

INTERNATIONAL MAGAZINE FOR MENTALISTS & MAGICIANS

VOODOO

THE MAIL ON APRIL 2019

the

EVASONS

World's Foremost Mentalist Duo

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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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saji vijayan

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BUDDING MENTALIST

MODERN-DAY MAGICIAN
AND GOOGLER -- PUTS ON A SHOW IN PALO ALTO



Seasoned performers know that a quiet audience is not always a bad thing. The people out there in the dark may be rapt, or stunned, or just listening too hard to make a sound.

Stage magician David Gerard strives for a particular kind of silence from his audiences, composed of "the moments of pure astonishment, like when you're a kid again."

The fleeting instants are "a lifelong challenge to achieve," he says. "I may have one of those in my shows."

Most weekend nights, Gerard is out in downtown **PALO ALTO** trying to find those moments. On University Avenue, he'll stop passers-by for an informal sleight-of-hand show, the sort he also does at corporate parties, perhaps with a deck of cards or a book as a prop.

Lately he's also been doing stage performances at the little Dragon Theatre on Alma Street. These hybrid shows mix sleight-of-hand with "mind-reading," or "mentalism."

Mentalism shows were all the rage in the 1800s, with mustachioed men claiming telepathic powers or performing flashy feats of hypnosis. Today, the term might elicit thoughts of the TV shows "The Mentalist" or "Psych," in which witty guys solve crimes with their finely tuned powers of observation -- and they don't mind if people think they're genuine psychics.

As for magic tricks, everyone can conjure up their own image of a rabbit or a lady in a flashy dress who gets cut in half.

Gerard, though, bills his show as "modern magic," more cerebral than sequined, but still decidedly entertainment. So how does a 23-year-old kid who works at Google craft a magic show for the contemporary crowd?

HE STARTED OUT ON A TRADITIONAL PATH, ASKING HIS DAD TO BUY HIM MAGIC TRICKS AT FAO SCHWARZ. BY THE TIME HE WAS A STUDENT AT PENN STATE, HE WAS JOINING A JUGGLING CLUB AND PUTTING ON HIS OWN SHOWS. AFTER GRADUATION, HE HEADED WEST FOR A SALES AND MARKETING GIG AT GOOGLE IN MOUNTAIN VIEW.



He's a member of the Society of American Magicians, where, he says, the local folks all know each other. When asked whether he knows of Kim Silverman, a dramatic-looking bearded Mountain View magician, Gerard responds right away. "He works at Apple.

Gerard is a smooth talker, and -- fittingly for someone who works in marketing -- he's very interested in his image. David Gerard is his stage name, which he preferred to go by for this article. He models himself more in the style of contemporary illusionist and daredevil David Blaine than the 1800s mentalists. While the traditional mentalist or magician was an arrogant fellow, ready to make audiences look like dupes, Blaine is more laid-back. Gerard says he likes to connect with watchers, whether they're members of a stage audience or guests at a party where he's strolling around doing close-up tricks. He keeps a careful eye on how his audience reacts to him. That intense observation is key for a mind-reader who freely admits he doesn't have any psychic abilities. When he asks an audience member to randomly choose a word from a book and then figures out what the word is without looking, he's not using telepathy. He's watching the person's body language, eye movements and reactions to things he says. For instance, when Gerard asks if the last letter of the word is a vowel or consonant, a person can't help but smile or rock back and forth a little if it's a Y. "There's different schools of thought (on mentalism shows)," Gerard says. "Mine is a combination of psychology, body language and misdirection. A magician does tricks with objects. I do tricks with pieces of information." He grins. "You shouldn't know when it's real or when it's an illusion." On a recent evening on University Avenue, Gerard stops a young couple walking by, offering to do a few tricks. Giggling, they assent and introduce themselves as Pat and Michelle. Gerard figures out their word from the book, and finds their chosen cards in the deck more than once.

"Not bad at all," Pat says.

"Not too shabby," Michelle agrees.

Sometimes Gerard gets something wrong in a trick, or sometimes an audience member is an excellent liar and stumps him. That's all right, he says. Mistakes let the audience know he's using his human ability -- which is fallible -- rather than some kind of plastic parlor trick.

