

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

THE MAIL ON JULY 2018

SIMONE RAVENDA
MENTALIST IN A MINUTE



voodoo school presents

SMASH
THE INFINITE LINK



MAX MAVEN

LET
THE
MIND
GAMES
BEGIN.

THE **MENTALIST**

JULY 2018

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

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SECRETS OF REPRO MAGIC

Compiled by Jonatan Royale

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MAGAZINE

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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



—Saji Vijayan, on behalf of the team Voodoo
EDITOR-IN-CHIEF (MASTHEAD)

SECRETS OF REPRO MAGIC



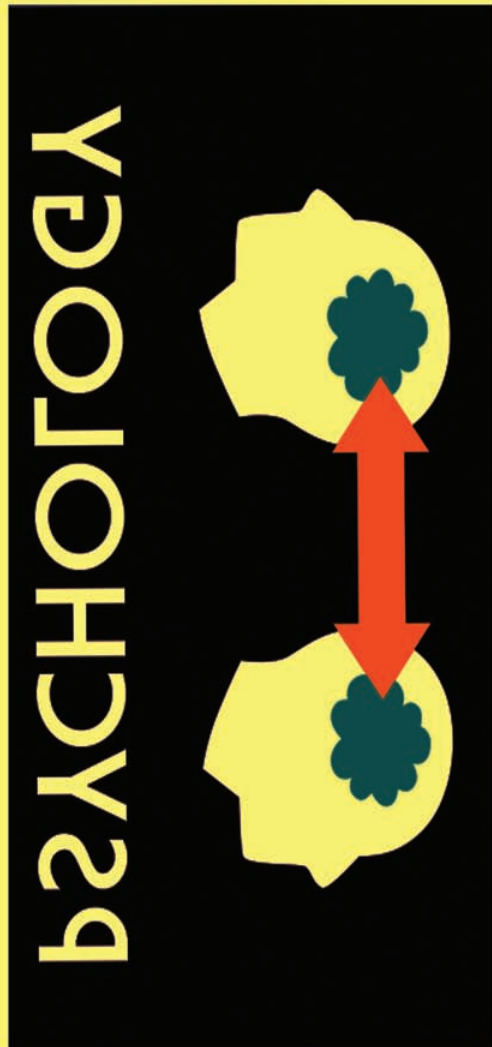
A couple of weeks ago, I received a large parcel containing three A4 Spiral Bound volumes of Mentalism, totalling 1,154 pages, and 386 routines, all compiled from Club 71 articles. Despite the enormous size and weight of these books (think 2 reams of paper!) they were well packaged, with more than a roll of bubble wrap and a very large padded envelope to protect the books from any possible damage.

On opening the parcel, I began to dive straight in to the first volume, eager to see what would be revealed, and I can honestly say I was not disappointed! I was presented with some amazing effects, ideas and methods, from masters of Mentalism, that sent my mind racing. In fact, at this point I decided that this trilogy of "books" formed a real Encyclopedia of Mentalism.

Within minutes I had found ideas, full routines, and methods that I know will be used in the near future, along with practical, workable solutions to complete routines I had already started to develop. Some students will want to read each volume cover-to-cover, whilst others, like myself, will prefer to dip in and out of volumes at random, bookmarking articles which inspire, and making notes for future reference.

Over 100 of the routines within the trilogy are from the Late, Great Barry Richardson; comprising of almost everything he published in his three books - "Theatre of the Mind", "Act Two" and "Curtain Call", which are now sadly out of print, along with other ideas and unique presentations that you will almost certainly use if you value commercial real world audience tested material.

What really struck me was the number of times that I found a routine that I had previously believed was invented and published by one of the "Modern Day Mentalism Experts" in Limited Edition books, when it seems the ideas and methods were in print decades earlier, attributed to someone else! Each one of the three volumes of The Mentalism & Mind Reading Secrets of Repro Magic is at least twice the size of many of these books, which often sell for £100 to £200 each; easily comparable to the price of the full set of what may well become hailed as the "Mentalism Trilogy of the Decade". In these terms alone, when I say you're getting a real bargain with this trilogy, you really are in terms of useable commercial content and also long-term investment.





Although I'm sure these books will rise in value and become true collectors' items, the value of their contents should not be over-looked. Within the 1,000+ pages there are tons of original & unique Mentalism, Mind Reading and Mental Magic routines that have been audience tested and can be slotted into your show with ease. Alongside the fully fleshed out and ready to use commercial routines, there are also many ideas and techniques, such as practical ways to peek billets and obtain information secretly, giving you numerous ways to work unlimited miracles.

