signaling. The operating key is shown in Figs. 1 and 4. Cut it about eight inches long and of the shape of F (Fig. 4); then nail a block G to a box (Fig. 4), and screw the end of the key to this block. Tie the operating cord to the key, allowing just enough length of cord to operate the shutter properly. Fig. 7 shows the Morse alphabet code. Cut out and paste this diagram upon a piece of cardboard, and tack the cardboard to the box on which the key is mounted so the code will always be before you. Practice will enable you to memorize it. [Wood burning the Morse alphabet to the box would be a more permanent way to keep a copy of the code.]



**PENN AND TELLER
ARE REVEALING HOW
THEIR MAGIC TRICKS
ARE DONE
—AND IT'S O.K.**

After each magician's performance, Penn and Teller confer, and using their combined century of conjuring know-how, try to work out the trick's method without revealing its secret.

This postmortem is the most fascinating part of the show. Listen to how Penn (and Teller, in his silent advisory role) discuss insider terms, something considered by some magicians as heresy. Terms like "cooler," "McCombial decks," "Tamariz," and "Aronson" are of little meaning to 99.997 percent of the viewing audience, and indeed, host Jonathan Ross would often express a quizzical, "I have no idea what you're talking about." But to hear allusions to method in a public forum, even with such cryptic jargon, certainly breaks new ground for magic on television.



As one of the few humans on Earth who un-ironically calls himself a "TV magic obsessive," let me tell you, there's never been a magic show on television like Penn & Teller: Fool Us.

I approach the show from several perspectives. As a layperson, it's entertaining as hell with a clear-cut premise. Fool Us is a magic competition on the CW Television Network in which performers try to fool Penn Jillette and Teller as to how their trick was done. If they succeed, the aspiring magicians win an opening-act slot in the duo's longtime Las Vegas show. The show has been a surprise ratings hit in its Monday primetime slot, averaging 2 million viewers (it's been renewed for a third season).

I also watch the show as a guy interested in magic since age six. I'm comfortable saying Fool Us has advanced the art form within popular culture better than any televised magic show in recent memory. The variety of magic subgenres given the spotlight is encouraging for those of us who don't perform with live tigers: there've been acts of coin and card magic, mind-reading, escapology, quick change (where costumes transform in a flash)—even a man who solves Rubik's cubes, magically.

n the magic community, you'll find backlash to the show for the aforementioned reasons, but most magicians I know view Fool Us as a net positive. It has nothing to do with fooling audiences. Really, the phrase "fool us" is the pithy elevator pitch to get on network television. The greater motivation of the show, I think, is having experienced magicians cogently articulate the merits of a performance, which in turn helps the lay public better appreciate magic. Trust me, you're better off having Penn and Teller explain what's good about a magic act than Scary Spice or Howie Mandel.

I spoke with Teller (now his full legal name), the famously silent partner of Penn, about Fool Us, magic, and the sanctity of secrets.

Vanity Fair: Having a magic show called Fool Us would lead most to believe the end goal of magic is to fool someone. I suspect your motivation is more nuanced than that.

Teller: What's the end goal for any work of art? The answer is it's not one thing. In almost every work of art there is on one level—and this is the level at which magic is, I think, the most fundamental—at which you must amaze the audience. When you're an actor, you must, for the moment you're there, convince the audience that you are possessed by the spirit of this character. And there is a level in which you go, "Wow, I really thought for that moment, that the character onstage was Hamlet." That amazement is the bottom line of any work of art.

Whereas magicians who knew how the trick was done appreciated the fact that at every moment, I was disproving the possibility of the thread that they knew was there. So by letting the audience in on the fact that it was done by means of a thread, we created more amazement. The fact you let people in on the modus operandi makes it no longer feel like a confrontational relationship with the audience. The magician isn't saying, "I'm superior to you because I fooled you," but, "Let's share in this amazing moment."

Long ago, when we originated our clear "cups and balls" routine, we were taken to task by a number of magicians who said, "You're exposing the cups and balls!" What they didn't realize was the trick did not originate with the idea of exposure. The trick originated . . . I'll demonstrate for you . . .