"It's not YouTube," he says. "It's different every time."

STUART CUMBERLAND

I THINK THAT MOST MENTALISTS WHO SPEND ANY AMOUNT OF TIME ON THE INTERNET HAVE HEARD OF STUART CUMBERLAND.

HIS MENTAL-LIST SITE IS FREQUENTED BY MANY TOP NAMES IN THE MENTALISM FIELD AS WELL AS MANY INTERESTED MENTALISM ENTHUSIASTS

Ironically, the very element that has made Stuart so well-known has also been the source of his controversy. Stuart not only respects the great Ted Annemann, but advocates using Ted's brilliant material today. The ebooks he's most well-known for (Annemann's One Man Psychic Routine and the recent Annemann 666 trilogy) reintroduce Annemann's material for the 21st century. In quite a few cases, Stuart explains how he made changes due to recent technology or handlings and discovered that the original techniques were just as effective, if not better. In other cases, there are handlings and techniques that improve the original. But, most often, the routine, as originally conceived by Annemann, needs no tweaking and is strong as is. The controversy stems over Stuart's profiting on material that isn't his, nor is terribly original. I disagree. You see, that's the whole point. Stuart is reintroducing this material to a whole new generation of mentalists who can't be bothered by reading the older, or classic, material. What this new generation doesn't realize, or perhaps respect, is that there's very little that's new in mentalism and most of the new stuff is simply combinations of older principles or applications of those principles to newer technology.

Annemann's material still is powerful. And here's the other very important point – Stuart Cumberland has performed all of this material numerous times and still performs this material. He successfully entertains laymen with this material for sure, but he also fools magicians and mentalists with material that's close to a century old!

Those familiar with the brilliance of Annemann need no further introduction to the material inside this issue. Those who are not as familiar will get a taste of the incredible material from each of the four Annemann e-books that Stuart has produced.

And there's a wonderful interview with Stuart along with my regular column. Enjoy!



MY BLINDFOLD ACT

HERE IS MY AMAZING AND HILARIOUS 10-MINUTE BLINDFOLD ACT! I HAVE BEEN PERFORMING THIS AWESOME ACT FOR 25 YEARS, FIRST PERFORMING IT IN HIGH SCHOOL YEARS AGO. USING NOTHING BUT HEAVY-DUTY DUCT TAPE, THIS ACT HAS BEEN AN OPENER FOR HIS HYPNOSIS SHOWS FOR YEARS! IT GET'S AUDIENCES WARMED UP, LAUGHING AND LEAVES THEM BAFFLED AND AMAZED. IT'S A SHOW-STOPPER AND THE BEST PART?



Cumberland was famous for performing blindfolded feats such as identifying a hidden object in a room that a person had picked out or asking someone to imagine a murder scene and then attempt to read the subject's thoughts and identify the victim and re-enact the crime. Cumberland claimed to possess no genuine psychic ability and his thought reading performances could only be demonstrated by holding the hand of his subject to read their muscular movements. He came into dispute with physical researchers associated with the Society for Psychical Research who were searching for genuine cases of telepathy. Cumberland argued that both telepathy and communication with the dead were impossible and that the mind of man can not be read through telepathy, only by muscle reading.