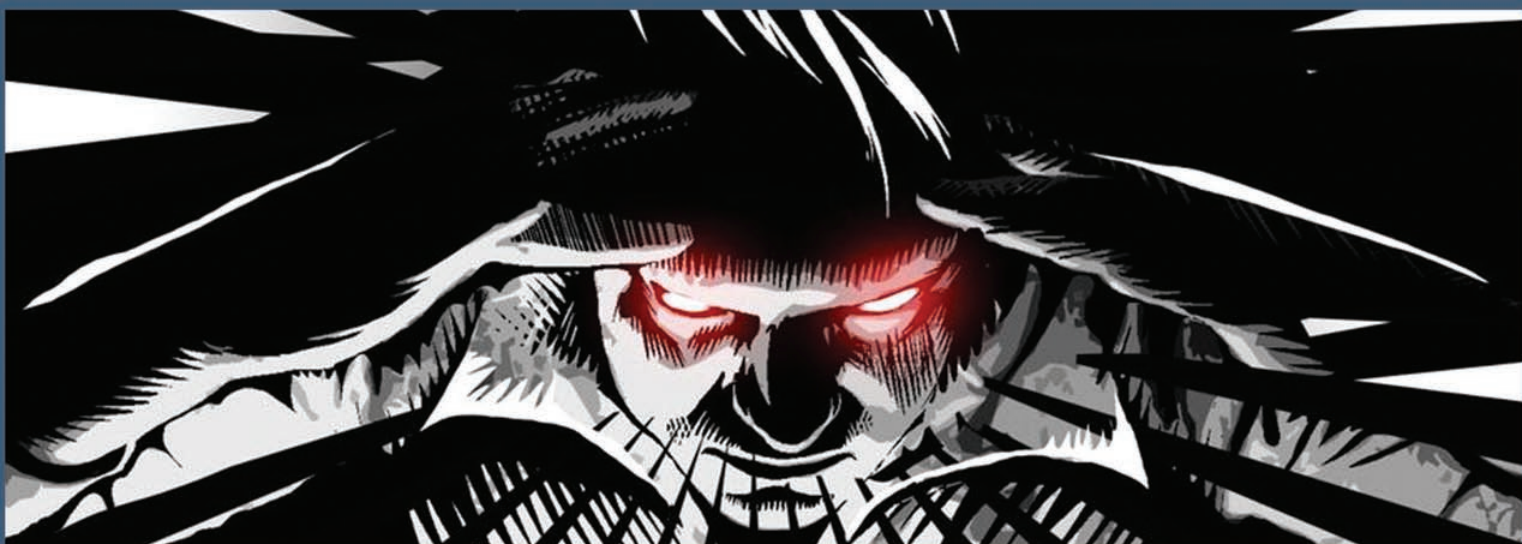
From Close-Up and Cabaret through to Stage and even Television and Radio Performances, there is a whole host of material for every style of performing environment and every style of Mystery Arts Performer. The three volumes include the original illustrations by Alexander Allen, and having seen the A5 Perfect Bound, A4 Spiral Bound and the De-Luxe Colour Cover Editions is that each version is perfect for the following people:

A5 Perfect Bound: Ideal for those on a limited budget.

A4 Spiral Bound: Best for easy reading, learning routines and making notes, as the pages can open out completely flat on the table.

De-Luxe Colour Cover Edition: This is the one that the magical collector will want on their shelves, as they are large format (A4) paperback books. Whichever version you choose to invest into, an investment is exactly what it will be, as there will only be 150 sets of this trilogy sold worldwide.

These really are Encyclopedic Volumes of Mentalism, that will serve to inspire you for many years to come. All I really need add is that the sales page for this project contains one of the most honest sales videos I have ever seen for any Magic or Mentalism product and Jonathan Royle explains all of the Pros and Cons of each version of this trilogy.



FEATURES

THE ONE 'THE MENTALIST' MOMENT THAT MADE YOU FALL IN LOVE WITH PATRICK JANE

Fans of *The Mentalist* know that Patrick Jane is a complicated man. He bends right and wrong to fit his will, and is always above the law, but that doesn't mean he doesn't have a healthy dose of respect for the rules as well. Many people often mistake his arrogance for a bad character trait, but it's really just masking a lot of pain and insecurities. Of course, that doesn't make him any easier to like, and he is definitely an acquired taste, but over the course of seven seasons, I grew quite fond of his character. Amidst all of his crazy antics, there was one specific moment that made me love Patrick Jane the most, and which I always point to whenever I need to explain to someone why he is one of my favorites



มนตร์ ความรัก
บนที่รอคำเฉลย

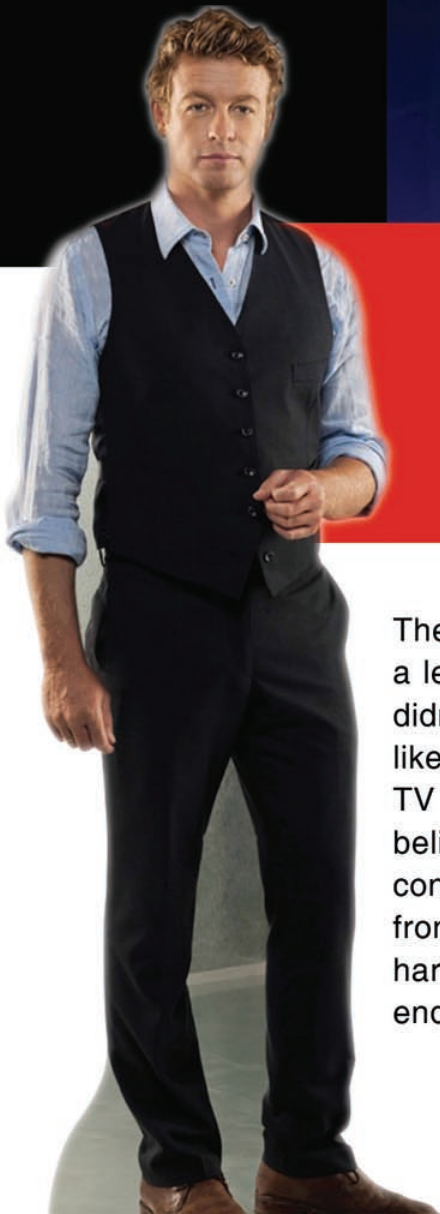
SSNRAY



No, this isn't the moment he declares his love for Lisbon. It's not even a giant series-defining moment overall. However, for me, this scene created a profound respect for Patrick and his life. I've always loved the many layers that his character had, and how he never did exactly what you thought he would. He always had his own code of honor that he stuck to no matter what — especially when it came to the ones he loved. Especially when it came to avenging the murder of his wife and child. Especially when it came to this moment.