Magicians get into magic because they're seduced by the feeling of amazement. The ironic thing is, the deeper they dive into magic, the less often they get fooled. That seems immeasurably cruel.

The deeper you get into magic, the more profound your amazement becomes. There's an intermediary stage where you go, "Oh, is that all there is? It was just a thread?" And then when you work with a thread for four years, and you work out what must exactly be done to make that thread into something that is profound and difficult to imagine could be the cause of whatever it is you're doing to it, you veer right into a different kind of amazement. It's the amazement of the knowledgeable person. It's the amazement of the astronomer who has studied everything about the stars that is available, and who sees and understands the mechanisms that we know about, but is able to appreciate how mysterious it all is in the larger picture. So you can be just as amazed by the thought process that goes into creating a trick?

There's a trick I do in our live show based loosely on David P. Abbott's Floating Ball. I experimented with that trick for 18 months to come up with a routine in which the idea was no longer the ball was going to float, but the ball was coming to life. I spend one hour onstage every night after my show experimenting. And the more I experimented, the more wondrous the situation got for me. I was no longer wondering at the same thing the audience was wondering at. I was in astonishment at how the simple idea of a thread with an angle of something riding on it; the variety of incredible illusory movements it could provide.



Penn and I were sitting in a diner, and I was messing around with rolled-up napkins. As I'm talking I'll often fiddle with stuff. I noticed that when I did that move, one didn't see the load, even though it was in full view.

[Teller makes one ball disappear from his hand, and it reappears inside the clear plastic cup sitting on the table.]

That phenomenon of your attention being taken away from something by a very natural action seemed to be truly, profoundly amazing. The subject for a piece of magic. So we developed a routine with clear cups, but of course, it would seem pretentious for us to say, "Note how you could both see the secret action and the ostensible action at the same time! Isn't that an interesting counterpoint?" So we decided to present it as though it was an exposé, and magicians of course being terribly naïve, believed us.

We were taken to task by one magician who came to our show and took a swing at Penn in the lobby for the evil that we were doing. Penn said, "Why don't we just go to the diner and have a chat?" So this magician sat down with us and said, "All right, whose side are you on anyway?" That's the fundamental problem with much of magical performance. Merely because a magician is trying to create a moment in which a spectator is astounded, the magicians often conceive of themselves as being in opposition to their audience. That is something Penn and I are violently against. We do not believe the audience is stupid. We believe many, many, many, many—perhaps most of the audience—is a great deal smarter than we are. Therefore, they need to be shown the respect to be treated as peers.

ARE MAGICIANS A TERRITORIAL BUNCH?

There's an aesthetic rule in magic that to allow the audience to be amazed, you don't explain your trick. That part of your job is to withhold and conceal certain pieces of information in order to bring the audience to a level of astonishment. It is an aesthetic rule, not a moral rule. However, it has gradually seeped into magic lore as being a moral rule. "Giving away a trick is an evil deed." No it's not! The person who wrote the magic book that got you started in magic gave away a trick. Was that an evil deed? No!

In Tim's Vermeer, our friend Tim Jenison believes that he has discovered the method by which Vermeer got such photo-realistic effects. Knowing that does not in any way diminish my astonishment at looking at a Vermeer painting. Alexander Pope wrote, "A little learning is a dangerous thing/ drink deep, or not taste the Pierian spring." He's talking about exactly that. A little learning can spoil magic. A lot of learning enhances it.



STUFF it

CLASSIC MENTALIST TRICK

INSTANT SUDOKU

Within seconds of a spectator calling out a random number you are able to draw a 4 x 4 sudoku like 'magic square' in which all combinations of 4 squares inside the grid add up to the spectators freely chosen random number. A feat that would seemingly require a superhuman mathematical brain.

Method

Another classic of magic that has seen somewhat of a rebirth of popularity lately probably due to Derren Brown performing it in one of his recent sellout stage shows. The secret is that you either memorize or prepare a template grid that works for any number between 25 and 100. The grid is the same for every number apart from 4 of the squares shown below .