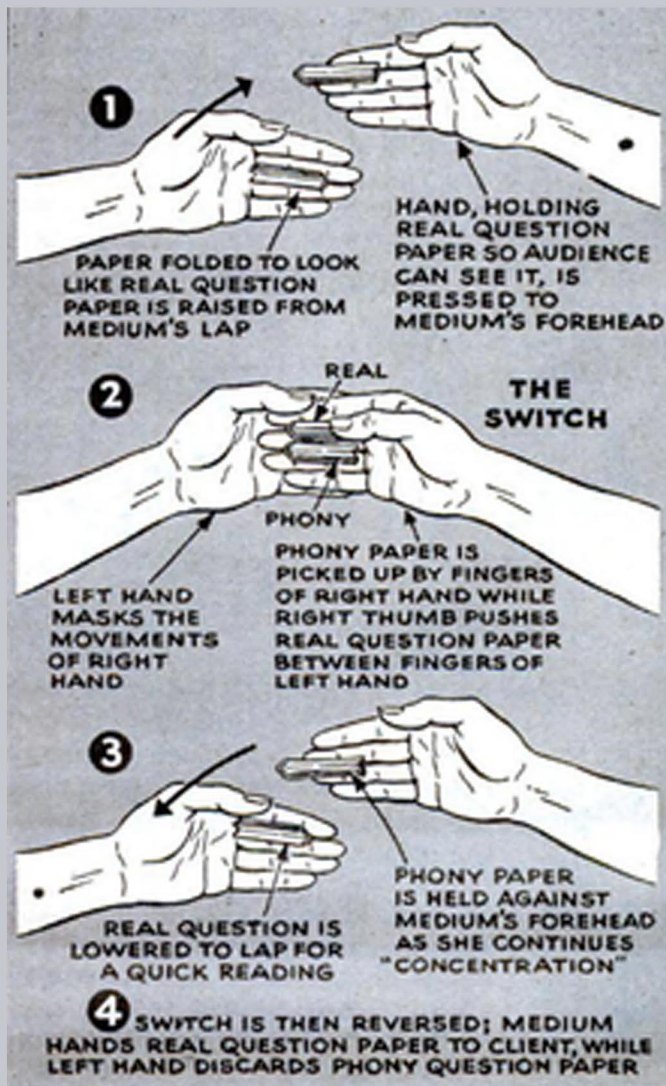
An opponent of spiritualism, Cumberland would attribute all mediumship phenomena to muscle reading and trickery.

Geoff Ronning Presents:
Stuart Cumberland's HOME STUDY
Mentalism Training...

"Grab this Home Study Training and I'll Hand You, My Money-Making, Reputation-Making Act That Has (Literally) Taken Me Around the World..."

BILLET READING

BILLET READING, or the **ENVELOPE TRICK**, is a mentalist effect in which a performer pretends to use clairvoyance to read messages on folded papers or inside sealed envelopes. It is a widely performed "standard" of the mentalist craft since the middle of the 19th century. Billet is the French term for note or letter, referring to the rectangular shape of the paper.



BILLET READING has been a popular trick for mentalists and mediums and spiritualists. It was one of the main acts that brought fame to Charles H. Foster, an American medium who popularized a version using folded slips some time in the 1850s or 60s. In the 1870s he was joined for a time by Bert Reese, who further popularized it. Magician Theodore Annemann talks about several of Reese's variations on the theme in articles in his mentalist's journal *The Jinx* which were republished after Annemann's death in the book *Practical Mental Magic*. Reese's work became well known, and was the subject of several explanatory full-page articles in *The New York Times*.

Most billet reading is an example of a generalized class of tricks known as "one ahead" reading. It is accomplished by having the performer know one of the statements beforehand, typically through a plant, or through sleight of hand by opening one of them before starting the act.

To start the act, the mentalist selects the topmost envelope on the stack and pretends to mind-read the contents, typically by holding it to their forehead. Instead of announcing anything related to that envelope, they instead read aloud the memorized statement. The plant in the audience then cries out some variation of "that's mine!" Another variation is to claim to be unable to read the first card due to some problem, perhaps that the audience member's mind is closed or too powerful. In either event, the mentalist then opens the envelope to "make sure they got it right" or perhaps to "see what is so confusing" and is then able to read what a real audience member wrote on their billet.

The trick proceeds to the next envelope. The mentalist pretends to mind read it, but reads aloud the statement from the envelope previously opened. This time a real audience member is impressed and agrees they got it right. The mentalist then reads the contents of the second envelope and repeats this sequence. The trick then continues until the envelopes are exhausted, the last one being empty or the envelope of the plant. Throughout, the mentalist is "one ahead" in the envelope stack, pretending to be reading one while actually reading the next one.

To disguise the reason for opening the envelope, the typical variation used by mentalists has the audience members write questions on their cards, which the magician will answer. The magician then starts by making a statement like "I feel beautiful!", expresses some confusion about why he would say that, and then opens the envelope to read the question, "will the weather be nice tomorrow?" (while actually reading the next card, "what is my shoe size?"). As the questions may be impossible to guess, like a random person's shoe size, comedy or misdirection is often worked into the routine. For instance, "a size larger than last year" makes a reasonable answer to shoe size no matter who asks the question. Mediums may use the question and answer format as well, except that the questions are to be asked of the deceased, or perhaps are simply names of people to be contacted in the spirit world.