In the Season 3 finale, Patrick finally shoots Red John. (Or at least, he thinks he does, but that's a story for another time.) When he is sitting in the mall across from the man whom he thinks killed his wife and child, and finally has an opportunity to kill him, he does. With no hesitation. Sometimes, I feel like shows make their characters talk a lot about doing something less than morally sound, but when the time comes, they "grow" out of it. Or something else happens that makes them decide that doing that morally ambiguous thing isn't worth it. They're all talk and no action, essentially. But that's what I loved about this moment in *The Mentalist*: Patrick made it very clear what he would do if Red John was ever in his presence, and then, when it came down to it, he did it.



Fans of *The Mentalist* know that Patrick Jane is a complicated man

The way he sat right back down afterward and drank his tea like it was a leisurely Sunday afternoon was perfect. Patrick didn't freak out, he didn't overreact, he didn't question what he had done. He just sat down like it was nothing. That moment was something I have never seen on TV before or since, and I loved that his character stood up for what he believed in and was prepared to follow through, no matter what the consequences were. In that moment, he became my favorite character from the show. Patrick Jane is a character that any show would be hard-pressed to emulate. He was one of a kind, and I'm glad that in the end, he finally got his happily ever after.



LOCAL MENTALIST USING HUMAN NATURE, SENSES TO ENTERTAIN

RARITAN, NJ -

An audience member took a piece of paper on which she had sketched a simple drawing and placed it on Tom Kennedy's outstretched palm. Without looking at the drawing - because he was completely blindfolded - he proceeded to explain, in vivid detail, the drawing she had made. And the audience applauded as the "Other Mentalist" wowed the crowd again.

Kennedy, of Raritan, is a mentalist, and performs his show that uses the five senses, with the illusion of a sixth, to astound audiences.



"I use everything I know about human nature, psychology, scripting, trickery and deceit, and combine them with my five senses in order to create the illusion of a sixth," he said. "Then I take that and wrap it in interactive and hilarious demonstrations designed to entertain and blow people's minds."

Kennedy said he became a mentalist because of what it offers to an audience.

"The real answer is that being a mentalist offers a completely unique set of wonderful challenges that I find incredibly stimulating," he said. "A magician can use trickery and dexterity to find a card. What happens if someone just thinks of a card?"

THE SURVIVAL SKILLS OF A MENTALIST

YOU'D THINK MATT TARRANT'S MENTALIST SKILLS WOULD HAVE GIVEN HIM AN EDGE ON AUSTRALIAN SURVIVOR, BUT THE ADELAIDE FRINGE ARTIST SAYS THERE'S ONE BIG DIFFERENCE BETWEEN REALITY-SHOW CONTESTANTS AND SHOW AUDIENCES.



"People I have on stage at a show are not there to try to outwit me; they don't want to try to fool me," the Adelaide performer told InDaily ahead of the opening of his season at Gluttony. "There were a couple of times [on Survivor] when I got reads on certain people about things but I wasn't able to trust that ... sometimes you just don't know when people are lying to you or being truthful and sometimes they don't even know." "I say Survivor is like 10 per cent physical and the rest is a mental challenge ... it's pretty tough." Tarrant – whose Fringe show is aptly titled Honestly Dishonest – did manage to "outwit, outplay and outlast" many of his fellow contestants on the 2016 season of the show before becoming the fifth to last person voted out. The 51 days he spent on the deserted beach took a toll. He left mentally drained and 14 kilograms lighter ("I put it all back on pretty quickly"), as well as with a clearer understanding of the ways of reality television.



"I say Survivor is like 10 per cent physical and the rest is a mental challenge ... it's pretty tough." Tarrant – whose Fringe show is aptly titled Honestly Dishonest – did manage to "outwit, outplay and outlast" many of his fellow contestants on the 2016 season of the show before becoming the fifth to last person voted out. The 51 days he spent on the deserted beach took a toll. He left mentally drained and 14 kilograms lighter ("I put it all back on pretty quickly"), as well as with a clearer understanding of the ways of reality television. "I learned a bit about TV, in that what you see isn't necessarily what you get, which is true of the entertainment world as a whole ... it changed how I watch TV."



(“I put it
all back
on pretty
quickly”),

The Survivor experience may have provided Tarrant with valuable exposure, but he already had a successful career, having won a string of Adelaide Fringe awards in recent years. After performing his first stage show in a tiny tent in Gluttony in 2013, this year he has returned for his biggest show yet in two much larger Gluttony venues. *Honestly Dishonest* – described as “a collection of my favourite pieces of magic, storytelling with a pinch of comedy” – was performed at last year’s Fringe, but has evolved slightly with new effects and routines, Tarrant says.