8	11	B	1
A	2	7	12
3	D	9	6
10	5	4	C

You can have this grid written lightly in pencil on the inside cover of small notepad so you can easily glance at it while drawing out the square each time during performance. Or memorize the grid. Here's how to calculate what goes inside the 4 empty squares. Ask for a number between 25 and 100. Say for this example they choose 37. Subtract 21 from their number (which leaves 16 in this case), write this number in position A. Now add 1 to this number and put it in position B. Add 1 again for the number in position C and 1 again for the number in position D. In our example you will the finished square will end up as below.

8	11	17	1
16	2	7	12
3	19	9	6
10	5	4	18

You'll see in the grid above all rows and columns total 37. The diagonals total 37. In fact almost every combination of 4 squares in the grid total 37, the spectators freely chosen number. Don't dismiss the apparent simplicity of this effect it really does floor people.

SONDER

-by FRASER PARKER

BOOKS



In this release, Fraser explores the use of readings technique as a tool to know specific information your spectator is thinking.

Using this ground-breaking approach to reading minds, learn to walk up to a complete stranger and by doing nothing other than speaking to them for a moment – in a readings context – divine actual pieces of solid information surrounding their life and other thought of information – including ways to divine star signs, thought of drawings, playing cards, memories and more.

This book includes entirely new work from Fraser and is something he feels will once again change how others perform Mentalism.

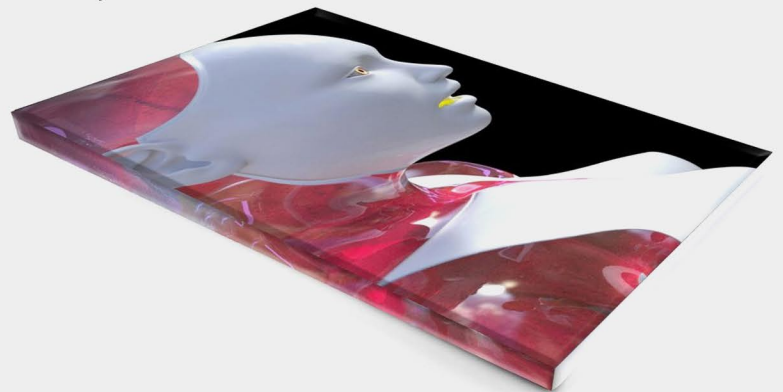
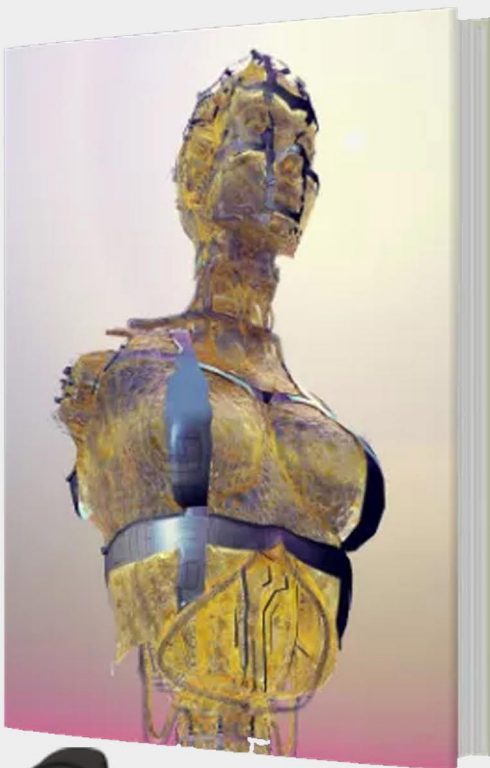
“It is another step in the right direction towards the holy grail of prop-less, effortless mind-reading brought about conversationally and within a readings context”.

No language restrictions.

Fraser has kept the full extent of this work mainly to himself, until now and feels it is now the right time to share this work.

Sonder is a hardback book.

Limited to 100 copies.



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