What Does
That Mean?

billet reading



Bringing the best of talent and entertainment to Sri Lanka once again, Cinnamon Life is set to present world-renowned magician and mentalist duo, The Clairvoyants for one night on Thursday, of April 4th at the Nelum Pokuna Rajapakse Theatre, Colombo. The iconic act will feature the world champions of mindreading , Amélie van Tass and Thommy Ten, as they gear up to showcase a fabulous new world of mentalism and unique illusions.

Over the years, the Austrian duo has earned a number of eminent awards, titles and nominations. In 2015, Amélie and Thommy were named 'German Champions of Mentalism,' 'Magicians of the Year' and 'World Champions of Mentalism' – a prize that wasn't awarded to anyone in 30 years. The duo received worldwide acclamation in 2016 when they stood second on America's Got Talent Season 11 and were named 'Stage Magicians of the Year' the same year. Recently, The Clairvoyants yet again secured the spot as runner's-up at AGT: The Champions, an epic showdown of talent shows across the world. Their acts have always been sold out around the world leaving the audiences mesmerized and puzzled by their novel tricks and illusions.

Commenting on this event, Dileep Mudadeniya, Head of Brand Marketing, Cinnamon Hotels and Resorts said, "We are delighted to bring this world-famous duo to Sri Lanka giving people a chance to experience the impeccable talent, abilities and showmanship of The Clairvoyants. This highly anticipated event will provide yet another glimpse of what you can expect from Cinnamon Life, Colombo's paragon of lifestyle and entertainment. Cinnamon Life, a multi-faceted development is set to become a hub in its own right, that will deliver inspiring moments at every touch point and will play a crucial role in attracting world-class entertainment acts to the island, elevating Colombo and Sri Lanka's place as the rising stars of the region."



Cinnamon Life to present an evening of mystery and illusion with world-renowned magician-mentalist duo, The Clairvoyants in Sri Lanka

BORN AND RAISED IN AUSTRIA, AMÉLIE VAN TASS AND THOMMY TEN CAME TOGETHER AS A DUO IN 2011 UPON REALIZING THEIR MUTUAL KNACK AND PENCHANT FOR PERFORMING ILLUSIONS. TWO MONTHS AFTER THEY FIRST MET, THEY DELIVERED THEIR INCREDIBLE 'SECOND SIGHT' ACT ON STAGE, AND WITHIN A YEAR, THEY HONED AND DEVELOPED IT INTO A FULL-LENGTH SHOW.



Having garnered considerable stature and repute within the region, they began touring Europe and in 2014, received their first long-term contract in America. After an impressive six-month run in 'The Illusionarium', a magic-infused cruise ship dinner show, The Clairvoyants were offered a highly coveted spot in 'The Illusionists', the largest touring magic show in the world. Amélie and Thommy have enjoyed several illustrious career highlights, including performing at the Sydney Opera House and appearing at Planet Hollywood in Las Vegas alongside Grace Vanderwaal, winner of AGT Season 11. Later in 2016, The Clairvoyants celebrated yet another milestone, when they were commissioned to headline the show 'The Illusionists – Turn of the Century'. Held at the Palace Theatre in New York City, 'The Illusionists – Turn of the Century' was recorded as the bestselling magic show in Broadway history.

The Clairvoyants will be brought down by Cinnamon Life as part of the brand's ongoing effort to bring the best performances, experiences and shows in the world to the city. The first premier real estate development of its kind in Sri Lanka, a 'city within a city', this iconic project will redefine Colombo's skyline and deliver a vibrant lifestyle experience at every touch point. Set to be the heartbeat of the city whilst making its mark as Colombo's lifestyle capital, the property will feature the finest Cinnamon hotels, state-of-the-art shopping arcades, theatres, office spaces, multi-purpose entertainment venues, restaurants and apartments – that will all offer the epitome of exclusivity and luxury. A place where you can enjoy everything from phenomenal fine dining to concerts featuring global music stars to immersive world class retail experiences, Cinnamon Life will be the city's ultimate lifestyle and entertainment hub.

the
EVASONS
MENTALIST DUO



"THE FINEST ACT OF ITS KIND IN THE WORLD."