“It’s basically a magic show which is really entertaining and interactive, so we make sure everyone gets involved.

“It goes along the path of what it’s like to be inspired by magic shows and then get involved in it.”

The performance follows the trajectory of his own career, beginning with card magic and what he describes as “comedy magic”, before progressing into routines involving mentalist skills such as mind reading and body language reading.

“I end the show with the best mentalism I do, and one of the best pieces of magic.”

The interactive element is integral to *Honestly Dishonest*: “Everything I do on stage involves someone ... no one is ever forced to come up on stage, but it’s there to give them a moment.

“I remember when I was young, how much as a kid I wanted to be up on stage but I never got that.”

Tarrant arrived home in Adelaide this week after 26 shows at the Perth Fringe, which ended only on Monday. He has a relentless run lined up at Gluttony – with almost nightly shows at The Peacock until March 5, then performances at The Octagon every night from March 7-19.

“It’s going to be a harder stretch than *Survivor*, to be honest!”

BROAD
WAY

Today we will talk about
one of the greatest italian mentalists:



Simone Ravenda

SIMONE RAVENDA is

well known in Italy and outside Italy for his amazing shows wich entertain expecially high profile corporates and his presence is a must in any special event. Simone is in the magic world since about 11 years but immediatly he fell in love with mentalism and mind reading, many people in those times thought that being a mentalist is such a boring activity cause mentalism by the majority of the italian magicians was considered boring.



LA VERA RICCHEZZA È IL SORRISO CHE PUÒ REGALARE

Simone immediately understood that is not this amazing art to be boring, but pretty often are the performers wich are not that great in the art of entertaining, so he started to increase his knowledge not only in magic and mentalism but in comedy, in acting and in other arts wich can make really the difference on stage.

His absolute favourite mental effect, wich became part of his brand, is the art of PKMB wich stays for psychokinetic metal bending, Simone in Italy is absolutely the number one in this kind of unusual performances and he learnt all the inner secrets and little details of PKMB by the best in the world such as Banachek, Richard Osterlind and Morgan Strebler.

He always says that in this effect you can have the maximum amount of impact with the minimum effort, you just have a spoon wich you can take in any coffee and you have one of the strongest and most visual effect ever made on Earth.

This minimalistic principle is at the base of Simone's mentalism wich try to find the essence giving the maximum amount of power to any of his effects with the minimum amount of material or objects to use in the shows. Simone wants to reach a high "rapport" with his audience and he wants to be in the center of the attention leaving all the possible distractions.

Among his successes and awards one of the greatest experiences he has done as he says is be part of the national TV program "Italia's got Talent" where he reached the final, this experience is being really strong expecially in the end where he made a staple guns russian roulette on live television in front of 10 millions of people.

He said that he was absolutely terrified but if you look the performance online it seems that he's totally sure of himself and of the stuff that he was going to perform.

Simone now is a professional mentalist wich goes around the world giving his shows and by many other professional magical entertainers he's considered one of the sharpest minds in the world, he says that his shows works very well because are made with an "algorithm" a precise structure that seems to work extremely well, he calls it **"THE MAGIC IN THE MAGIC"**.



WWW.SIMONERAVENDA.COM

He always puts all the emotions inside his effects giving a meaning to each and every act, there is a powerful act, a scary act, an emotional act and always a double or triple finale which create the climax.

If you want to know more about him, his material, his lectures and shows just look for his facebook page:

Simone Ravenda Mentalista or go on his website WWW.SIMONERAVENDA.COM or on his Instagram: Simone Ravenda the Mentalist, you will be directly in contact with him and he's staff.

In reality for Simone the real mentalism is everything that happens outside the stage, for him when a performer is giving a show there is a particular "taste" in the air, the taste is the "performance taste" you are giving a show you are insert inside a particular frame wich is the "showbusiness frame", when instead you are outside the stage, and you just read the mind from an unknown person, or you bend a coin you just received as change after you bought something, that is perceived as the most real mentalism you can ever do, for that person you are not a performer, you are not a magician but you are perceived as a person who has superhuman abilities wich is exactly what mentalism is all about. To increase the power of his shows, not from the magical point of view but from the communication point of view Simone studies deeply and constantly NLP (NeuroLinguisticProgramming) and hypnosis for reach a better communication, and a better relationship with his audience leaving them not only mesmerized by the magical stunts, but really deeply engaged from any point of view.

MAX MAVEN

Magician & Mentalist



ALL
ABOUT
MAX



MAX MAVEN

(born Philip Goldstein 21 December 1950 in Ithaca, New York) is an American magician and mentalist. He often appears on television magic shows to perform "interactive" mind reading tricks.

Among other cities, including Rome, Maven grew up largely in Boston, Massachusetts where he became known for his performances at several nightspots including the then popular Playboy Club.

He is a prolific author^[1] and conceived many magical and mentalist effects used by other magicians. He has been a magic consultant for such performers as David Copperfield, Penn & Teller, Siegfried & Roy, and Doug Henning, and is a frequent contributor to industry journals such as Genii, The Linking Ring, and M-U-M. He has also been the featured magician at the annual conventions of both the Society of American Magicians and the International Brotherhood of Magicians. He hosted a 12-part series for HTV (Harlech Television) in Britain, "Something Strange with Max Maven", a talk-show exploring all aspects of the paranormal. The show set a ratings record, and led to a second series the following year. He also starred as the title role in FOX's 1992 Halloween special Count DeClues' Mystery Castle. It was shot at The Magic Castle.