SURPRISE YOUR GUESTS WITH CELEBRITY MIND READING DUO – THE EVASONS!

Experience strong emotional moments, laughter, amazement, and a real sense of connection. You and your guests won't just sit back and watch the show. In no time, everyone will be eagerly participating in interactive mind-blowing feats of Second Sight and telepathy. And don't be surprised if you and those around you react in ways you've never imagined!

Tessa's spot-on powers of perception are so captivating, you might gasp with surprise and unleash a spooked-out shriek!

During the early 19th century, a small number of married couples gained significant notoriety with performances called Second Sight. The Evasons are one of very few couples in history who have mastered this unusual talent. They continue to travel around the globe and carry on the rare and mysterious tradition. Since 1983 The Evasons have traveled to over 35 countries, performing at private parties, special events, corporate meetings and gala banquets. Network TV appearances include NBC, CBS, FOX, CW Network, Discovery Channel, and Netflix. They have performed at the world-famous Comedy and Magic Club in Hermosa Beach, California, the Great American Comedy Festival at the Johnny Carson Theatre in Nebraska, and at the prestigious Magic Castle in Hollywood. They have entertained troops overseas and headlined cruise ships and casino showrooms. And they are the only mentalists in history to perform at an NBA halftime show before 18,000 people! The Evasons have been honored with some of the top awards in their field. They are the first recipients of "The Mentalism Award" from the Milbourne Christopher Foundation. They were awarded the highest honor for distinguished professionalism by the Psychic Entertainers Association. They are the only mentalists ever to receive the "SARMOTI Award" which legendary magicians Siegfried & Roy present to their favorite act in Las Vegas. They have also been nominated for Stage Entertainers of the Year by the Academy of Magical Arts in Los Angeles. When you see the Evasons, you'll understand why on Penn & Teller's international primetime TV show Fool Us, Penn & Teller said: "The kind of mental gymnastics that are done on this are unbelievable. This is one of those rare acts where the more you know about it, the more amazing it is. This act is so good – we've never seen better!" Still feeling a little skeptical? Remember, there are no confederates, no hidden wires and no secret electronic communication devices. In fact, they will give \$100,000 to anyone who can prove otherwise! The Evasons strive to inspire audience members to open up their minds to new possibilities. "We're not trying to change beliefs," Jeff explains, "only to spark imagination and tickle the sixth-sense – the sense of wonder!"

UNMATCHED VARIETY

Whether performing for an intimate gathering or a crowd of hundreds, these psychic entertainers have the kind of universal appeal that'll draw everyone in for an extraordinary encounter filled with suspense and wonderment.

The Evasons stage a clean show that's suitable for diverse groups of all ages - enjoy captivating intrigue, laugh-out-loud moments and a little dash of romance. No confederates or hidden communication devices are used and they'll offer you a \$100,000 reward if you can prove otherwise!

Even the skeptics will be left speechless after seeing them in action!

AWARD-WINNING ENTERTAINERS

Since 1983, this mind reading duo has performed in over 35 countries across the globe and made numerous TV appearances on major networks like NBC, FOX, and Discovery Channel. The international Psychic Entertainers Association gave them their most prestigious honor for distinguished professionalism. They were also the first recipients of "The Mentalism Award" from the Milbourne Christopher Foundation and the only mentalists ever to receive the "SARMOTI Award" which legendary magicians Siegfried and Roy present to their favorite act in Las Vegas.



HIGH-ENERGY AUDIENCE INTERACTION

THROUGHOUT THEIR FAST-PACED PERFORMANCE, AUDIENCE PARTICIPATION REMAINS A PRIORITY.

TESSA'S UNCANNY ABILITY TO LEAVE AUDIENCE MEMBERS IN AWE WITH HER INTUITIVE THOUGHTS COMBINED WITH JEFF'S SKILLS IN THE MAGICAL ARTS IS MORE THAN ENOUGH TO KEEP GUESTS INTERESTED.

SO, IT IS NOT A COINCIDENCE THE EVASONS WERE CHOSEN TO PERFORM ON SOME OF THE DAINTIEST INTERNATIONAL CRUISE SHIPS IN THE WORLD, INCLUDING DISNEY AND HOLLAND AMERICA.

WHAT'S MORE, THEY ALSO HAVE EXTENSIVE EXPERIENCE PERFORMING FOR FORTUNE 500 CORPORATE EVENTS, AS WELL AS CAMPUS EVENTS.

IF YOU WANT TO GET A BETTER SENSE OF WHAT THEY ARE ALL ABOUT, LEARN MORE ABOUT THEIR STORY AND VIEW SOME OF THEIR EXCEPTIONAL TALENTS IN ACTION, GO AHEAD AND WATCH THE VIDEO BELOW.

YOU WILL SEE HOW ALTHOUGH SHE WAS BLINDFOLDED, TESSA STILL MANAGED TO GUESS WHAT PERSONAL OBJECTS FROM THE AUDIENCE JEFF WAS HOLDING IN HIS HAND.

SO THAT IS MERELY THE TIP OF THE ICEBERG. SOME OF THE PREDICTIONS SHOWCASED IN THIS PERFORMANCE WERE BORDERLINE SPOOKY.



This is part three of a short series, so make sure to check out *The Dangers of Mentalism: An Introduction* and *The Dangers of Mentalism: Walking a Line by Necessity*

The best magic presentations draw on something known outside the effect, something the spectator is already familiar with (or at least aware of). This allows them to put the effect in context and places the experience not as an isolated incident of “magic”, but as a experience woven into an existing thread of thought.

THE DANGERS OF MENTALISM: ON THE FRINGE BUT NOT OF IT

Some traditional (read: trite and overdone) magic presentations make no pretense towards this, such as those centered on waffle dust or magic wands. No layperson has ever authentically encountered those concepts in any context other than in other magic shows or children's books. Others, however, did at least make an attempt. For example ones that centered on the power of imagination or memory at least tried to connect the effects to externally valid ideas and experiences. Obviously, as external anchors for magic these are vague at best, but are a step in the right direction. The question, then, is what kinds of real-world concepts are best to connect to.

This is where the idea of Fringe Spaces enters play. For a concept to be a good anchor for a magic presentation it needs to be both familiar, or instantly recognizable, but also not fully understood. The fact that it is familiar ensures that the experience will have something existing to weave itself into. The fact that it is not fully understood allows the actual “magic” to happen in that interplay between what clearly isn't, and what might just be. Fringe spaces obviously change with time and culture. Where once electricity itself was a Fringe Space and performers could make entire shows out of passing current through their bodies, now something like quantum physics takes its place. Where once Spiritualism was the cultural craze, now its psychological readings (see shows like *Sherlock*, *Psych*, *Lie to Me*, *The Mentalist*, or the spread of NLP). Like these trends, the best magic presentations will come and go with the times, always connecting themselves to something known but not understood.

The wide spread, but changeable, nature of these fads, when thought about with the criteria from the previous post, help explain what is a bad presentation, what is a good presentation, and what is a dangerous presentation. A bad presentation is hard to connect to existing experiences and clearly doesn't even pretend to explain what occurred. A good presentational frame is one the audience member recognizes and that could perhaps (but of course in truth does not) explain what happened. A dangerous presentational frame can be the same as a good one, but with the addition of the fact that it changes or affects the way the audience makes meaningful decisions. This can be a change in their views on ESP, which causes them to lose thousands to fraudulent psychics, it could be that they believe this miraculous procedure turns black paper into hundred dollar bills, that they believe NLP will solve all their problems and spend money they do not have on hucksterish ‘success seminars,’ and so on. These presentations can make very exciting and entertaining effects to watch, but can have very real and negative consequences for the spectators.

While you are not responsible for every poor decision your audience makes after your show, do realize that you are spending an immense amount of time and energy to make them see something impossible, and, if you are doing your job well, then intentionally or not some of them are going to believe it, and walk away slightly changed. While you know the edge of your abilities is the theater door, they do not.