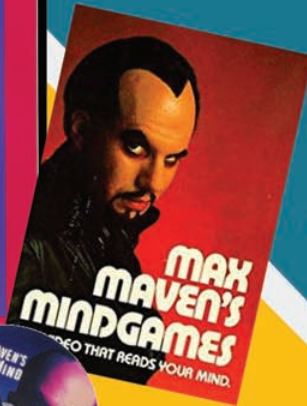
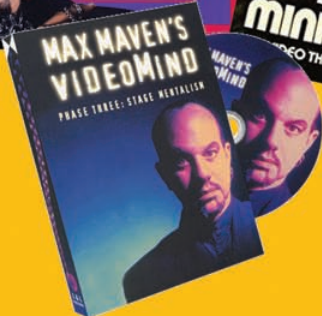
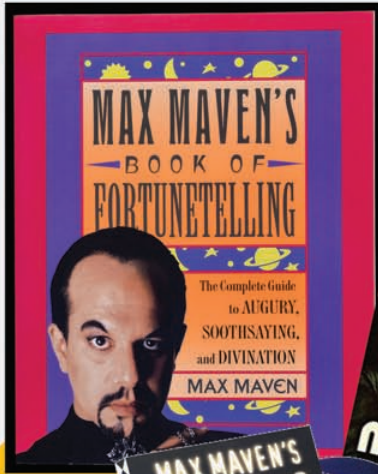
Maven occasionally plays a magician character (often as himself) on various television series, such as, "Magic", "The Art of Magic", "Something Strange with Max Maven", "Fresh Prince of Bel Air", "General Hospital," "Mork and Mindy," and "The MAXimum Dimension". He has performed often in Japan. Maven also appears as a part of the traveling science exhibit "Magic: The Science of Illusion" in the "Magic of the Mind Illusion," which has toured in science museums such as Los Angeles and Boston. His name has been changed legally to Max Maven but he still uses "Phil Goldstein" as a pen name for technical writings. In 2007, he won The Magic Woods Award for Best Teaching Video for his mentalism DVD "Nothing". Recently he has started his own show on Israel's Channel 2, licensed version of Penn & Teller: Fool Us called Mi Yapil Et Ha Master ("Who Can Fool The Master?").

Maven has a broad knowledge of magic history and the origins various tricks and methods. He has stated that he believes it vital to preserve the history of the art and provide credit to the originators of ideas.



The Magic Woods Award
for Best Teaching Video, 2007

MINDvention Lifetime
Achievement Award, 2015



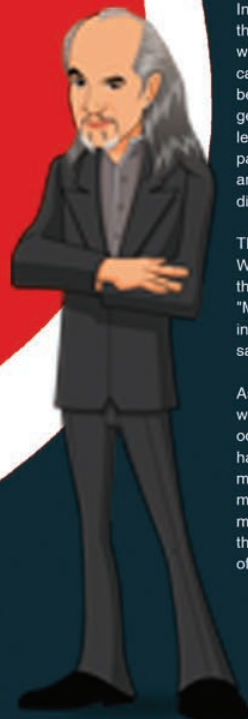
Max Maven has a kid show. Nope, you read that right -- Max Maven has a kid show. Actually it's a weekly Canadian TV series aimed at children seven to eleven years old. So far, they've taped 26, which is two seasons worth of programs. I watched a few episodes, and I liked them. Actually, that's not quite true. I thought they were great. Max was charming and cute (perhaps not words that immediately come to mind when you think of Max), the show was educational without being dry and dull, and it seemed to me that kids would really enjoy it. But, I'm getting close to 40 years old (not exactly the target age the show is aiming for), so what do I know about a show for kids?

So here's what I did. I arranged to screen one episode of the show to Ms. Grubaugh's fourth grade class at Selma Bartlett Elementary School here in Las Vegas. I wanted to know what real ten-year-olds thought of the show. I arrived at 1:30 on a sunny Tuesday afternoon (which I believe is the time the class normally spends studying blackjack strategy). I gave them the little speech I had prepared. "I'm here today to show you a TV program that airs in Canada. Does anybody know what state Canada is in?" They thought I was an idiot. "The star of this TV show is a magician, and I'm a magician who has been charged with writing a review of this TV show for a magazine for other magicians."

A girl's questioning hand shot up. "Why are they charging you to write for them?" she asked. (This is completely true.) "Okay, I'll quit trying to be funny," sez I, "and we'll get right to the video. It's about 25 minutes long. When it's over, we'll take about 15 minutes for you to write answers to a few questions about what you thought of the show. Then we'll talk about the program a little bit, and you'll be free to go."

The episode that was shown that day, begins with a "come up and touch your TV screen" kind of interactive game that has become associated with Max's many TV appearances in the United States. Having already watched the show, my attention was primarily focused on the kids and their reactions. When Max invited them to come up to the TV and touch the screen they all remained seated at their desks, but extended their arms and hands out toward the television. It was a pretty cool sight to see this room full of kids pointing together at the diagram of X's and O's on the screen. Max gave them instructions on how to make each move, and I watched as their hands counted and made minute movements across the air. After each step, Max eliminated one or more of the unoccupied spaces. Of course, the idea was for Max to take away only spaces that the kids were not occupying, or in this case, pointing at. Each time there was an elimination of spaces on the screen, there was an audible gasp from the entire classroom. And when Max made the final elimination and every kid had ended up on the same square, they all literally cheered.

There are four characters in the show: a boy named Benjamin, a woman named Samantha, a translucent, floating, digitally animated, talking sphere named Pi, and Max Maven. Max is like a kind, but slightly eccentric, uncle who's always dispensing droll advice and brain teaser fun to the other two human characters. Each of the shows is loosely built around a plot designed to illustrate a particular mathematical principle or "theme." This show's theme was introduced in that first interactive sequence. The remaining 20 minutes contained brain-teasers and puzzles designed to explore various aspects of this mathematical principle. The kids continued to be riveted to the screen right up to the end of the program. Before Ms. Grubaugh could stop the tape, the beginning of the next episode started. Seeing that there was more than one of these shows on the cassette prompted one kid to say, "Can we watch one of these every day?" At first, this seemed to be a ringing endorsement for Max's show, but then I realized that watching these programs is simply easier than studying blackjack odds.



THE MAXIMUM DIMENSION

In 1998, Max Maven spent many weeks in Canada, taping 26 episodes of *The MAXimum Dimension*, a series of half-hour shows aimed at overcoming math phobia among young kids, using interactive games and puzzles to explore the mysterious and fun side of mathematics.

The series has been airing on the SCN and TVO networks. In the *Toronto Sun*, TV critic Claire Bickley wrote that she was "blown away" by the show, hailing it as "an addictive, fun format."

Clearly, viewers agree: The series has been placing among the top six highest rated shows on TVO.

The article is reprinted here, with permission of editor Stan Allen and reporter Mac King.




After the show, I asked the students to write down the answer to four questions. What did you like most about the show? What did you like least about the show?

Did the X/O (interactive) game work for you? How do you think the X/O game worked? Their answers were most enlightening.

In their answers to my first question, the kids all indicated that they loved Max and Pi. They thought Max was really funny, which I guess makes sense. He's always had a kind of cartoonish quality about him, and his raised eyebrow and bemused look seem strangely suitable here in the kid show genre. The answers to the second question of what did you like least, most of the kids liked Samantha the least. But in this particular episode, she was supposed to be doing something annoying to drive the plot along, so it seems unfair to say they didn't like her.

The answers to the third question I found to be very fascinating. When Max seemingly guessed correctly where they were on the X/O gameboard the kids expressed it as "I won," instead of "Max won." This is, to me, a very important distinction, indicating that they didn't feel themselves to be in an adversarial relationship with Max.

As for the fourth question (how the X/O interactive game worked), these answers were my favorites. They ranged from oddly correct, "I thought it worked because they set it up so you had to move a certain way"; to the not quite as probable, "He might just have read your mind." After writing their answers to my questions, I asked the class if they had any questions for me. The most popular question was: "Are they going to make this show in this country?" Which is all the validation I needed of my assessment -- kids would really enjoy this show.



WORLD-FAMOUS
MENTALIST LIOR SUCHARD
ASTONISHES THE AUDIENCE
AT KINGDOM OF DREAMS

Kingdom of Dreams, India's first live entertainment destination once again, took their audiences on an incredible journey with a mind blowing show "Limitless Again" by Lior Suchard – one of the world's most celebrated mentalist on Thursday, August 22, 2013. A celebrity in his own right, Lior has performed to packed theatres across the world, in front of the top CEOs and Hollywood celebrities such as Leonardo DiCaprio and Gerard Butler. Lior amazed the audiences with his mind reading, thought influencing, predicting and telekinesis skills. Interacting directly with his audience, Lior picked up audience members on a random basis and asked them questions, which they assured, no one, knew the answers to. He then went on to guess the exact answers without any help from the audience. The famous international performer delivered a spectacular performance leaving the audience full of awe. This time round, Lior also conducted a 7-hour workshop for the 'Power Bunch' of the corporate world titled "The Lior Suchard Swiss Knife." The Power Professionals were taught the tools and techniques of Mind Management which are integral for the growth of their successful careers. The corporate honchos were completely mesmerized by his mind reading and thought influencing workshop .

Speaking about his performance at Kingdom of Dreams, Lior Suchard said "For some people it is entertainment, for others it is magic. I like to call myself a supernatural entertainer. After receiving an overwhelming response the last time, I'm thrilled to be back at Kingdom of Dreams that is a fantastic destination for artists such as me. I would love to keep coming back for more shows every year"

Expressing his excitement on bringing yet another spectacular international show Viraf Sarkari, Director, Wizcraft International Entertainment said, "Kingdom of Dreams has always been at the forefront of promoting international talent in the country. We are extremely proud to have Lior Suchard back with us again – this time also doing corporate workshops. To watch Lior Suchard live is truly an exceptional experience and we are glad to bring such artists to our loyal audiences."

In his Ninety minutes of outstanding public show and the 7 hours Exclusive Corporate Workshop at Nautanki Mahal, Lior took the show much beyond telepathy and mind reading; it was a nail-biting adventure in which the audience witnessed the 'impossible made possible.' The show had it all – drama, excitement, astonishment, tension...mixed with lots of humor and fun.