To ensure that you are always using the Fringe Space, and that it is not using you, try to match the unbelievability of the effect to the believability of the presentation frame. If the presentational frame is believable, use it to explain something so unbelievable that even if they think the frame is real they couldn't possibly believe it explained that effect. This is not to say magic should never change the audience, but we should recognize that whenever man's reach exceeds his grasp, there's a huckster waiting to sell him the next handhold.

Colour?

COOL
STUFF

“REMEMBER,”

ASKS THE MENTALIST, “WHEN YOU WERE IN PRESCHOOL AND FIRST PLAYED WITH CRAYONS? IT SEEMED ALMOST MAGICAL THAT WE COULD COMBINE THE THREE BASIC ADDITIVE COLORS - RED, YELLOW, AND BLUE - TO ACHIEVE ANY COLOR OF THE RAINBOW. LET’S PLAY TOGETHER.”

THE PERFORMER PLACES THREE BUSINESS CARDS AND THREE SMALL CRAYONS OR COLORED PENCILS - RED, YELLOW, AND BLUE - ON THE TABLE. WITH EACH OF THEM HE SHADES IN ABOUT TWO-THIRDS OF THE BLANK SIDE OF ONE OF THE THREE CARDS.

“IT’S YOUR TURN NOW,” CONTINUES THE MINDREADER.

“USE ANY OF THE COLORS ON ANY OF THE CARDS TO SHADE THE OTHER END, COLORING IN THE REMAINING WHITE AREA AND CREATING AN OVERLAP AREA WITH AN ENTIRELY NEW HUE.” THREE TIMES THE PARTICIPANT ADDS MORE COLOR TO A CARD. EACH TIME THE MENTALIST REMARKS, “YOU’VE ADDED RED TO THE BLUE TO CREATE PURPLE. INTERESTING CHOICE,” OR “MOST PEOPLE WOULDN’T HAVE SELECTED YELLOW TO GO WITH THE RED; ORANGE JUST ISN’T THAT POPULAR A COLOR.” AFTER ALL THREE CARDS HAVE THEIR SHADED COLORS ADDED, THE PERFORMER EXPLAINS, “THE CREATION OF THESE COLORS IN THIS ORDER WAS ENTIRELY YOUR CHOICE. STILL, I HAD A PREMONITION OF YOUR ACTIONS. TURN OVER EACH CARD AND VIEW THE UNDERSIDE. YOUR SIGNATURE IS ON EACH ONE, INSCRIBED USING A CRAYON MATCHING THE COLOR CREATED ON THE CARD BY THE PARTICIPANT!”

PREPARE FOUR BUSINESS CARDS. THREE ARE SIGNED IN THE COMPLIMENTARY PRIMARY COLORS - ORANGE, GREEN, AND PURPLE AND ARE IN THAT ORDER FROM THE TOP OF YOUR STACK OF FOUR. THE FIRST ONE, ORANGE, YOU WILL SHADE WITH THE RED CRAYON; THE SECOND CARD, GREEN, IS SHADED WITH THE YELLOW CRAYON; THE CARD WITH THE PURPLE SIGNATURE IS SHADED WITH THE BLUE CRAYON. THE PARTICIPANT CAN SHADE THE RED CARD WITH ONLY THE YELLOW OR BLUE CRAYON. IF HIS SELECTION IS YELLOW-ON-RED TO PRODUCE ORANGE THEN THE REMAINING COMBINATIONS MUST BE BLUE-ON-YELLOW TO YIELD GREEN AND RED-ON-BLUE FORMING PURPLE. IN THIS CASE, CONCLUDE AS ABOVE. IF YOUR HELPER CHOOSES TO ADD BLUE TO THE RED SHADE, THEN THE FIRST CARD WILL BEGET PURPLE, THE SECOND CARD CREATES ORANGE, AND THE THIRD ONE GENERATES GREEN. THAT’S WHEN YOU TURN OVER THE FOURTH BUSINESS CARD WHICH SAYS, “ALTHOUGH YOU COULD HAVE CHOSEN OTHERWISE, YOU WILL ADD BLUE TO MY RED STROKES TO GET PURPLE, COMBINE RED WITH MY YELLOW SHADING TO GET ORANGE, AND MIX YELLOW WITH MY BLUE SCRIBBLE TO GET GREEN!”