TAKING IT TO THE NEXT LEVEL



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SCHOOL



voodoo school  presents

s e n s e 8

21st century a normal perception



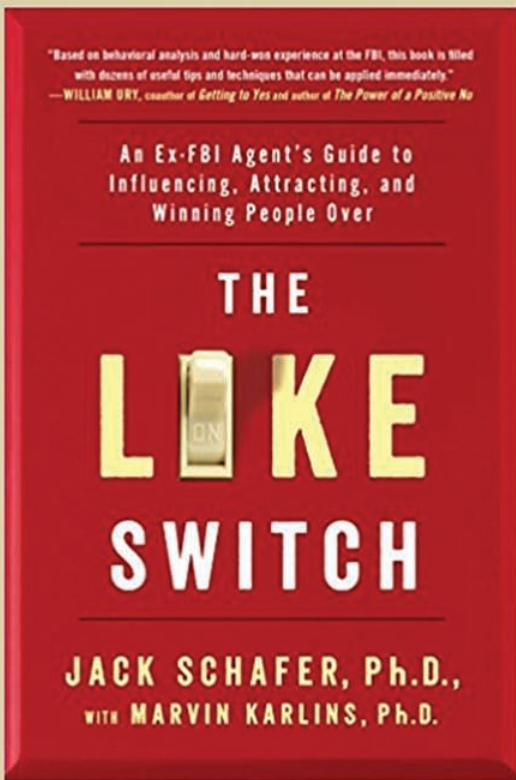
MEMORY CHUNKING

FOR THIS TRICK, YOU WILL PROVE THAT ALTHOUGH MOST PEOPLE CAN'T REMEMBER MORE THAN 5 OR 9 LETTERS, YOUR VOLUNTEER WILL BE ABLE TO REMEMBER 14.

1. ASK YOUR VOLUNTEER TO REMEMBER THESE LETTERS: "B Z T K" (READ THEM AT THE RATE OF ABOUT 1 PER SECOND, AND DROP YOUR VOICE AFTER THE "K." THE VOLUNTEER SHOULD REMEMBER ALL OF THESE.
2. NEXT: "D J R N Q P" THE VOLUNTEER MIGHT REMEMBER ALL OF THESE
3. THEN: "M T X H V L F C S V" THE VOLUNTEER ALMOST CERTAINLY WON'T REMEMBER THESE
4. STOP AND POINT OUT THAT THE VOLUNTEER COULDN'T REMEMBER 10 NUMBERS BUT NOW YOU'LL SHOW THAT THE VOLUNTEER CAN REMEMBER 14.
5. FINALLY: "F R O G B A T P I G D U C K." THE VOLUNTEER SHOULD REMEMBER ALL OF THESE, WHICH SPELL OUT FROG-BAT-PIG-DUCK. IF THE VOLUNTEER DOESN'T, SOMEONE FROM THE AUDIENCE WILL DEFINITELY BE ABLE TO SHOUT IT OUT.

THE PRINCIPLE BEHIND THIS TRICK IS THAT OF MEMORY CHUNKING. BY TAKING LARGE UNITS OF INFORMATION AND PUTTING THEM INTO CHUNKS OF INFORMATION BETWEEN 5 AND 9 ITEMS, WE CAN EXPAND OUR MEMORIES FAR BEYOND OUR BRAIN'S LIMITS.

TRY THIS & NEVER FAILED TO AMAZE !



BOOKS

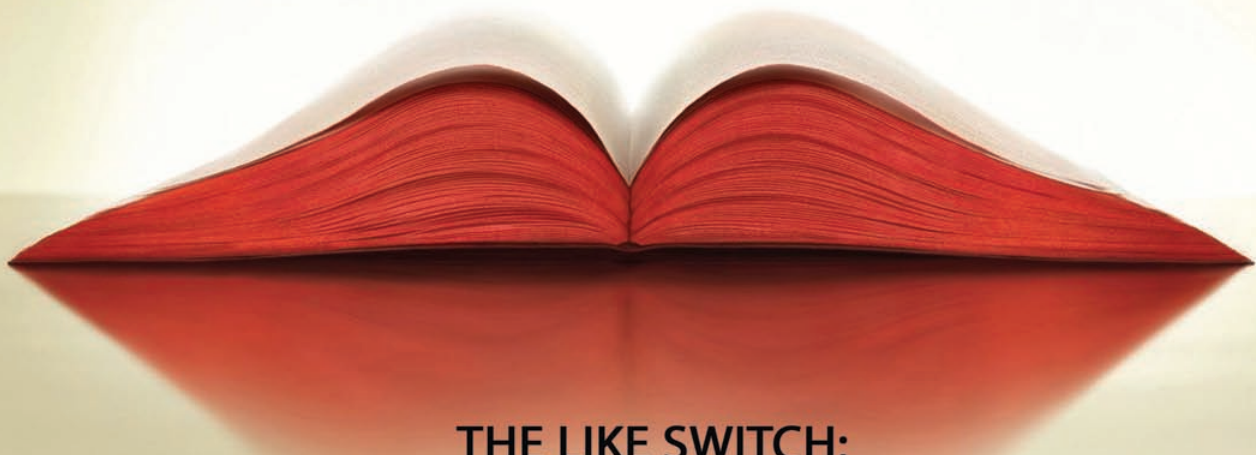


From a former **FBI Special Agent** specializing in behavior analysis and recruiting spies comes a handbook filled with his proven strategies on how to instantly read people and influence how they perceive you, so you can easily turn on the like switch.

The Like Switch is packed with all the tools you need for turning strangers into friends, whether you are on a sales call, a first date, or a job interview. As a Special Agent for the FBI's National Security Division's Behavioral Analysis Program, Dr. Jack Schafer developed dynamic and breakthrough strategies for profiling terrorists and detecting deception. Now, Dr. Schafer has evolved his proven-on-the-battlefield tactics for the day-to-day, but no less critical battle of getting people to like you.

In *The Like Switch*, he presents these techniques for how you can influence, attract, and win people over. Learn how to think and react like your favorite TV investigators from *Criminal Minds* or *CSI* as Dr. Schafer shows you how to improve your LQ (Likeability Quotient), "spot the lie" both in person and online, master nonverbal cues that influence how people perceive you, and turn up or turn down the intensity of a relationship.

Dr. Schafer cracks the code on making great first impressions, building lasting relationships, and understanding others' behavior to learn what they really think about you. With tips and techniques that hold the key to taking control of your communications, interactions, and relationships, *The Like Switch* shows you how to read others and get people to like you for a moment or a lifetime.



THE LIKE SWITCH: AN EX-FBI AGENT'S GUIDE TO INFLUENCING, ATTRACTING, AND WINNING PEOPLE OVER

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SCHOOL



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SMASH!

THE INFINITE LINK

JAZZ MENTALISM

BY DAVID HUMPHREY
(E-BOOK)



THIS IS THE CLASSIC ESP MATCHING EFFECT.

TWO SETS OF ESP CARDS ARE INTRODUCED,
ONE OF WHICH IS HANDED TO YOUR SPECTATOR.

YOU BEGIN BY PLACING ONE OF YOUR CARDS SIGHT UNSEEN ONTO THE TABLE,
AND THE SPECTATOR FOLLOWS THIS BY PLACING ONE OF THEIR CARDS NEXT TO
YOURS. THIS IS REPEATED WITH THE FOUR REMAINING CARDS;

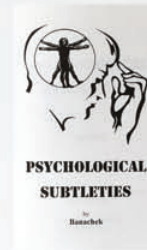
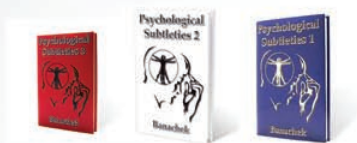
EACH TIME THE MENTALIST'S CARD IS PLACED DOWN FIRST.

DESPITE THE ODDS THE MENTALIST APPEARS TO HAVE PREDICTED THE EXACT
ORDER THAT THE SPECTATOR WOULD DEAL THEIR CARDS.

EVERYTHING MAY BE LEFT FOR EXAMINATION!

Way back in 1999 I purchased a copy of "Psychological Subtleties" by Banachek. Amongst the many great ideas within this book is one titled "Subtle Telephone" (Chapter 16 page 84). Banachek states that this is his re-working of an idea which he originally saw in "Magick", this is credited to a gentleman by the name of Tony Raven. Fast forward about eight years and I plucked up the courage to e-mail Banachek with my take on "Subtle Telephone" in which the telephone number was replaced with a PIN number. Thankfully Banachek seemed to like my take enough to publish it in "Psychological Subtleties 3" under the title "Your (Redundant) PIN Number" (page 183). As a side note I strongly suggest that if you don't yet own the three volumes of "Psychological Subtleties" and pick them up!

Over the years I enjoyed working my version in both casual close-up performances and even used it on stage as part of my act for my local Magic Circle. I'm happy to report that this method flew by everyone including those who were familiar with the original effect.



Whilst I loved the premise and rationale of my idea I always wished that I could have the audience verify that I had written some numbers before the final reveal (I'm being purposefully vague to protect the original secret).

I then discovered the work of Haim Goldenberg. Haim has created an amazing revelation system titled "Cryptext". This opened up a whole new world of possibilities for me and ultimately brought me one step closer to my goal.

ATM

ATM - The History & Inspiration

Moving forward to August 2012 I had all but forgotten about this plot until I had the good fortune to meet Peter Turner whom I consider to be one of the greatest thinkers in mentalism to date. During a discussion with Peter he mentioned a routine that he had published in his book "Bigger Fish" which culminated in a PIN reveal. This discussion reminded me of my previous efforts which I proceeded to share with Peter and my good friend Steve Shaw (not of Banachek fame). Within ten to fifteen minutes of brainstorming with them I had an epiphany. The result of this allowed me to complete the puzzle. I could now openly write four numbers, re-arrange them and then have a single spectator announce that it generated their PIN number! This was a huge breakthrough for me and even Pete Turner himself seemed impressed enough to want to include the idea within his working repertoire! In its infantile state I began road testing the idea within a close up environment. Whilst it did seem to generate a good response of sorts it quickly became evident that this was best suited as part of a larger stage or parlor routine rather than a solo close up performance piece. It was evident that more work would be needed to transform this idea from an add-on to an existing routine, to a fully-fledged routine that could stand on its own in both a close-up and stage environment. Over the next twelve months this idea was given a huge amount of thought and with a lot of trial and error on my part this gem was polished into something that I'm dearly proud of.

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● SET.
● REGISTER.

— *More awards shows to enter* —

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