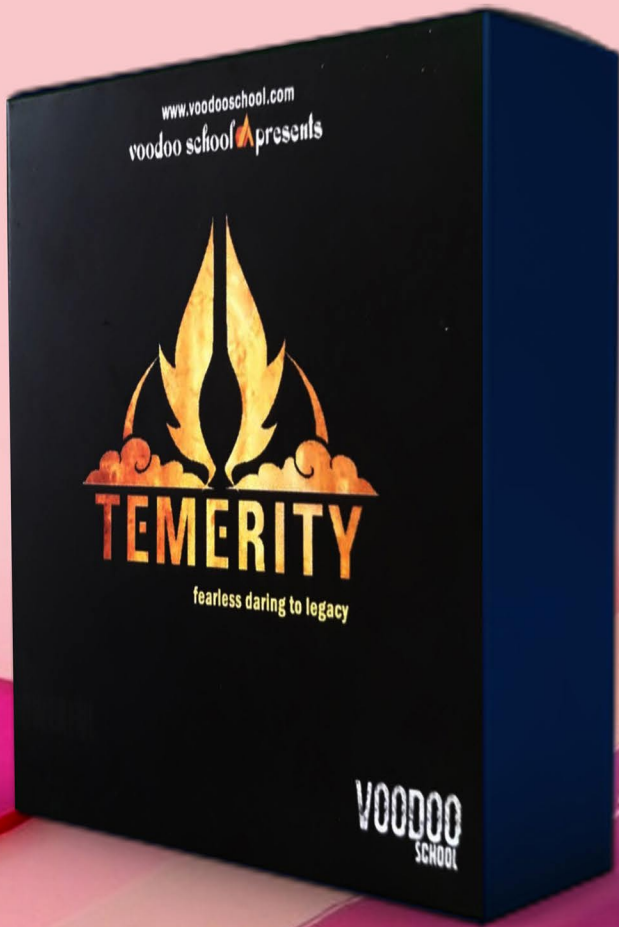


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SINGLE DEVICE
MUCH BOLDER.....
infinite creativity



— book —

NEW RELEASE

AOK TOOLBOX (DIGITAL VERSION)

AOK Toolbox is the highly anticipated follow up Lewis Le Val's most popular mentalism release to date, ART OF KNOWING. AOK Toolbox is a 68 page PDF digital download covering a handful of useful tips and subtleties for AOK. Also included are 4 of Le Val's strongest and most profound presentations with AOK that you can begin using right away!

The new scripts, presentations, added extras and overall experience you give your spectators are what take AOK to a **WHOLE NEW LEVEL!**

ROUTINES INCLUDED:

ORACLE

The easiest and possibly the strongest method for performing a close up Q&A act. Not only will you be able to reveal your spectator's most important questions, you will also provide unique and insightful answers too! The subtleties and justifications are fantastic, and Le Val also shares a simple tip that will allow you to expertly answer questions, using a concept inspired by the great oracles and seers from history, and also Albert Einstein!

MEDICINE MAN

The routine Le Val will regret sharing, it's too good! Medicine Man is a beautiful ritual that will help your spectators unlock the thoughts required to manifest a future they strive to have. They witness a moment that goes beyond normal understanding, and you leave them with a gift that they will give to themselves. This routine surpasses entertainment and borders on ancient magical practice. These are not empty predictions for the future, the science and psychology behind this is much cleverer than that!

STARGAZER

This routine is much simpler, but no less powerful. After providing a reading for each of your spectators, you are able to reveal their astrological signs! Included in the explanation is Le Val's Metaphysical Alphabet, a simple system that will allow you to provide effective readings on the spur of the moment.

MYSTIC

Could this be the most engaging presentation ever for revealing drawings made by spectators? This routine is inspired by what has been named by scientists as "the greatest riddle in human history". Mystic beautifully connects the furthest past with the nearest present, with an emotional script and an optional kicker ending. This routine is also loaded with ideas that you could also use in other routines in your repertoire too.

